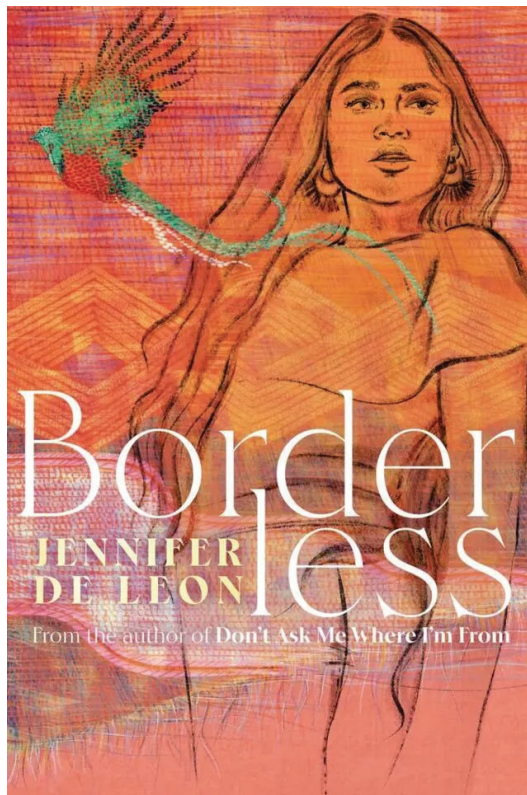


Teaching *Borderless*



Borderless is the gripping story of Maya, a Guatemalan high schooler with a passion for “trashion,” deep love and loyalty toward her country and her Mama, and a typical teenage desire for independence. When gang violence escalates in Maya’s neighborhood, Maya is forced to leave her beloved home to seek asylum in the United States. The book opens with a preview of the story’s climax, then takes readers back two weeks to unfold the tale of how Maya arrived in such a horrific situation. The storytelling style, rich imagery, authentic teen voices, and dilemmas will invite young readers to identify with Maya and confront the complex realities of the US asylum system through her perspective.

With the majority of the novel taking place well before the idea of crossing a national border is even introduced, Maya spends her daily life navigating tangible and intangible borders of age, ethnicity, social circles, economic class, and more. The multidimensional

characters defy stereotypes and invite readers to question assumptions about the “who” and “why” of gangs and emigration in Central America.

The themes of this novel align with Facing History’s **Borders & Belonging ELA Collection**. We’ve created this planning guide to support your school community in small-group, whole-class, or schoolwide reading and discussion. The discussion questions are designed to spark critical thinking and conversations around issues of fitting in and belonging, choices and stereotypes, migration, love, and resilience.

Note on edition: This guide is based on the 2024 edition of *Borderless* by Jennifer De Leon, published by Atheneum, an imprint of Simon & Schuster Children’s Publishing Division, New York, NY (ISBN: 978-1-66590-416-2).

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Who We Are

For nearly half a century, Facing History & Ourselves has championed an approach to humanities education that balances the mind, heart, and conscience. In the English Language Arts (ELA) classroom, our approach integrates literacy skills development with social-emotional learning and civic education. Our professional learning opportunities and curriculum resources—including thematic text sets, unit guides, and engaging teaching strategies—enable middle and high school ELA teachers to foster environments where students can explore the complexities of human behavior and decision-making. Through these resources, students develop their reading and writing identities, build their civic capacities, and broaden their global perspectives.

You can learn more about our [approach to English Language Arts](#) and explore our wide range of [curricular resources and professional learning](#) for ELA educators on our website.

Navigating Facing History's ELA Mini-Guides

Facing History ELA mini-guides can be used to support independent reading or whole-class book units. Use them as standalone resources to support group discussion during and after independent reading, or plan a whole-class book unit by pairing a mini-guide with our [ELA Unit Planning Guide](#). Taken together, these resources support the design and implementation of a whole-class read that centers students' identities and experiences as young adults in the world. Each mini-guide aligns with one of our thematic collections—such as [Coming of Age in a Complex World](#) or [Borders & Belonging](#).

