

# *Aquí Me Quedo: Puerto Ricans in Connecticut*

Interdisciplinary Teachers' Guides  
For Elementary, Middle And High School  
Classrooms

Edited by Marie Galbraith, Program Director, Mattatuck Museum  
and  
Ruth Glasser, Ph.D., Public Historian

Designed by Carey McDougall

Cover Art by Samuel Lind

Co-authored by Connecticut educators: Nancy Gratacos Atterberry, Ana Trina González Batista, and Robert Lopez, with Christina Cowell, Mike Deal, Mary Lou DiPaola, Nancy Eberhardt, Linda Figlewski, Nancy Freyer, Augusta González, Courtney Gosselin, Hildy Jones, Carolyn Kost, Olga Leiva, Lillian Martínez, Tedman Martínez, Zenaida Martínez, David Murphy, Donna Rock, Omayra Rodríguez, Lola Sagendorf, Annie Strah, Sarah Viets, and Steve Wysowski

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# *Aquí Me Quedo*

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## Teachers' Guides: Preface

### How to use these materials:

*Background:* This guide was prepared by a group of teachers to accompany the book *Aquí Me Quedo: Puerto Ricans in Connecticut* (Ruth Glasser, Connecticut Humanities Council, 1997). In July of 1998, a diverse collection of educators from city and suburban districts all over Connecticut, private and public elementary, middle, and high schools, colleges and museums, and an agency dealing with youth, gathered for a week at the Mattatuck Museum in Waterbury to prepare elementary, middle school, and high school materials. The workshop was facilitated by three teachers who are themselves children of Puerto Rican migrants, along with the author of *Aquí Me Quedo*, and it was both intense and enjoyable. Reading, video viewing, discussion, and curriculum design were interspersed with live and recorded music (and impromptu dancing), samplings of home-cooked Puerto Rican delicacies, and expeditions to local Puerto Rican stores. By the end of the week, we had crafted a study guide. The guide has since been refined and designed, and is now in your hands for testing! We hope that you will use it, adapt it, and come up with your own variations and comments. Please send your suggestions to:

Ruth Glasser  
Box 3274  
Waterbury, CT 06705  
[Rglasser@erols.com](mailto:Rglasser@erols.com)

- *Reading and Preparation:* We, the elementary, middle, and high school teachers, historians, and curriculum specialists who prepared this guide, believe that portions of *Aquí Me Quedo* can be used not only for their own preparation on the subject but also directly with younger children, that certain sections can be read aloud and used for vocabulary and cloze exercises. Some examples are given throughout this guide, and teachers are encouraged to invent their own and to let us know what works! Introduce the book to students. Explain that the book was written using many oral histories of Connecticut's Puerto Rican migrants. Explain that students will learn about the experiences of Puerto Ricans coming to Connecticut. Who, what, where, when, why, and how will be revealed in the readings, and can be discussed in class.
- *Lessons* follow the order of *Aquí Me Quedo* and sometimes refer to specific page numbers within the activities.

- *Language:* *Aquí Me Quedo* is a bilingual text. Page numbers throughout the guide refer to pages in the text, in *English*. English pages are odd numbered; Spanish pages are even numbered, opposite them.
- *Structure:* *Aquí Me Quedo* has both a narrative and separate oral histories (in the gray sidebars). Teachers are encouraged to use both, as well as photographs and illustrations, as springboards for discussion.
- *Levels:* There are three guides in this packet, for Elementary, Middle, and High School levels.
- *Disciplines:* The lessons have social studies, language arts, math, and art components.
- *Worksheets:* This guide refers to worksheets by numbers (found after the lessons), which can be copied and used for class activities. Some of the sheets have examples or multiple parts, which are lettered (e.g. Sheet #4a, 4b, 4c). We've tried to make this as easy to understand and as accessible as possible. Worksheets can be easily duplicated on office copy machines or made into transparencies and then used as is in your classroom. Please let us know if the organization of the worksheets is in fact easy and accessible, or how we can improve our system and materials.
- *Resources:* A list of additional resources can be found in the **Bibliography and Resource Guide** at the end of these materials.

**NOTE:** Please experiment with these guides. Since every classroom is unique, we encourage you to read the activities for all grade levels, and use them in or adapt them to your classrooms. If you are an eighth grade teacher but find the middle school lessons too hard for your students, for example, you may find useful lessons and activities on the elementary school level. Let us know what works and what doesn't work in your classroom. Share with us activities you have created, and give us examples and samples of student work that we can incorporate into future editions!

**Thanks** in preparing this study guide go to our three teacher facilitators: Nancy Gratacos Atterberry, Ana Trina González Batista, and Robert López. Our appreciation also goes to the educators who gave up a week of their summer, commuted daily from all four corners of Connecticut, and took part in the workshop with such enthusiasm: Christina Cowell, Mike Deal, Mary Lou DiPaola, Nancy Eberhardt, Linda Figlewski, Nancy Fryer, Augusta González, Courtney Gosselin, Hildy Jones, Carolyn Kost, Olga Leiva, Lillian Martínez, Tedman Martínez, Zenaida Martínez, David Murphy, Donna Rock, Omayra Rodríguez, Lola Sagendorf, Annie Strah, Sarah Viets, and Steve Wysowski.

**Thanks also** to Marie Galbraith, Program Director of the Mattatuck Museum, for providing impetus for this project and guidance throughout, to Carey McDougall for her excellent, user-friendly design work and her cheerfulness and patience throughout a long year of trial and error, and to all our funders and sponsors.

# Table of Contents

<b>Introductory Lesson (All Levels) -</b>		
¿Qué Hay en la Caja? What's in the Box?		9-11
<b>Heritage Box Examples (Sheet A)</b>		12
<b>Elementary School Edition (Grades K-6)</b>		
<b>Lessons</b>		
I:	Family History/Puerto Rican Migration History	15-17
II:	Charting the Puerto Rican Migration	18-19
III:	Puerto Rican Farm Workers in Connecticut	20-21
IV:	Pictures and Stories of the Migration	22
V:	Guest Speaker	23-24
VI:	Appreciating Differences	25-26
VII:	Operation Bootstrap	27
VIII:	Puerto Rico's Political Status	28-29
<b>Worksheets</b>		
1a:	Organizational Web (blank)	31
1b:	Organizational Web (interview sample)	32
2:	KWL Chart	33
3:	Knowledge Chart	34
4a,b:	Family Survey	35-36
5a:	World Map	37
5b:	Maps of Puerto Rico and Connecticut	38
6a:	La familia/The Family (poem)	
39		
6b:	Puertorriqueño/Puerto Rican (poem)	40
6c:	Testimony by poet: Mario Agustín Gotay López	41
7a:	Timeline: Puerto Rico and the U.S. (suggestions for dates)	42
7b:	Timeline: Puerto Rico and the U.S. (sample)	43
7c:	Timeline: Puerto Rico and the U.S.	44
7d:	Timeline: Puerto Rico and the U.S. (variations)	45
8:	Population of Puerto Ricans According to Census	46
9:	Advanced Organizer for Textbook Assignment	47
10a:	Sequence Chain	48
10b:	Sequence Chain (sample)	49
11a:	Subtopic Web	50
11b:	Subtopic Web (sample)	51
12a:	Venn Diagram: Moving to a New Home	52
12b:	Venn Diagram: Moving to a New Home (sample)	53
12 c:	Moving to a New Home (question sheet)	54
13:	Making a Vest	55
14:	Organizational Web (sample)	56
15a:	Venn Diagram (blank)	57
15b:	Venn Diagram (sample)	58
16a-b:	<i>Aquí Me Quedo</i> , pp.129-130	59-60
17:	Getting to Know You	61

	<u>Page Numbers</u>
18: Our Class is Special	62
19a,b: Agricultural Upheavals (cloze exercise)	63-64
20 a,b: Manuel Tirado Testimony	65-66
21: Venn Diagram: Political Status	67

## Middle School Edition (Grades 6-9)

### Lessons

I: "Puerto Rican Passages"	71-73
II: The Geography of Puerto Rico	74-75
III: Who Are Connecticut's Puerto Ricans?	76-77
IV: Puerto Rican Migration to Connecticut: Charts and Graphing Exercise	78-79
V: Puerto Ricans and Other Ethnic Groups: Stereotypes and Cultural Information	80-82
VI: Oral Histories of Migration	83-84
VII: The Puerto Rican Agricultural Worker in Connecticut	85-86
VIII: Puerto Ricans and Work in Connecticut	87-88
IX: Writing Prompts on Puerto Rico/ Puerto Ricans in Connecticut	89-90

### Worksheets

22 a,b: Puerto Rican Passages Part 1: Topics and Questions	91-92
23 a,b: Puerto Rican Passages Part 2: Topics and Questions	93-94
24 a-c: Puerto Rican Passages Part 3: Topics and Questions	95-97
25: World Map	98
26: Americas Map	99
27: Puerto Rico and the Eastern US	100
28a,b: Learning About Puerto Rico Using the Themes of Geography.	101-102
29 a-e: Brief History of Puerto Rico	103-107
30:a,b: Geography of Puerto Rico	108-109
31: Puerto Rico and Connecticut Maps	110
32 a,b: Mapping Puerto Rico	111-112
33: State of Connecticut Data	113
34: Population of Puerto Ricans in Connecticut	114
35: Temperature and Rainfall in Puerto Rican and Connecticut Cities	115
36: Temperature Observation Sheet	116
37: Bar Graph for Temperature	117
38: Bar Graph and Pie Chart Examples	118
39: <i>Aquí Me Quedo</i> : Sample Vocabulary Sheet	119
40a: <i>Record Journal</i> articles	120
40b: <i>Record Journal</i> letters	121
41: Vocabulary Quiz	122
42 a,b: Crossword Puzzle	123-124
43: "Qué Bonita Bandera" (plena)	125
44a,b: Family Survey	126-127
45: Ethnic Holiday Celebrations and Customs	128

46:	Special Foods I Eat	129
47:	Venn Diagram	130
48a:	Pereyo/Juan Discussion Questions	131
48b:	<i>Aquí Me Quedo</i> Vocabulary	132
49a,b:	Performance Assessment Sheets	133-134
50:	Interview Questions	135
51:	Tips for Interviewing	136
52 a,b:	José Rodríguez Oral History	137-138
53a:	Nestor Morales Interview	139
53b,c:	<i>Aquí Me Quedo</i> Excerpts: Nestor Morales	140-141
54a,b:	Word Search: Puerto Rican Workers in Connecticut	142-143
55a,b:	<i>Record Journal</i> Articles	144-145

## High School Edition (Grades 6-9)

### Lessons

- All lessons require the use of the text *Aquí Me Quedo: Puerto Ricans In Connecticut*. *Aquí Me Quedo* was written by Ruth Glasser and published in 1997 by the Connecticut Humanities Council. It is a bilingual English/Spanish text based on oral histories and historic documents. The book contains photos and other illustrations. Its introduction and four chapters trace the history of the migration of Puerto Ricans to the state and their process of settlement here. Parts of *Aquí Me Quedo* should be read by students for the lessons below, as indicated. This text can be ordered from the Connecticut Humanities Council in Middletown (860) 685-2260 or on the Internet from [amazon.com](http://amazon.com).

### I: "Puerto Rican Passages"

Pages 149-151

- Lesson One is based on the documentary "Puerto Rican Passages." "Puerto Rican Passages" (Directed by Frank Borres and produced by the Connecticut Humanities Council and Connecticut Public Television, 1995) is a documentary about Puerto Ricans in Connecticut. This documentary is available on loan from the Mattatuck Museum on Waterbury (203) 753-0381 or can be ordered through Connecticut Public Television in Hartford (860) 278-5310. "Puerto Rican Passages" is 57 minutes long. Students can watch it all at once or in three parts. Parts I and II are the first and second 15 minutes, respectively. Part III is the last 27 minutes. These sections roughly correspond to chapters in the book *Aquí Me Quedo: Puerto Ricans in Connecticut*, as shown below:

**Part I:** Introduction and Background, Early Migration [can be paired with Introduction and Chapter 1 of *Aquí Me Quedo*].

**Part II:** Post World War Two Migration and Settlement [can be paired with Chapters 2 and 3 of *Aquí Me Quedo*].

**Part III:** The 1960s and Beyond: Current Issues for Puerto Ricans in Connecticut [can be paired with Chapter 4 of *Aquí Me Quedo*].

Teachers can use the above information and the worksheets (Sheets #3a,b, 4a,b, 5a,b,c) as a guide for showing the video in sections, having accompanying note-taking exercises and questions, and using along with *Aquí Me Quedo* and the lessons in this packet. The chart below shows how this pairing could work:

Video	Chapter of <i>Aquí Me Quedo</i>	Lesson
Part I: (15 minutes) -- Introduction & Background, Early Migration	Introduction, Chapter 1	One, Two, Three
Part II: (15 minutes) -- Post World War Two Migration and Settlement	Chapter 2, 3	One, Three, Four, Five
Part III: (27 minutes) -- 1960s and Beyond, Current Issues, Diversity	Chapter 4	One, Four, Five

Alternatively, teachers can focus more intensively on "Puerto Rican Passages" by using Lesson One, below, along with the accompanying worksheets (Sheets # 57a,b, 58a,b, 59a-c)

**II: Connecticut's Puerto Rican Migrants: Their Background Through Music** Pages 152-156

- Lesson Two can be used as a lesson in expressing ideas through poetry, or can be accompanied by music of the teacher's choosing. More information on how to get Puerto Rican music is listed in the **Bibliography and Resource Guide** found at the end of this packet.

**III: Puerto Ricans in Connecticut: Migration and Work** Pages 157-160

**IV: Puerto Ricans in Connecticut: Community Life** Pages 161-163

**V: A Puerto Rican Family History** Pages 164-167

**VI: *Aquí Me Quedo*: The Spanish Text** Pages 168-169

**Worksheets**

56 a,b:	Questionnaire on Puerto Ricans (English)	170-171
56 c,d:	Questionnaire on Puerto Ricans (Spanish)	172-173
57 a,b:	Puerto Rican Passages Part 1: Topics and Questions	174-175
58 a,b:	Puerto Rican Passages Part 2: Topics and Questions	176-177
59 a,b,c:	Puerto Rican Passages Part 3: Topics and Questions	178-180
60 a,b:	<i>Record Journal</i> article and letters	181-182
61 a,b:	"Los Pantalones de Mi Viejo/ My Old Man's Pants" (décima)	183-184
62:	World Map	185
63:	Puerto Rico and Connecticut Maps	186
64 a,b:	José Rodríguez Oral History	187-188



# Table of Contents Continued

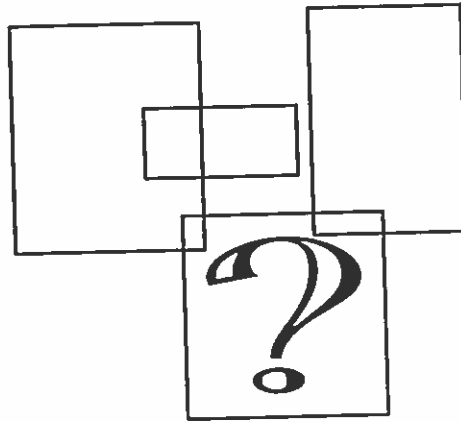
	<u>Page Numbers</u>
65: "Anunciación/The Annunciation" (aguinaldo)	189
66 a-d: Additional Readings on Puerto Rican Music	190-193
67: Oral History Subject Index: <i>Aquí Me Quedo</i>	194
68: Family Survey	195
69: Ethnic Holiday Celebrations and Customs	196
70: Special Foods I Eat	197
71 a,b: Puerto Rican Poultry and Thread Workers in Willimantic	198-199
72 a-d: Letter by Puerto Rican Farm Workers	200-203
73 a,b: Agricultural Workers Association (ATA)	204-205
74 a,b: <i>Hartford Courant</i> article	206-207
75 a,b: Manuel Tirado Testimony: Waterbury Political "Parties"	208-209
76 a-c: Nestor Morales Interview and Narrative	210-212
77 a,b: Performance Assessment Sheets	213-214
78: Interview Questions	215
79: Tips for Interviewing	216
80 a,b: Creating a Living Family History	217-218
 <b>Bibliography and Resource Guide</b>	 219-239
 <b>Index to Handouts</b>	 241-245



# Introductory

## Lesson

“¿Qué hay en la caja?  
What's in the box?”



**Goal:** To acquire knowledge of Puerto Rican culture through objects and vocabulary.

**Objective:** Students will learn about and demonstrate knowledge of Puerto Rican culture.

**Materials:** 5 shoeboxes with objects that depict Puerto Rican culture. Objects are labeled with paper tags describing them, with vocabulary words put in italics or bold print. Objects for the boxes should be easy to find in supermarkets, travel agencies, record shops, and other stores. They can include: kitchen implements such as a *pilón* [mortar and pestle], food products such as plantains and/or plantain chips, rice, beans, tapes of Puerto Rican music, *güiros* and other musical instruments, shells, travel guides, maps, souvenirs, books of folk tales, etc. A label for a *pilón*, for example, might read:

**pilón:** "Many Puerto Rican parents today don't have to worry too much about getting their dinners ready on time. Thanks to technology it is not necessary to grind all those aromatic ingredients/spices in a pilón. Normally made of wood, this kitchen tool was used to pound tasty spices together that later would be added to foods as they cooked."

**Note:** This lesson was created and tested by Robert López, who teaches Spanish at West Side Middle School in Waterbury, Connecticut. He explains: "Every time my mother goes to Puerto Rico she brings something back with her for my kids, for my wife, for the house, something for me for my office, and these things were lying around and I said, 'How can I present this to the kids?'"