This ELA mini-guide is organized into the following sections:

- **Section 1: Introducing Borders & Belonging**

This first section of the mini-guide provides framing for themes and big ideas that students will explore during their discussions of the book.

- **Section 2: Designing Your Book Unit**

The second section supports the unit design process. Use this section alongside **Sections 1–5** of Facing History's [ELA Unit Planning Guide](#) to prepare to cultivate a brave and reflective classroom community, determine your unit's essential questions and learning objectives, and design the summative assessment task.

- **Section 3: Teaching *Borderless***

The third section offers content specific to the book, including a brief summary, relevant historical and contemporary context, content considerations, and text-specific discussion questions. Use this section alongside **Sections 6–7** of the [ELA Unit Planning Guide](#) to design lesson plans that incorporate Facing History journal prompts, discussion questions, teaching strategies, and learning experiences.

Introducing Borders & Belonging

This mini-guide is aligned to Facing History’s Borders & Belonging ELA Collection.

There is a fundamental human desire to belong—to be part of a group that values, respects, and cares for us. Social psychologist Solomon Asch described this desire to feel valued, respected, and cared for in a community as “among the most powerful forces to be found.”¹ Our sense of belonging can impact our self-esteem, agency, and the meaning we ascribe to our lives. Young adults, deeply attuned to their peers and surroundings, are no exception. They seek respect and belonging in groups where they can be supported, heard, and understood.

Exploring the intersection of borders and belonging is especially relevant for young people, who are navigating their rapidly developing identities and social roles. Everyday actions—like choosing what to wear, making friends, or even smiling at someone—can impact their and others’ sense of belonging for better and for worse. By engaging with books that depict characters who are navigating complex borders and who sometimes struggle to belong, we can normalize these feelings for students, helping them reframe their experiences with the understanding that the factors that shape belonging are both internal and external. This dual perspective has the potential to increase empathy and deepen students’ understanding of the complex dynamics that influence everyone’s sense of belonging.

Ultimately, belonging is not just about where we come from or what we look like; it’s about our shared experiences and values as humans. Engaging in a shared reading experience that explores the relationship between borders and belonging can help students recognize their capacity to foster belonging and consider how they can build bridges across the borders that might otherwise divide us, fostering more inclusive and empathic school environments.

¹ Geoffrey L. Cohen, *Belonging: The Science of Creating Connection and Bridging Divides* (New York: W. W. Norton & Company, 2022), 5.

Designing Your Book Unit

Because teachers take many approaches to reading and discussing a work of literature with their students, Facing History does not assume that everyone will teach this book in the same way at the same pace. For this reason, our mini-guides are designed to supplement our [ELA Unit Planning Guide](#), which features planning resources, classroom-ready activities, and a [Unit Planning Template](#) so you can apply Facing History's approach to design a book unit suitable for your unique context.

In addition to the resources in the ELA Unit Planning Guide and mini-guide, we recommend that you give consideration to how you will foster belonging in your classroom so all students feel like their voices are heard and that they matter.

Cultivate a Brave and Reflective Community

At Facing History, we understand that before students can participate in courageous conversations, they need to know that they are part of a classroom community where they are known, valued, and supported. This process begins with teachers and students co-creating rules and norms for how everyone will treat one another. The following resources support the creation of brave and reflective discussion spaces where students can bring their full selves to conversations about literature and life.

- **Create a community contract:** Before introducing the unit, prepare students to engage, take risks, and support one another by creating a [classroom contract](#) with agreed-upon norms and behaviors. Such a contract increases the likelihood of each student feeling seen, heard, and valued. We recommend routinely revisiting the contract to reestablish group norms and commitments.
- **Incorporate a journaling routine:** In addition to creating and upholding the classroom contract, [journaling](#) is an instrumental tool for helping students develop their ability to process what they are learning, practice perspective-taking, and make informed judgments about what they see and hear. Providing students with time and space to reflect on complex issues and questions allows them to formulate their ideas before sharing their thoughts with their peers. Many of the discussion questions in the next section of this mini-guide can also be used as journaling prompts.