*This lesson is fun as an icebreaker that can be used with all grade levels, in English or in Spanish. It can be modified for different class sizes and many variations are possible. Some will be suggested below.*

*(Introductory Lesson continued.)*

## Activities.....

### *Examining the Boxes*

- Instructions for teachers: The class is divided in 5 groups. Each group is given one box that has been numbered (Box #1, Box #2, etc.) and has been filled with objects depicting Puerto Rican culture. The students are told not to open or look into the boxes until they have listened to all of the instructions.
- Instructions for students: You will have about 10 minutes to study the objects in the boxes. Carefully read the information attached to each object, feel the objects, play the instruments, wear the clothing, listen carefully to the music (in general examine all objects very well). When the 10 minutes are up, you will be asked to put all of the objects back into the box, then pass the box to the next group. Repeat the directions every time you get a new box. The first part of this activity will be over when each group has seen, experienced, and discussed the contents of all of the 5 boxes.

### *Follow up activities*

- After all of the objects have been studied, an instructional game (the second part of this activity) can be played to test and reinforce the students' knowledge of what was presented to them.

Suggested Games:

1. Hangman using vocabulary words learned.
2. Scavenger hunt for objects: Teacher removes tags from objects and puts them on a table. Students are divided into 2 teams. Each team is given a sheet with descriptions of objects. Students from each team take turns going up to the table to find the object that matches each description.
3. Modified Jeopardy: Teacher removes tags from objects, numbers them, puts numbers on the blackboard. Students are divided into 2 teams. Each team has a chance to pick a number. Teacher gives answer that describes the object, students give question that names the object.

### *Variations on activities: Examination of objects*

- Don't put tags on the objects. Have students guess what they are and discuss their answers in their small group or with the whole class. Students can use a K-W-L chart to write out what they would like to know about the objects. After the students speculate, give them the information on the objects. If there are Puerto Rican students in the class who know what the objects are, they can be grouped with other students and teach them about the objects.

- Have each group work with only one box. Each group can write a composition about its objects, linking them together in a story, or give an oral presentation to the rest of the class on the objects. Classroom discussion can revolve around the cultural or historical context of the object [in the case of the *pilón*, for example, how it is made, how it has been used in the past or is used in the present, changes in technology that have replaced it, etc]. Teachers refer to *Aquí Me Quedo* where appropriate. A discussion of how easy it is today to get Puerto Rican/Latino food products even in supermarkets, e.g., could be linked to the discussion of the difficulties of getting those food products in the 1950s, as described in the text on pp.101-105.
- Teachers could ask Puerto Rican students to bring objects from home and label them before preparing them for the activity. Students can talk to their families and provide the cultural and family context for the use of the objects.

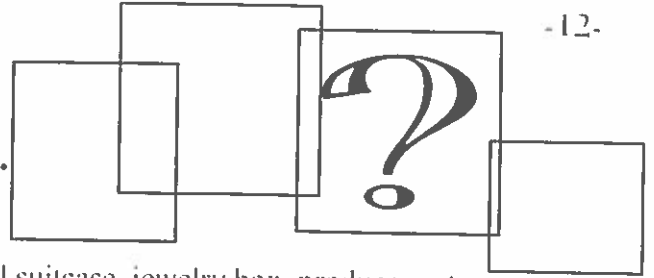
### *Follow-up activities*

- Objects can be labeled by students and used as part of a classroom 'museum' exhibit. Students from other cultures can bring in objects and describe their significance for their own families and ethnic groups. Students can work together to compare and contrast objects across cultures, and to decide how to group them and describe them for the exhibit.
- Students can create their own instruments or implements modeled after the ones shown in the boxes.
- Students can create heritage boxes-- shoe or cigar boxes with designs, objects, and text that depict their own family or ethnic history [see Sheet A, page #12].

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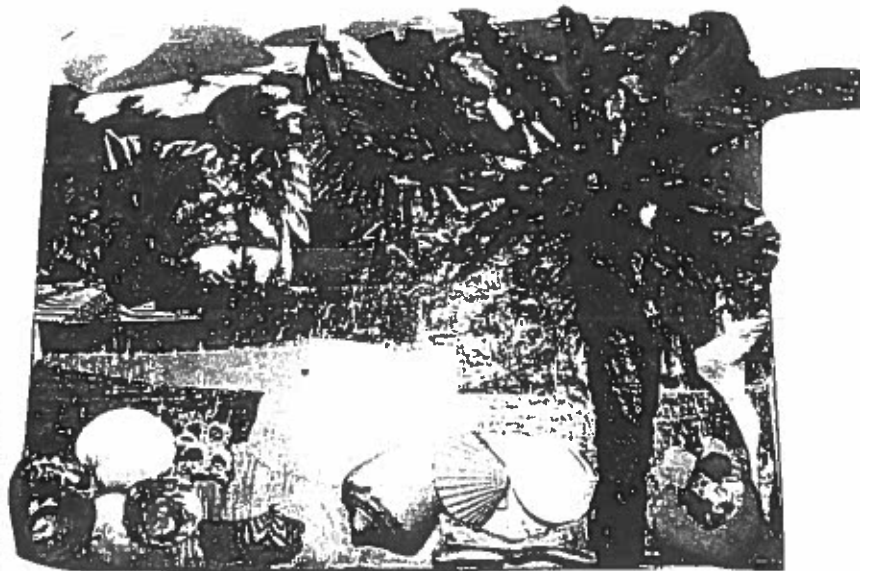
<sup>2</sup>There are resources available to show teachers how to make instruments with found materials. See Bibliography and Resource Guide for reference to Dennis Waring's book, *Making Wood Folk Instruments*.

# Cultural Heritage Boxes...



1. **Find** a shoe box, cigar box, clementine box, small suitcase, jewelry box, produce crate
2. **Decide** what your box is going to be about.
3. **Gather** images and objects to illustrate your theme.
3. **Paint** your box so that all the sides are covered with colors that have are pertinent to your theme.
4. **Use** hot Modge Podge glue, Elmer's glue, and Tacky glue to adhere objects and images to box
5. **Adhere** Mattboard or Foamboard to the back of images to make them stand up inside the box.

Here are some examples of Cultural Heritage Boxes created by Waterbury and Middlebury Middle School students:



# AQUI ME QUEDO

INTRODUCTION & CHAPTER ONE (pp. 5-39)

## Lesson

# 1

## Family History/ Puerto Rican Migration History (Interview and Poetry)

**Goals:** To teach students about Puerto Rican migration history as well as their own family backgrounds

### Objectives:

1. Demonstrate ability to use other sources to find answers to questions.
2. Critically respond to questions posed by teachers or other students.
3. Students will be able to define an interview.
4. Learn how to organize and conduct an interview.
5. Organize and add to information from interview.
6. Identify important events and details in a person's life.
7. Demonstrate an awareness of values, customs, and beliefs that belong to individuals and cultures.
8. Read and understand a poem, and write own poetry.

**Note:** This lesson was tested by Ana Trina González Batista, who teaches ESL at Elias Howe Elementary School in Bridgeport.

Even though her students were third graders who spoke very little English, with the advance preparation shown below, they successfully interviewed family members and wrote about them, all in English. Ms. Batista says that "Some of these kids were really struggling with the interviewing. But they were all excited. I gave them the assignment and tape recorders. Every single one of them ended up bringing in the interview the next day, which is rare-- most of the time you can't get the homework in!"

Ms. Batista found that this lesson had applications far beyond what she expected. "Right after this we also did Career Day and the students interviewed professionals and the coordinator at my school. They went up to people in small groups of five or six kids, so the interviewing is teaching them to have a conversation with people. There's a lot you can learn from an interview!"

## Suggested Teaching Strategies.....

### *Kindergarten and Grade 1*

- Students draw a picture of family and share with class. Students will write a sentence about their picture and discuss their family.

### *Grades 2-6*

- Pre-Interview

A. What is an interview? Web the word interview. Use your own diagram or **Sheet #1a,b** for the webbing.

B. Students will choose to interview one or two family or household members-- grandparents, great-grandparents or other person who knows about their family or household history. In class discussion, they will talk about what an interview is, who they might interview, and why. Interviews in the text and sidebars of *Aquí Me Quedo* can be used as examples.

C. Students think about the interview and share information through *K-W-L Chart (Sheet#2)* *What do I know? What do I want to find out?* [At the end of the unit complete the third column: *What did I learn?*] Teachers can also pass out and use the *Knowledge Chart (Sheet #3)*.

D. Students formulate interview questions using the five W's (Who, What, When, Where, and Why). Brainstorm with class. This will vary according to student ability. The *Family Survey* sheet (**Sheet#4a,b**) can be used as a sample questionnaire; add class-generated questions and adapt to non-parent-headed households as necessary.

- Interview and Followup

A. Using **Sheet #4a,b** students will interview one or two family or household members-- grandparents, great-grandparents or other person who knows about their family history-- and tape record at beginning of year.