Teaching *Borderless*

About the Book

Publisher's Summary

Caught in the crosshairs of gang violence, a teen girl and her mother set off on a perilous journey from Guatemala City to the US border in this “engrossing” (*Kirkus Reviews*) young adult novel from the author of *Don't Ask Me Where I'm From*.

For seventeen-year-old Maya, trashion is her passion, and her talent for making clothing out of unusual objects landed her a scholarship to Guatemala City's most prestigious design school and a finalist spot in the school's fashion show. Mamá is her biggest supporter, taking on extra jobs to pay for what the scholarship doesn't cover, and she might be even more excited than Maya about what the fashion show could do for her future career.

So when Mamá doesn't come to the show, Maya doesn't know what to think. But the truth is worse than she could have imagined. The gang threats in their neighborhood have walked in their front door—with a boy Maya considered a friend, or maybe even more, among them. After barely making their escape, Maya and her mom have no choice but to continue their desperate flight all the way through Guatemala and Mexico in hopes of crossing the US border.

They have to cross. They must cross! Can they?²

Content Considerations

When teaching memoirs and novels that address themes of borders and belonging, students will often be exposed to dehumanizing language and imagery as well as descriptions of tragic and unjust experiences. Students may have strong reactions to some events described in this novel. For this reason, it is important to use the strategies addressed in the **Prepare to Cultivate a Brave and Reflective Community** and **Anticipating and Supporting Emotional Responses** sections of the [All Community Read Guide](#).

In addition, the following notes can help you and your students be better prepared when you encounter dehumanizing or emotionally distressing content in the text:

- **Gun violence and gang activity.** Increasing gang activity in Maya's neighborhood (explained on pages 27–28) is central to the novel's plot. Gun violence is mentioned or depicted on pages 16, 139, 151, 178, and 217.

² Simon & Schuster website, “About the Book” (*Borderless* page).

- **Border crossing and deportation.** The characters experience and discuss other people's experiences of border crossing and deportation at multiple points in the story, and several of these experiences involve accidental death or violence during a border crossing. Specific references are on pages 41, 165, 217, 249, 290, and 296.
- **Discrimination against Indigenous people.** On pages 48–49, Maya's mother briefly discusses her experiences with discrimination against Indigenous people and how prejudiced attitudes affected family members' view of her relationship with Maya's father.
- **Dialogue that includes curse words.** Throughout the book, curse words are used in dialogue as part of the characters' realistic day-to-day speech.
- **Mild sexual content.** In Chapter 16, Maya and Sebastian kiss and partially undress.

Get to Know the Context

It is not necessary to teach historical context before inviting students to engage with this book. The book is intended for young readers to read independently and therefore provides most of the context that is needed to make sense of the characters' experiences. However, if you would like to support students in building additional background knowledge about the historical context and/or specific references in the book, we recommend engaging with the following resources, organized by topic:

Global Migration

- **What Is Migration?**

This explainer provides accessible information about why people migrate, current global migration statistics, and the meaning of key terms such as *migrant*, *refugee*, and *asylum*.

Central America-US Migration, Deportation, and Family Separation at the Border

These resources from nonpartisan organizations provide information and data about Guatemala and migration from Central American countries to the United States:

- **Central American Migration: Root Causes and U.S. Policy** from the Congressional Research Service
- **Overview of Migration from Guatemala** from the United States Agency for International Development (USAID) Migration overview

In the acknowledgments section, Jennifer De Leon explains that she was inspired to write *Borderless* while watching media coverage of family separation at the US-Mexico border under a new “zero-tolerance” immigration enforcement policy in 2018. This resource page provides background information about the 2018 policy, including its impact on immigrant families and public responses:

- **Family Separation and Detention** from the American Bar Association

US Media Coverage of the “Migrant Crisis”

The complex issues of border crossings, asylum, and the US immigration system at large are given a great deal of media attention, particularly during election seasons. You might consider sharing recent news articles with students and inviting them to compare the portrayal of US border crossings in those articles with the portrayal in Maya’s story. These articles are a good starting point:

- [Fixing the Border: Four Reasons the Immigration Crisis Isn’t Going Away](#) from the Brookings Institution
- [The Crisis at the Border: A Primer for Confused Americans](#) from RAND
- [How Americans View the Situation at the U.S.-Mexico Border, Its Causes and Consequences](#) from the Pew Research Center
- [What Happens to Guatemalan Children After They’re Sent Back to Their Home Country?](#) from NBC News

Consider asking students to analyze the language and content of these pieces, focusing on questions that highlight how language is often used to simplify or apply a specific perspective to complex issues. For example:

For whom is there a “crisis” at the US-Mexico border?

What words and phrases in this text convey a specific perspective on migration or people who migrate? What perspective do they convey? What other words and phrases could be used in the same place?

Maya History and Culture

The main character, Maya, learns more about her Indigenous ancestry when she visits the town of San Marcos with her mother. The following resources provide information about the history and culture of Maya people and communities in Guatemala:

- [Maya in Guatemala](#) from the Minority Rights Group

This explainer provides historical and contemporary context about Maya Indigenous peoples in Guatemala, including the continued marginalization of Maya communities from the legal, political, economic, and social systems of present-day Guatemala.

- [Maya People, Language, and Civilization](#)

This Britannica entry provides an overview of the history of Maya people, language, and culture.

- [The Maya – Living Maya Time](#)

This interactive website by the Smithsonian National Museum of the American Indian provides information about Maya people throughout history and in the present day.

Economic Segregation and Gang Activity in Present-Day Guatemala

Zonas (Neighborhoods) in Guatemala City

Guatemala City, where the majority of the book takes place, is organized into 22 zones or *zonas*. Maya describes stark inequalities between Zona 7, where she lives, and Zona 10, where she goes to school. The following videos provide windows into these two zones and can be used to illustrate the significance of one of the many borders that Maya crosses daily.

- [Exploring Zona 7](#) (music only, 5:04)
- [A Guided Tour of Zona 7](#) (in Spanish, 16:43)
- [Video Tour of Zona 10](#) (in Spanish, 1:02)

Gang Activity in Guatemala City

“The gang situation” in Guatemala City is central to the conflict in the novel and to Maya’s decision to leave Guatemala. The story allows readers to get to know multiple characters who, we later learn, are involved in gang activity, thus humanizing a group of people who are often treated by the media as a faceless stereotype and offering a window into the complicated and often involuntary reasons that young people become involved with gangs in the first place. The following resources further explain and contextualize the prevalence of gang activity in Central America:

- [Abandoned: Gangs in Guatemala Replace Families](#), photo essay by Ignacio Marin for *The Guardian*

This photo essay explores the “vicious cycle” of gang activity and migration in Guatemala, offering a window into the ways in which gangs provide not only security but also a place of belonging for young people whose parents have emigrated, often because of gang violence.

- [A History of Violence: Living and Dying in Central America](#) by Óscar Martínez

This book, mentioned in the acknowledgments section of *Borderless*, provides firsthand accounts and analysis of the roots of high homicide rates in Central America.

- [A Year Inside MS-13](#) by Juan José Martínez D’Aubuisson

This book, mentioned in the acknowledgments section of *Borderless*, exposes life inside the largest gang in the world, Mara Salvatrucha 13, more commonly known as MS-13.

Discussion Questions While Reading

These questions encourage deep engagement with the book's central themes, focusing on borders and belonging in particular. Based on the Facing History pedagogical triangle, these questions spark intellectual, emotional, and ethical engagement with the text. Spanish translations of these discussion questions are available [in this folder](#).

Prologue

1. What are your first thoughts about Maya, based on the prologue?
2. What kind of story do you think this is going to be?

Chapters 1-2

3. What do we learn about Maya in these first two chapters?
 - a. Optional: Create an identity chart for Maya based on what you learn from pages 3-18. You can return to and add to this chart as you continue reading.
4. How has your perception of the story and the main characters shifted since the prologue?

Chapters 3-4

5. On page 30, we learn that Maya opened Juliana's gift of a piece of gum two weeks too late to see her plea for help.
 - a. Why does she recall this event at this moment in this book?
 - b. What connections does she begin to make to Lisbeth and Oscar?
 - c. Do you think she is drawing the right conclusions about how she should react to the "gang situation" that her mother is trying to discuss with her?
6. On page 36, Maya agrees to let Oscar, Sebastian, and Lisbeth hang out at her house.
 - a. What seems to be motivating her decision?
 - b. Why does she hesitate?
 - c. Do you think that Maya's decision is an act of "fitting in" or "belonging"? Why?
7. On page 43, the characters interact with the police, who are looking for Maya's neighbor.
 - a. Why do you think each character reacts the way they do to their conversation with the police? Why do you think Oscar and Sebastian were "totally spooked"?
 - b. What might each character be thinking or worrying about in this moment?

Chapters 5–8

8. What is the significance of Maya and Mama's trip to San Marcos?
 - a. What do we learn about each character? About their family history?
 - b. What might this section be like if told from Mama's perspective? What does it reveal about Mama's sense of identity and where she belongs?
 - c. How does this section illuminate cultural borders between Ladinos and Mayas in Guatemala?
9. On page 60, Maya realizes—or admits to herself—that Oscar and Sebastian are members of a gang. She reflects on this realization throughout Chapters 7 and 8.
 - a. How does Maya reevaluate her understanding of both Oscar and Sebastian in light of this realization? Why might she draw different conclusions about each of them?
 - b. After Maya's subsequent conversation with Sebastian, what reflections does she have about why people join gangs in Guatemala City?
 - c. Do you think that participating in a gang automatically makes someone "bad news," as Maya calls Oscar? Why or why not? What does the book suggest?

Chapter 12

10. On page 99, Maya daydreams about her future goal of becoming a successful fashion designer. More specifically, she has her assistant sign for a package—a newly designed sewing machine gifted to her—while she's draping expensive fabric over her own dressmaker dummy.
 - a. What does this daydream reflect or reveal about Maya's feelings about her current life and her hopes for her future?
 - b. How does it connect to what you know about the social and economic borders that Maya navigates in Guatemala City?
 - c. When you allow yourself to daydream about your future, what do you imagine? What specific details are important? Why?

Chapters 13–16

11. On page 105, Maya decides to break school rules by taking Sebastian to visit her workspace.
 - a. In this moment, what conflicting feelings is she experiencing?
 - b. Do you think that her choice is an act of "fitting in" or "belonging"? Why?

- 12.** On pages 131–33, Maya and Sebastian overhear an intense conversation. Sebastian tells her, “You need to pretend like it never happened.”
- a.** How does the overheard conversation impact your understanding of Oscar?
 - b.** How does this sequence of events seem to impact Maya’s feelings toward Oscar? Toward Sebastian?