B. Students will write a narrative, based on the interview, about the interviewee. They will add details to the story (answering the 5 W's) through class discussion, reading, and further conversation with the person interviewed.

C. Students will make a map showing the origin/ and migration route of person interviewed. They can use the *Family (world) Map (Sheet #5a)*.

D. Person interviewed by student may be invited to classroom to speak or be interviewed by the entire class.

E. Students can make a poster to honor a person in family or interviewee.

F. Students finish filling out the *K-W-L Chart (Sheet #2)* and/or the *Knowledge Chart (Sheet #3)*



## Grades 3-6

- Computer writing activity

A. Pair share- Write about partner.

B. Find out what happened the year you were born and share with the class.

- Poetry Activity: Where Am I From? Where Are You From?

A. Read poems by Mario Agustín Gotay López: "La familia", "Puertorriqueño." Read Mr. Gotay's biography. (Sheets #5a-c)

B. Use the *K-W-L Chart* (Sheet #2) to explore what you know about Mr. Gotay's life and his heritage. What else would you like to know?

C. Look at the map of Puerto Rico (Sheet #5b) and locate Mr. Gotay's home town and other places mentioned in the poems and biography.

D. Discuss vocabulary used in the poems: What is a *coqui*? Where is *Borinquen*? Where is the *North*? Who are *Tainos*? *Jibaros*? What do words like *lineage*, *murmur*, *crucible*, *solitude*, *vassalage*, *colonial*, *diluted* mean?

E. What are the different symbols that make up Mr. Gotay's Puerto Rican culture? What symbols make up your culture? Write a poem about your culture that mentions these symbols-- people, places, animals, objects, etc.

---

Taped Interview  
Portfolio  
Teacher observation  
Peer evaluation  
Poetry



Evaluation

# Lesson 2

## Charting the Puerto Rican Migration

**Goal:** Students will gain a chronological perspective of Puerto Rican migration in relation to world and personal events.

- Objectives:**
1. To sequentially place dates and factual information from *Aqui Me Quedo*.
  2. To create and solve math word problems related to the migration.

### Suggested Teaching Strategies.....

#### *Grades 2-4*

- Read to students from *Aqui Me Quedo* and/or choral read with them.
- Have students fill out a sequence chain (Sheet #10a) [see sample Sheet #10b]
- Ask the 5 W questions about each step in the sequence of the story [see sample Sheet #10b]. Discuss how and why one thought, action, or event leads into another.

#### *Grades 2-6*

- Vocabulary: define "migrate," "migration" [*Aqui Me Quedo*, p.9]. Contrast with terms "emigration" and "immigration" [pp.11, 13] Note that the title of Chapter One [p.25] is "Voy Emigrao" [I'm going to emigrate]. Why do some groups *migrate* and others *emigrate* and *immigrate*? What are the differences between Puerto Ricans and other ethnic groups? [pp.11-15]. Look at your family interview from the previous lesson-- did your family *migrate*, *emigrate*, or *immigrate*?
- Do *K-W-L Chart* (Sheet #2) on Puerto Rican migration to Connecticut.
- Have students create a timeline chain using facts and life histories talked about in *Aqui Me Quedo* and other history texts. (Sheet#7a) Share with another class or age group.
  - Add major Puerto Rican events to timeline.

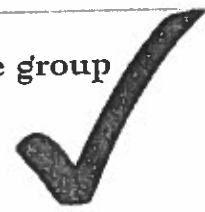
- Add U.S. history into timeline (and family history, if students know it). *Note:* Look at Sheets #7b, c (*Sample Timeline and Suggestions for Dates*) to get ideas on how to do the timeline exercise, and at Sheet #7d to make a timeline collage.
- Math word problems:
  - A. Construct problems from *Aqui Me Quedo* and from students' own experiences.
    - e.g. *Text:* [p.35] If Adalberto Pereyó migrated from Puerto Rico to Connecticut in 1927 and he was 18 years old, what year was he born? How old is he now?
    - e.g. *Family:* If my father migrated in 1940 and he was 25 years old, what year was he born? How old is he now?
  - B. Use the chart on p. 23 of *Aqui Me Quedo* (enlarged as Sheet #8) to generate math problems.
    - e.g. If there were 22,146 Puerto Ricans in Bridgeport in 1980, and 30,250 Puerto Ricans in Bridgeport in 1990, how much did Bridgeport's Puerto Rican community grow over ten years? If the population grows at the same rate over the next ten years, how many Puerto Ricans will there be in Bridgeport in the year 2000?
  - C. Students can practice math vocabulary with these figures.
    - e.g.: Is 22,146 *closer to/farther from* 20,000 or 30,000? How would you *round off* this figure?
    - e.g. *Aqui Me Quedo:* [p. 31] Who came *first* to Connecticut-- Alexandro Castro, Ignacio Rodríguez, or Augusto Rodríguez? Who came *second*? Who came *third*?
  - D. Students can create their own math problems using information in the Introduction and Chapters 1 and 2 of *Aqui Me Quedo*
    - e.g. Numerical information on pp.9-11, 45, 49, 57, 61, 73, 75 or from individual migration histories throughout the book.

### Grades 5-6

- Assign reading from *Aqui Me Quedo*. For younger grades, use short passages from sidebars, for older grades, longer passages from sidebars or texts. [for example, Pedro Vélez story, sidebars, pp.29-33].
- Students will use *Advance Organizer for Textbook Assignment* (Sheet # 9) in order to:
  - A. Paraphrase the reading to show comprehension.
  - B. Identify main ideas/key concepts.
  - C. Identify important terms to be familiar with.
  - D. Identify focus questions to consider.

---

Share with another class or age group  
Portfolio assessment  
Teacher assessment  
Math problems  
Advance Organizer



# Lesson 3

## Puerto Rican Farm Workers in Connecticut

- Goals:**
- Understand why Puerto Ricans came to Connecticut.
  - Understand term 'agricultural worker.'
  - Understand what a 'contract' is.

- Objectives:**
1. Understand and use relevant vocabulary.
  2. Identify crops grown in in Puerto Rico.
  3. Identify crops grown in Connecticut and worked on by Puerto Rican farmworkers.
  4. Learn about conditions of Puerto Rican migrant farmworkers and discuss related issues.
  5. Be able to answer the 5 "W" questions about Operation Bootstrap [*Aqui Me Quedo*, pp.45, 65].
  6. List the necessary elements of a contract.

### Suggested Teaching Strategies.....

#### All Grades

- Using *Aqui Me Quedo*, students will read or have read to them personal histories of migrant workers such as Nestor Morales [pp.41, 43 text/sidebar, p.53 sidebar, p.55 text/sidebar, pp.57, 59, text].
- Using Nestor Morales, the concept of Operation Bootstrap will be introduced and reinforced.
- Vocabulary will be explained. New vocabulary will be introduced through classroom discussion: *migrant worker* [*farmworker, agricultural contract worker* [pp.41, 43]], *contract* [pp.47, 49], *agriculture* [p.43], *labor* [p.47], *laborer* [p.45], *industry* [pp.45, 47], *shade tobacco* [p.53], *humid* [p.53], *tropical* [p.53], *recruit* [p.47 sidebar, p.53], *latrine* [p.59].
- Students will discuss the elements of a contract
- Children will make cards and place in stations around the room. The cards will be made up of:
  - A. Pictures cut from magazines illustrating agricultural products or products that came from farming [e.g. can of corn]
  - B. Contracts drawn up by children, using examples such as a homework contract.

(Lesson 3 continued.)

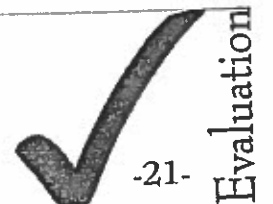
- Students will discuss topics such as:
  - A. Reasons why Puerto Ricans left the island. [*Aquí Me Quedo*, pp.9, 15, 21, 43-49, 83-95, and individual histories throughout the book]
  - B. Areas of Connecticut where Puerto Rican farmworkers settled. [pp.51-55].
  - C. The relationship between Operation Bootstrap and migration. [pp.45, 65 ]
- Students will create a web answering the 5 "W" questions (see Sheets # 11a, 11b)
- Students will create puppets and role-play some of the situations in the chapter, such as:
  - A. Nestor Morales moving to Connecticut, talking to his wife about their options, his decision to leave [pp.41,43]
  - B. The Shade Tobacco Growers Association interviewing prospective workers and telling them what to expect [pp.53, 57]
  - C. Genoveva and Tomás Rodríguez talking to the farmworkers about conditions and helping them out [p.63]
  - D. Workers striking at Camp Windsor [p.69]
- Students will talk about what it means to move to a new home.
- Students will create a Venn Diagram about Moving to a New Home. (Sheets # 12a, 12b or variation, 12c)
- Students will create a contract between worker and employer.
- Read aloud to class or have students read a book that tells about farm workers from a child's point of view, such as Diane Hoyt-Goldsmith's *Migrant Work: A Boy From the Rio Grande Valley* (see **Bibliography and Resource Guide** in appendix for this and other suggestions). Generate a class discussion based upon the book..

### Grades 5-6

- Keep a journal or a diary of daily life in the migrant worker camp.
- Write a letter home about how you feel living in this camp, work conditions, food, etc.
- Write to the governor of Puerto Rico and tell him how you have found conditions in the camps and what he should do to help you.
- Write about how the children felt when their fathers left home. How did the men feel? What could the men have done to empower themselves when their contracts were violated?
- Research the people who tried to organize the farmworkers in Connecticut. What kind of results were achieved?
- Find a guest speaker who can discuss what it was like to be a farmworker in the fields and orchards of Connecticut.

---

Teacher observation  
Portfolio assessment  
Peer evaluation  
Oral and written reports



-21-

Evaluation

# 4 Lesson

## Pictures and Stories of the Migration

**Goal:** To produce a vehicle that demonstrates what children have learned in the Puerto Rican history unit taken from *Aquí Me Quedo*, Introduction and Chapters 1 and 2.

- Objectives:**
1. Students will display what they have learned about Puerto Ricans in Connecticut through art.
  2. Students will make vests or big books that depict themes and concepts introduced in Chapters 1 and 2 such as contracts, farmwork, migration, there versus here (e.g. maps and symbols of Puerto Rico and Connecticut), and family trees.

### Suggested Teaching Strategies.....

#### *All Grades*

- Vest (Sheet #13)
  - A. Using brown paper grocery bags, students will create a vest.
  - B. Students will decorate the vest according to objectives. Laminate if possible.
  - C. Students will present their vests to other classes and explain significance of decorations:
    1. Younger students will do an oral report
    2. Older students will do a written report
    3. Older students can share their projects with younger students or make other articles of clothing such as pants or skirt
- Big Book: Using brown paper grocery bags, students will create a big book.
  - A. Cut out bottom of bag.
  - B. Cut along seam.
  - C. Tape along edges with masking tape.
  - D. Make a page.
  - E. Draw and write on each page according to objectives.
  - F. Bind pages into a book.

Teacher observation  
Portfolio  
Written assignment  
Oral and written reports  
Student critiques



Evaluation

# AQUI ME QUEDO

CHAPTERS TWO & THREE (pp. 41-125)

## Lesson 5

## Guest Speaker

**Goal:** Students will learn directly about the migration experience from a Puerto Rican guest speaker who migrated to Connecticut

- Objectives:**
1. Gain firsthand knowledge of migration experience.
  2. Understand time period of migration.
  3. Use prior knowledge to predict what guest speaker might say about personal experiences.
  4. Have student ask questions regarding migration.
  5. Use information to build a portrait of the person interviewed.
  6. Determine whether student questions were answered.
  7. See if student predictions were fulfilled.
  8. Identify important events, details, and relationships in interviews.

## Suggested Teaching Strategies.....

### All Grades

- Preparing for Speaker's Visit
  - A. Students brainstorm names of possible guest speakers
  - B. Students determine questions to be asked and prepare them in advance, based on prior lessons and information from *Aquí Me Quedo*. Vocabulary is targeted and must be used in questions: e.g., *chain migration* [p.22, pp.85-87], *discrimination* [pp.93, 95-99], *culture* [pp.85, 131, 179-185], *assimilation* [p.179-181]
  - C. Students predict what speaker's answers will be. (suggestion: use Sheet #2,

(Lesson 5 continued.)

*K-W-L Chart*, columns 1 and 2)

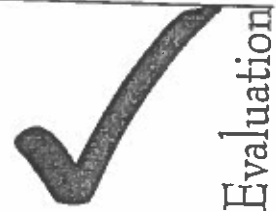
- Speaker's Visit
  - A. Students ask relevant questions.
  - B. Students take notes on speaker's information.
- Post- Speaker's Visit
  - A. Students will determine whether questions were answered.
  - B. Students will determine if predictions were fulfilled. (suggestion: use **Sheet #2**, *K-W-L Chart*, column 3)
  - C. Students will write a thank you letter to the speaker mentioning one concept that they learned.

### *Grades 1-3*

- Draw picture and description of speaker
- Use *Sequence Chain*, ( **Sheet #10a**), to chart some of the events of the speaker's life or stories told by the speaker.

---

Portfolio assessment, including a copy of thank you letter.  
Teacher observation.  
Timeline and sequence chart on this person.





# AQUI ME QUEDO

CHAPTERS THREE & FOUR (pp. 79-187)

## LESSON 6

### Appreciating Differences

**Goal:** To understand the community institutions established by Puerto Ricans in Connecticut and compare to other ethnic groups and their institutions.

- Objectives:**
1. Define community.
  2. Define community groups and organizations.
  3. Students will identify groups in which they live and work and recognize that everyone must contribute to a group for it to function.
  4. Students will develop awareness of values, customs, and beliefs that groups represent.

### Suggested Teaching Strategies.....

#### *All Grades*

- Walk through the school, look at the different people. Think about the people who make the school run and how they relate to each other. Make an organizational web (Sheet # 1a and 1b sample).
- Through a Venn Diagram (Sheet # 15a, 15b sample), compare and contrast the parents' lives described in *Aqui Me Quedo* with their childrens' lives [pp.129, 131, reproduced on Sheets 16a and 16b]. Talk about students' own lives and how they are different from their parents' childhoods. Compare and contrast the experiences and values of different ethnic groups represented in the classroom.
- Discuss group dynamics with class. Why are groups formed? Give examples of groups-- e.g. personal and affinity groups, such as clubs. How can a group be established? Do *Getting to Know You* survey (Sheet # 17). Students ask each other about likes and dislikes, music, food, sports, hobbies, talents, favorite subjects, people whom they admire. Collect

*(Lesson 6 continued.)*

forms and divide class into groups based on interests or traits such as religion, hobbies, hair color, oldest child, lefthandedness, etc. Is there a reason to become a club based on this shared trait/interest? What would this club do?

- Divide class into small groups (3 or 4 students each). Discuss examples of groups formed by Puerto Ricans in Connecticut [In *Aqui Me Quedo*, read aloud or paraphrase from sections such as pp.99-121, 143-163].
- Brainstorm the groups in which you feel comfortable.
- Make bulletin board with hands touching. Trace each child's hands [see example on Sheet # 18) On each hand list 5 positive traits of the class -- circle: our class is special!

---

Teacher observation  
Portfolio assessment  
Teacher-made test



Evaluation

# Lesson 7

## Operation Bootstrap

**Goal:** To increase reading comprehension by using passages from *Aqui Me Quedo*.

**Objective:** To understand more about the events which preceded Operation Bootstrap and mass migration from Puerto Rico to Connecticut.

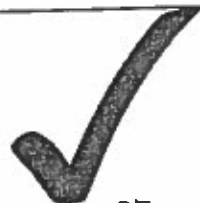
### Suggested Teaching Strategies.....

#### *All Grades*

- Create a cloze exercise (see or use example, Sheet #19a and 19b). Be sure to review concepts and vocabulary when using this and other cloze exercises taken from *Aqui Me Quedo*.
- Students will choose word that best fits blank.
- After completion, students will correct each other's paragraphs.
- Students create a cloze exercise in pairs using passages from *Aqui Me Quedo*.

---

Teacher tests  
CMT Grade 4-6  
Cloze exercise



-27-

Evaluation

# Lesson 8

## Puerto Rico's Political Status

**Goal:** To identify the political status of Puerto Rico

- Objectives:**
1. Identify placement of Puerto Rico in the world.
  2. Understand the importance of being able to express one's opinions through voting.
  3. Understand how elections work.
  4. Define commonwealth, statehood, and independence.

### Suggested Teaching Strategies.....

#### *All Grades*

- Using *Family (world) Map*, locate Puerto Rico (Sheet #5a).
- Use *K-W-L Chart* (Sheet #2) and brainstorm prior knowledge about Puerto Rico.
- Using *Aqui Me Quedo* and maps (Sheet #5b), identify Puerto Rican cities and their connection to cities in Connecticut.
- Present to students an awareness of the importance of voting. Ask the students to raise their hands—how many want cheese pizza? and have them vote on “cheese pizza.” After you tally their votes, tell them that they just voted on eating cheese pizza for a full month. Discuss the importance of having complete information in order to vote properly. What happens when you don't vote?
- How does voting impact your life? Why is it important to vote? Integrate the term “election.” Read and define “election.” [*Aqui Me Quedo*, pp. 121-125, pp. 157-163]. What do you know about elections?
- Read oral history re Manuel Tirado and joining a party (Sheet # 20a,b). What are some different things that party can mean? Have students form parties and discuss what they represent.

(Lesson 8 continued.)

- Define “status.” Discuss status in relation to Puerto Rico: *commonwealth, independence, and statehood*. Students may research through the newspaper to get this information.
- Invite a representative of each view to the class to explain his/her position. Explore the relationship between politics and personal life. Students may select an interviewee and write an essay about his/her views on Puerto Rico’s status. Have students form parties and discuss what they represent, their different functions.
- Do a *Venn Diagram* (Sheet #21 or blank [Sheet #15a]) on Statehood vs. Commonwealth, Commonwealth vs. Independence, Independence vs. Statehood.