Chapters 17–24

- 13.** On pages 136–41, Maya witnesses a horrible event, then reflects: “Looking back on this moment, later that night, and years later, she’d wonder how different her life would have been if she hadn’t stepped inside the house. If she’d chosen to go back home, to her previous life. Everything after this moment would be known as her life *afterward*.”
- a.** How is this moment a turning point in Maya’s life?
 - b.** What does Maya mean by “She should have listened to her gut, she should have, she should have” (p. 142)? What was her gut telling her?
 - c.** Why doesn’t Maya tell Mama what she witnessed?
- 14.** On page 146, Maya reflects on her neighborhood. “These people weren’t just her neighbors, Maya realized. They had lived on this street and in this colonia for years, some of them even for generations. They were practically extended family. And it was clear that something was shifting. Home was no longer this safe cocoon. And from the looks on their faces and their tense bodies, it seemed like everyone was thinking the same thing. Who was next?”
- a.** What does this passage suggest about the importance of community?
 - b.** What does this passage suggest about the limitations of community in the face of larger systemic issues in a city?
 - c.** After Oscar threatens Maya (p. 175), she debates telling Mama everything, but instead she says she has a migraine. At other points in the story, Lisbeth, Mama, Sebastian, and Maya all withhold information or keep secrets from one another. Why do you think these characters often struggle to be direct and honest with one another?
 - d.** How does secrecy create borders between these characters?
 - e.** How do these examples of secrecy relate to each character’s desire for belonging?

Chapters 25–27

- 15.** On pages 203–04, we finally reach the events that were previewed in the prologue.
- How has your understanding of this moment changed since the first time you read about it?
 - Why do you think Jennifer De Leon chose to begin the book with a preview of this moment? What is the impact of that choice on you as a reader?
- 16.** On page 212, Mama tells Maya that their only option is to leave Guatemala. Maya has not even considered that possibility until this moment, and she is shocked.
- How does this moment connect to, extend, or challenge your thinking about why people emigrate from their home countries?
- 17.** On page 213, Maya reflects on her role in everything that has happened so far: “And though Maya’s every molecule was screaming *noooo*—it sank in. Major. And it was all her fault. All. Her. Fault. They were in this position, this *mess* because of her.” Later, on page 265, she again experiences regret and guilt, blaming herself for everything.
- Do you agree with Maya’s assessment that everything is her fault? Why or why not?
 - What choices did Maya have full agency over? What choices were heavily influenced by other people or by other circumstances?
- 18.** On page 223, Sebastian reveals that it was Oscar who had sent the cops to question Maya and Mama the night before the fashion show. Reflect back on the times that police were present or mentioned throughout the story.
- Has your understanding of the role of the police in Zone 10 changed since the beginning of the book? How so?
 - What does the involvement of the police in gang activity suggest about the choices available to Maya and the other characters?
- 19.** Over the course of the novel, Maya and readers gradually learn much more about Sebastian. Maya’s feelings about Sebastian are conflicted at almost every point. She is not sure which version of Sebastian is the “real” one.
- Have you ever struggled to understand who somebody is? Have you ever struggled to understand who you are? Why can it be so difficult to figure out what the “real version” of someone is?
 - How does the complexity of Sebastian’s character challenge stereotypes about gang members? About people who are deported from the United States?

Chapters 28–30

- 20.** These chapters depict Maya’s experience of crossing the US border under the guidance of a “coyote” and being detained by US Border Patrol.
- a.** What aspects of the experience are particularly shocking or disorienting for Maya?
 - b.** What aspects of the experience are surprising or disorienting for you as a reader?
- 21.** On page 253, Maya remarks on the repeated use of the word *migrants*.
- a.** Why does this word stand out to her as significant?
 - b.** What meaning does it hold for Maya?
 - c.** What meaning does it hold for the agents who are using it?

Chapters 31–38

These chapters focus on Maya’s time in a Humanitarian Respite Center.

- 22.** Maya experiences a whirlwind of emotions during her time in the respite center.
- a.** What conflicting feelings and wishes does Maya experience during this time?
 - b.** What aspects of the experience at the respite center make Maya feel seen and fully human?
 - c.** What aspects of the experience at the respite center feel dehumanizing to Maya?
- 23.** Maya’s interactions with other people in the respite center force her to reconsider many things about her life and her future.
- a.** What role do the workers in the respite center play in changing Maya’s perspective?
 - b.** What role do other migrants in the respite center play in changing Maya’s perspective?
- 24.** On pages 298–99, Maya uses her sewing talents in a new way. She reflects, “Maybe . . . maybe, she could stitch her way through this nightmare, find light somewhere on the other side. Maybe.” How might Maya’s current experiences shape the way she views her passion for sewing and how it shapes her identity?
- 25.** On page 309, Maya repeats, “She would never forgive herself. Never.”
- a.** What is Maya struggling to forgive herself for?
 - b.** How is guilt beginning to affect Maya’s sense of identity? Do you think her unwillingness to forgive herself is fair or unfair? Why?