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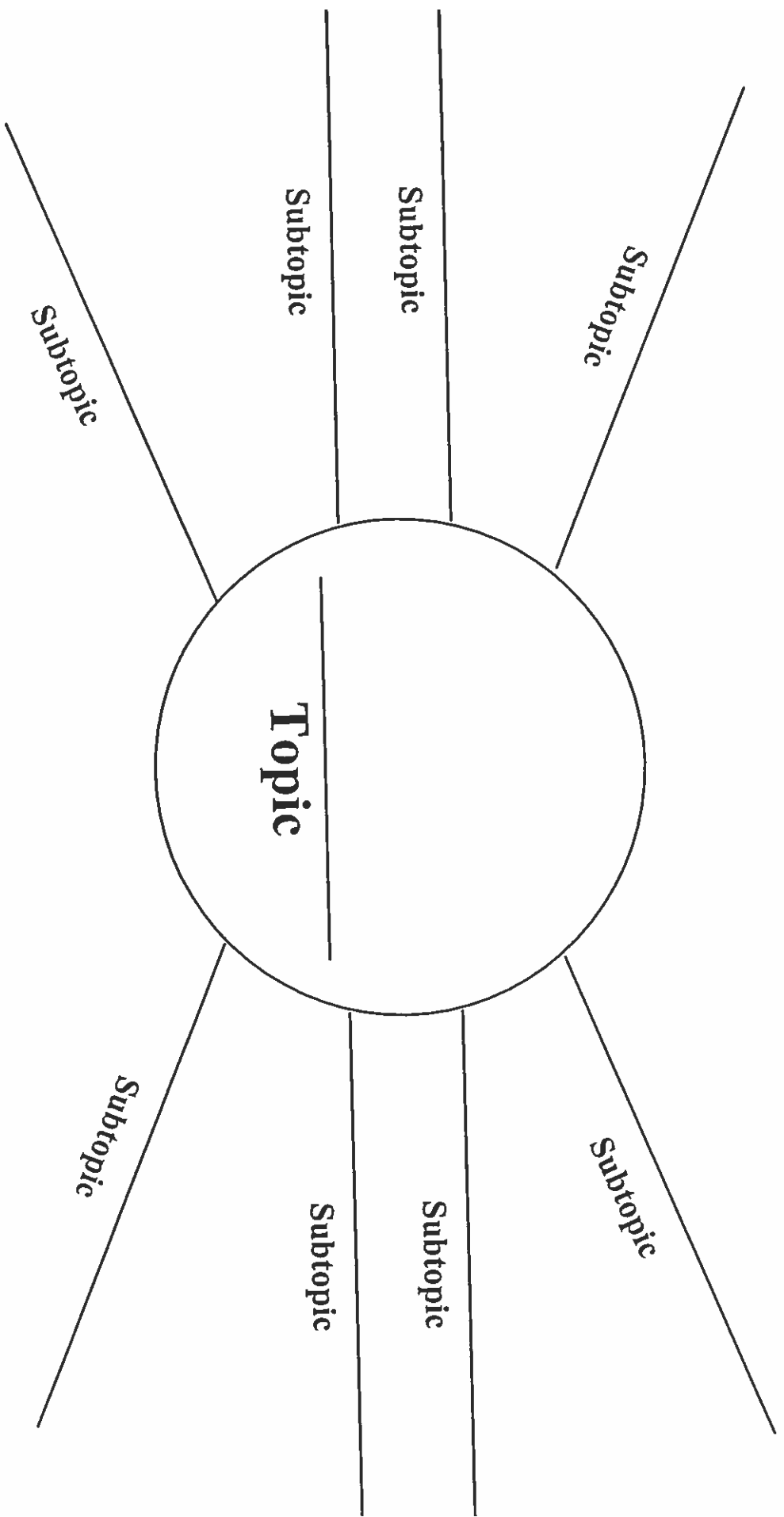
Teacher observation  
Portfolio assessment (Venn Diagram, student notes)  
Teacher-made test



Evaluation

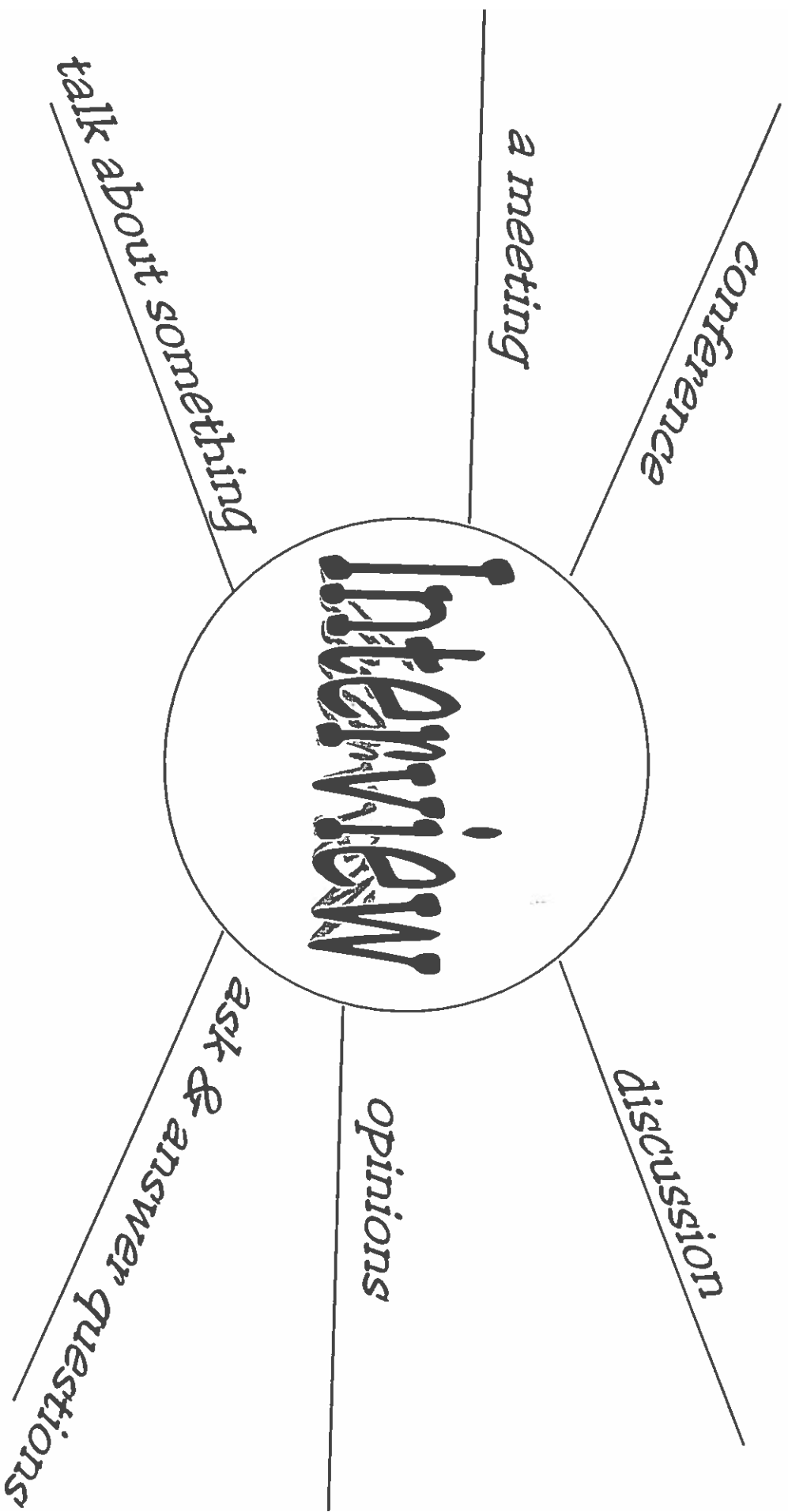


# Organizational WEB



Name \_\_\_\_\_ Date \_\_\_\_\_

Organizational WEB - Interview Sample



Name \_\_\_\_\_

Date \_\_\_\_\_





# K - W - 1 STRATEGY



Name \_\_\_\_\_

Date \_\_\_\_\_

<b>What do I Know?</b>	<b>What do I Want to find out?</b>	<b>What did I Learn?</b>

# KNOWLEDGE CHART

Name \_\_\_\_\_

Date \_\_\_\_\_

<i>What did I already know?</i>	<i>What did I learn?</i>
<b>1.</b>	<b>1.</b>
<b>2.</b>	<b>2.</b>
<b>3.</b>	<b>3.</b>
<b>4.</b>	<b>4.</b>
<b>5.</b>	<b>5.</b>
<b>6.</b>	<b>6.</b>
<b>7.</b>	<b>7.</b>
<b>8.</b>	<b>8.</b>
<b>9.</b>	<b>9.</b>
<b>10.</b>	<b>10.</b>

Name \_\_\_\_\_

Date of Interview \_\_\_\_\_



# Family Survey

1. What is your name?

2. Where were you born?

3. When were you born?

4. Where and when were the adults in your house born?

5. Where and when were their parents born?

6. Why did your family move here?

7. Where did your family live before they lived here?



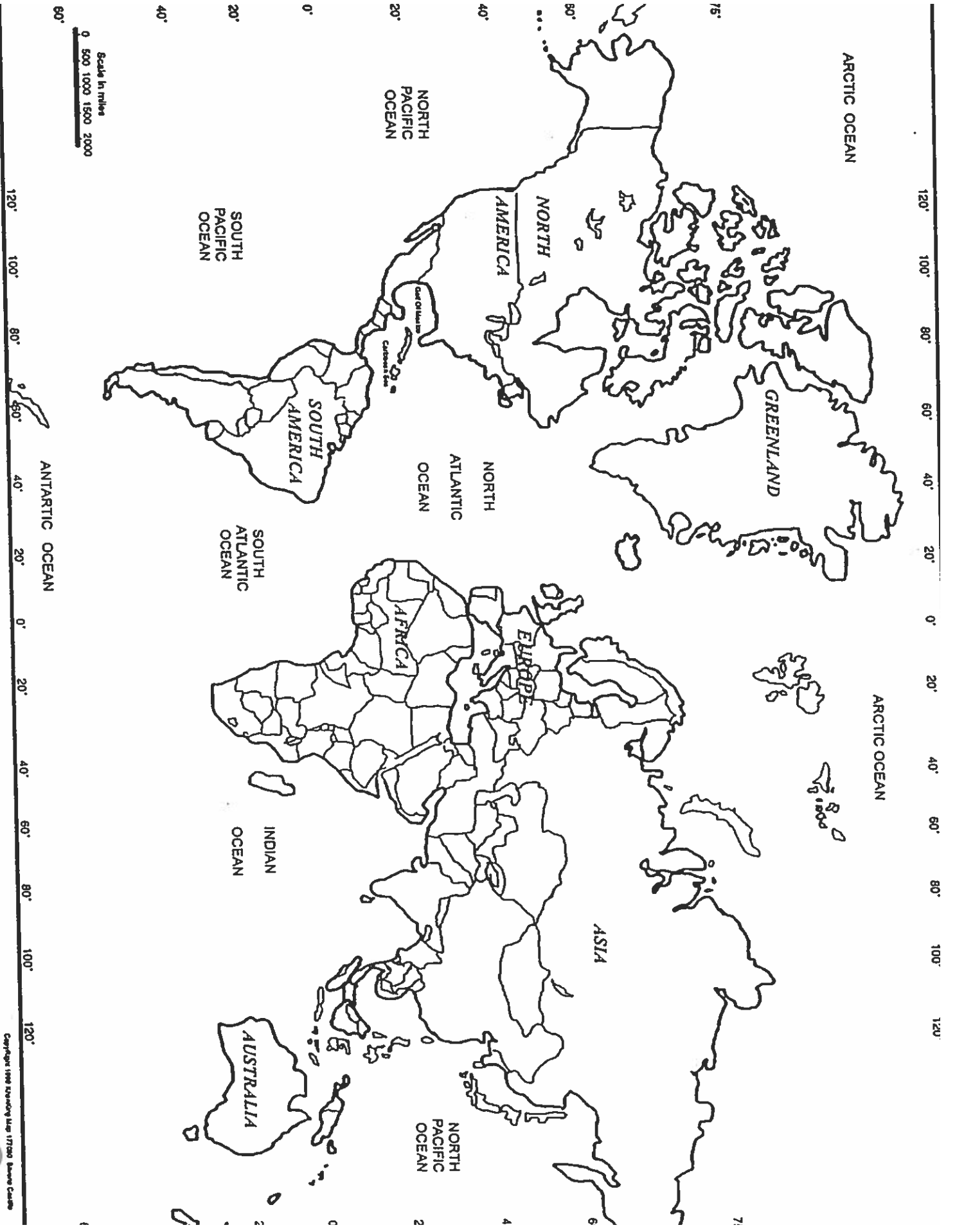


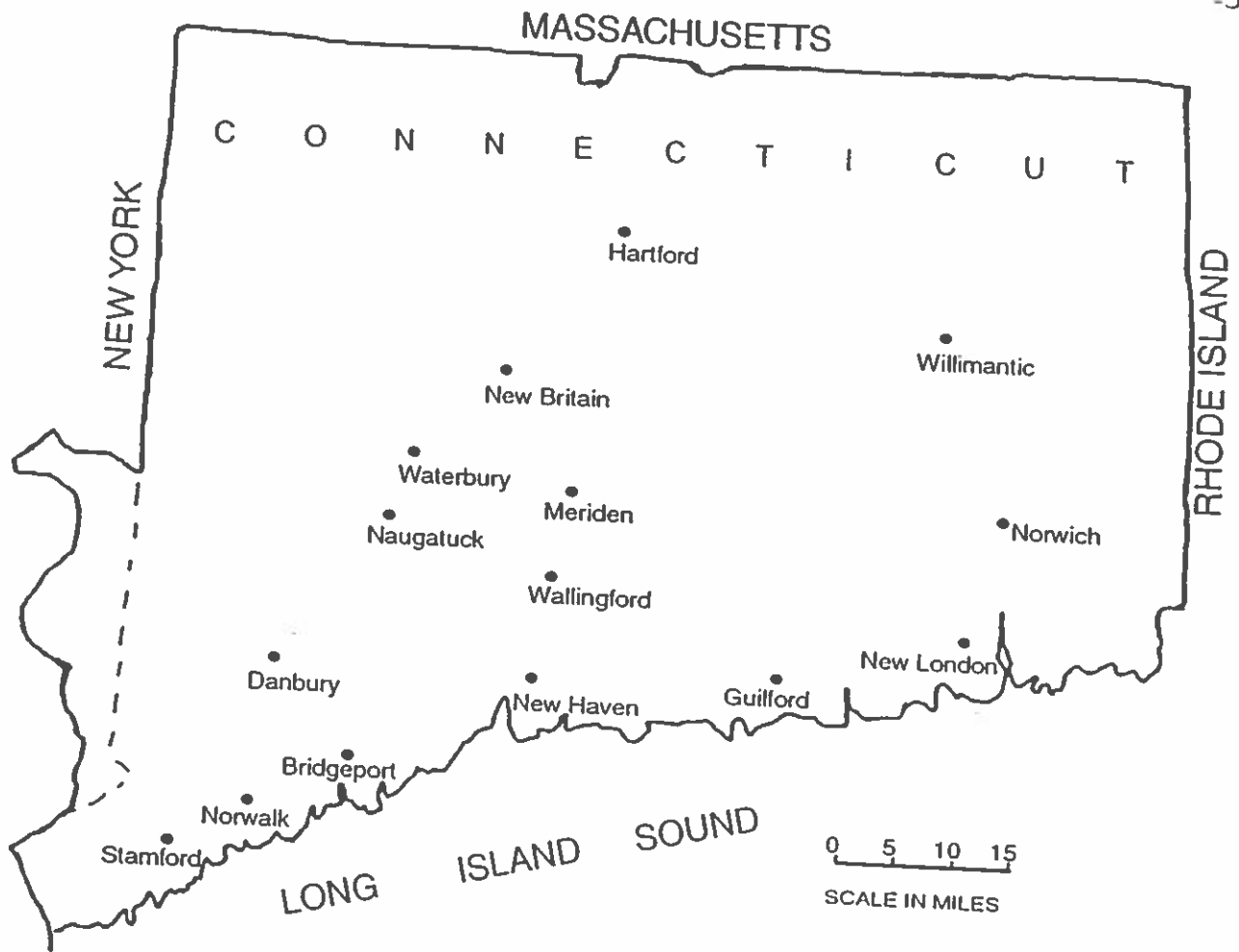
8. Do you know where your family name comes from?



Add your own questions here.







*La familia**The Family*

Borinquen  
 pedazo de América  
 donde Peñuelas nació  
 como tú  
 eres mi patria  
 y eres  
 la patria del coquí  
 somos la misma familia  
 Peñuelas,  
 el coquí  
 y  
 yo.

La Mar Caribe  
 te abraza,  
 te da su azul y  
 su rumor,  
 y si el Caribe  
 también es tuyo  
 somos del mismo linaje,  
 Peñuelas,  
 el coquí,  
 el Caribe  
 y  
 yo.

Borinquen  
 piece of America  
 where Peñuelas was born  
 like you  
 you are my homeland  
 and you are  
 the homeland of the coquí  
 we are the same family,  
 Peñuelas,  
 the coquí  
 and  
 I.

The Caribbean Sea  
 embraces you,  
 it gives you its blue and  
 its murmur,  
 and if the Caribbean  
 is also yours  
 we are of the same lineage,  
 Peñuelas  
 the coquí,  
 the Caribbean  
 and  
 I.