- 26.** On page 314, Maya receives important news about her mother.
- a.** How does Maya process this news? What influences her insistence that she must return to Guatemala?
 - b.** Have you ever had to make an extremely difficult or “impossible” decision? What made it so difficult? How did you decide what to do?

Chapter 39

- 27.** On page 322, Maya’s conversation with Yazmin gives her a different perspective on her choices. How do Yazmin’s words influence the way Maya sees herself and her future?
- 28.** At the very end of the book, Maya makes a decision about what to do next.
- a.** Are you surprised by Maya’s final decision? Why or why not?
 - b.** Why do you think Jennifer De Leon chose to end the book at this moment rather than telling us what comes next for Maya?

Discussion Questions After Reading

These questions invite you to consider the book as a whole and draw lessons from the text that you can bring into your own life.

Directions: Choose from the following questions for a culminating discussion after you have finished reading *Borderless*. You can also bring your own questions to the discussion. Spanish translations of these discussion questions are available [in this folder](#).

1. Consider your key takeaways from reading this book:
 - a. What scene from the book was most memorable to you and why?
 - b. What is one valuable idea you learned from this book? Why do you find it valuable?
 - c. What questions does this book raise for you? Where might you go to seek answers to your questions?
2. Maya encounters many different kinds of borders, both during her life in Guatemala City and on her journey north. List as many kinds of borders as you can think of in Maya's story, and then discuss the following:
 - a. How do the borders that Maya navigates shape the way she views herself and where she belongs?
 - b. What borders do you navigate in your day-to-day life? How do they shape the way you view yourself and your sense of belonging?
3. Over the course of the book, the actions of sewing and creating fashion from fabric and discarded materials are used as symbols and metaphors that help illustrate Maya's identity and journey.
 - a. How did these references help you understand Maya and the choices she makes over the course of the book?
 - b. What activities or objects would you use as symbols and metaphors in a story about your life? What meaning do they hold for you?

Examples:

"Now she wished she could stitch that moment into her life right now, have her friend with her this very moment." (p. 232)

"If she had tailor's chalk, where would she begin tracing this border within the entire fabric of her life?" (p. 244)

"Would Maya do the same with her last yard of fabric? Do something useful with it? She would like to think so, yes." (p. 326)

"And from where she stood, with the vibration of the engine beneath her feet, she could tell she would make something of it, like with all the scraps from fabric otherwise unwanted, make something unexpected, but true. Something she couldn't wait to show her mother." (p. 328)

4. On page 268, Maya reflects, "Funny how the wind could travel freely from one country to the next, without so much as a glance from the men with guns at the border." Other than the wind, can you think of anything else in the novel that is "borderless"? Why might Jennifer De Leon have chosen *Borderless* as the novel's title?
5. In what ways did *Borderless* connect to, extend, or challenge your thoughts about migration from Central America to the United States?
 - a. How does Maya's story challenge stereotypes and biases about immigrants?
 - b. How does Maya's story promote understanding, empathy, and social change?

Connection Questions

These questions can be discussed in relation to any book with themes of borders and belonging and can be used to facilitate discussion across multiple books.

- What borders—literal and figurative—do the characters in your book navigate? How do those borders influence their sense of belonging?
- How does your understanding of where you belong shape who you are, your choices, and the decisions you make?
 - How would the main character or figure in your book respond to this question?
- What is one significant idea that is sticking with you after reading and discussing your book?