*Mario Agustín Gotay López*

## *Puertorriqueño    Puerto Rican*

Puertorriqueño: muchas sangres en una,  
todas las que por el crisol pasaron  
para hacer la taína, europea y africana  
que en el jíbaro nuestro se aunaron.

Puerto Rican: many bloods in one,  
all of which passed through the crucible  
to make the Taíno, European and African  
which in our jibaro came together.

Puertorriqueño: muchos dolores en uno,  
la bravía soledad del Mar Caribe,  
el vasallaje real de las Españas  
y del Norte la garra inflexible.

Puerto Rican: many sorrows in one,  
the wild solitude of the Caribbean Sea,  
the royal vassalage of Spain  
and the unbending claws of the North.

Puertorriqueño: escoge tu camino,  
sigues al coloniaje sometido,  
en minoría del Norte te diluyes  
o valiente te enfrentas a tu sino

Puerto Rican: choose your path,  
continue in colonial subjection,  
a minority in the North you are diluted  
or bravely you face your fate

que es el destino de América entera  
Sin el horror del tajo de la espada  
recaba los derechos de tu tierra.  
¡Cierra el puño y levanta tu bandera!

which is the destiny of all America.  
Without the horror of the sword's edge  
plead for the rights of your land  
Close your fist and raise your flag!

*Mario Agustín Gotay López*



# testimony

*The poems "La familia/The Family" and "Puertorriqueño/Puerto Rican" were written by Mario Agustín Gotay López. Mr. Gotay was born in Peñuelas, Puerto Rico in 1910, and died in Waterbury in 1995. Mr. Gotay was an early pionero to the United States mainland, arriving in New York City in 1928. Mr. Gotay later wrote:*

Para el 1926 en Puerto Rico había escuelas de high school solamente en Ponce, Caguas, Guayama, etc. Para estudiar high school había que ir a uno de esos centros, pagar hospedaje, comidas, viajes, etc. Mis padres no podían hacer ese gasto para cinco hijos. Siendo yo el menor, tuve que dejar la high school de Guayama.

La depresión de los 30 ya estaba amenazando la economía mundial y en el 1928-- como no tenía buen trabajo-- decidí venir a Estados Unidos.

Entonces no había líneas aéreas viajando para Puerto Rico. La travesía se hacía en barco. Las líneas de barcos que regularmente cargaban pasajeros eran la Porto Rico Line y la Blue Line. El cargamento era mixto-- pasajeros y carga. Después que pasaba la buena temporada de turismo, un pasaje de primera clase-- en la segunda cubierta--se conseguía por \$60. La travesía por el mar desde Puerto Rico a New York duraba (más o menos) cinco días. Casi siempre el Atlántico en ese trayecto es mar picado. Los viajeros en barcos que no están acostumbrados al mar sufren horribles mareos. Yo lo pasé muy bien. Tan es así que poco después volví a la mar y luego me hice mariner mercante y viajé algunos años.

After spending many years in New York, Mr. Gotay followed the chain migration that took many people from Peñuelas to Waterbury. The author of many poems and stories, Mr. Gotay was married to Mrs. Gladys Ferrer and had nine children, three sons and six daughters.

In 1926 in Puerto Rico there were high schools only in Ponce, Caguas, Guayama, etc. In order to study high school you had to go to one of those towns, pay for housing, meals, travel, etc. My parents couldn't afford to pay for five children. Since I was the youngest, I had to leave Guayama High School.

The Depression of the 1930s was already threatening the world economy and in 1928-- since I didn't have a good job--I decided to come to the United States.

At that time there were no airlines traveling to Puerto Rico. You made the trip by ship. The ship lines that regularly carried passengers were the Porto Rico Line and the Blue Line. The cargo was mixed--passengers and freight. After the tourist season was over, you could get a first class fare--on the second deck--for \$60. The sea crossing from Puerto Rico to New York lasted (more or less) five days. That section of the Atlantic is almost always choppy sea. The ship travelers that are not used to the sea suffer horrible seasickness. I was fine. I was so fine that a short time afterwards I returned to the sea and then I became a merchant marine and I traveled for several years.

# TIMELINE - PUERTO RICO & THE U.S.

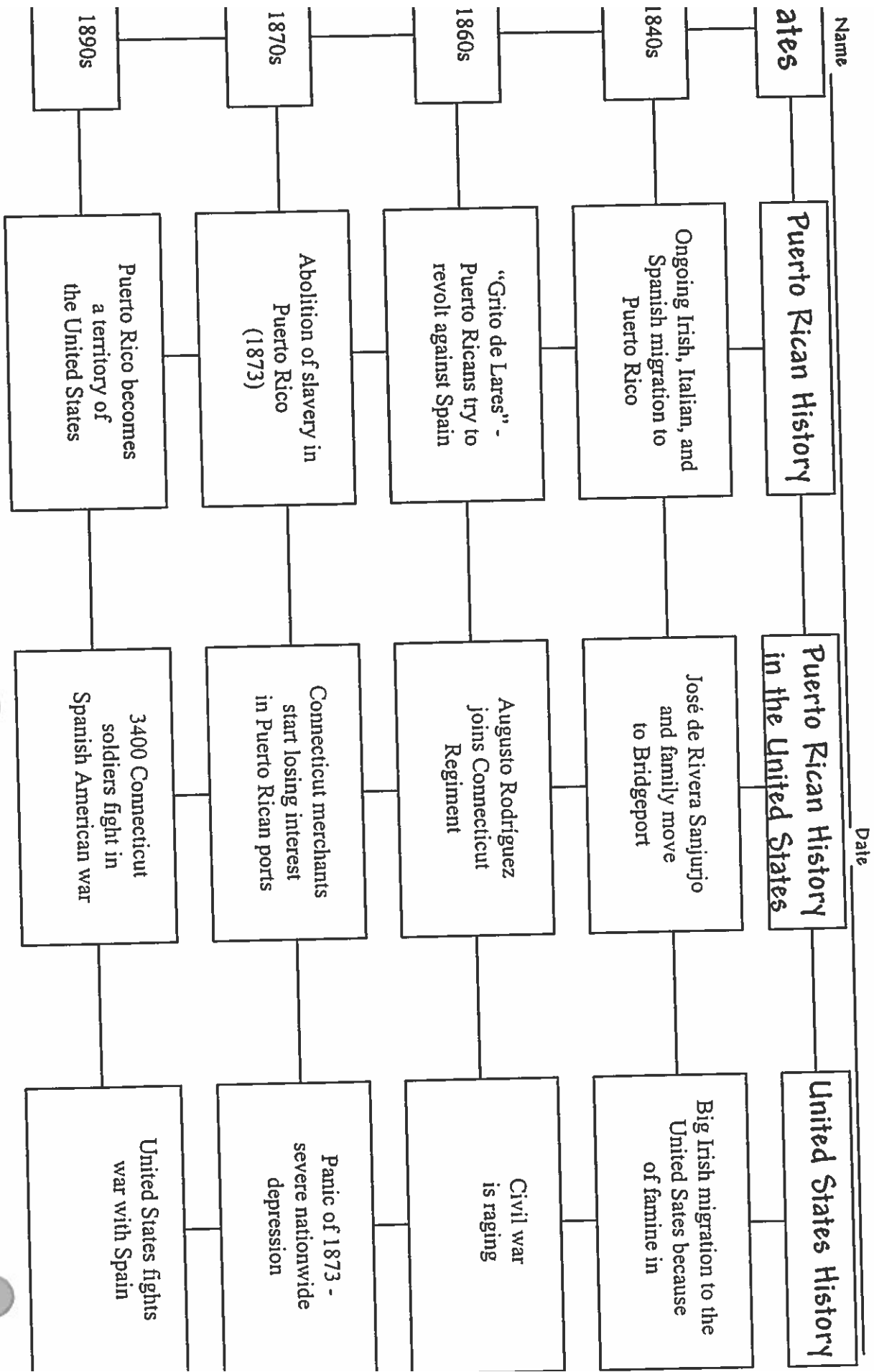
## SUGGESTIONS FOR DATES:

*Dates with page numbers are taken from Aquí Me Quedo, Chapter 1 \**

- 1844 - José de Rivera Sanjujo, wealthy sugar and wine merchant, lives in house in Bridgeport, Connecticut (p.25)
- 1862 - Augusto Rodríguez joins 15th Connecticut Regiment and fights in Civil War (p.31)
- 1873 - Abolition of slavery in Puerto Rico. Sugar production less reliable. Many Connecticut merchants begin to concentrate on other ports (p.29)
- 1898 - Puerto Rico becomes possession of United States (p.33)

\* Any chapter or any combination of chapters can be used.

# TIMELINE - PUERTO RICO & THE U.S.



Name \_\_\_\_\_

Date \_\_\_\_\_

# TIMELINE - PUERTO RICO & THE U.S.

Name \_\_\_\_\_

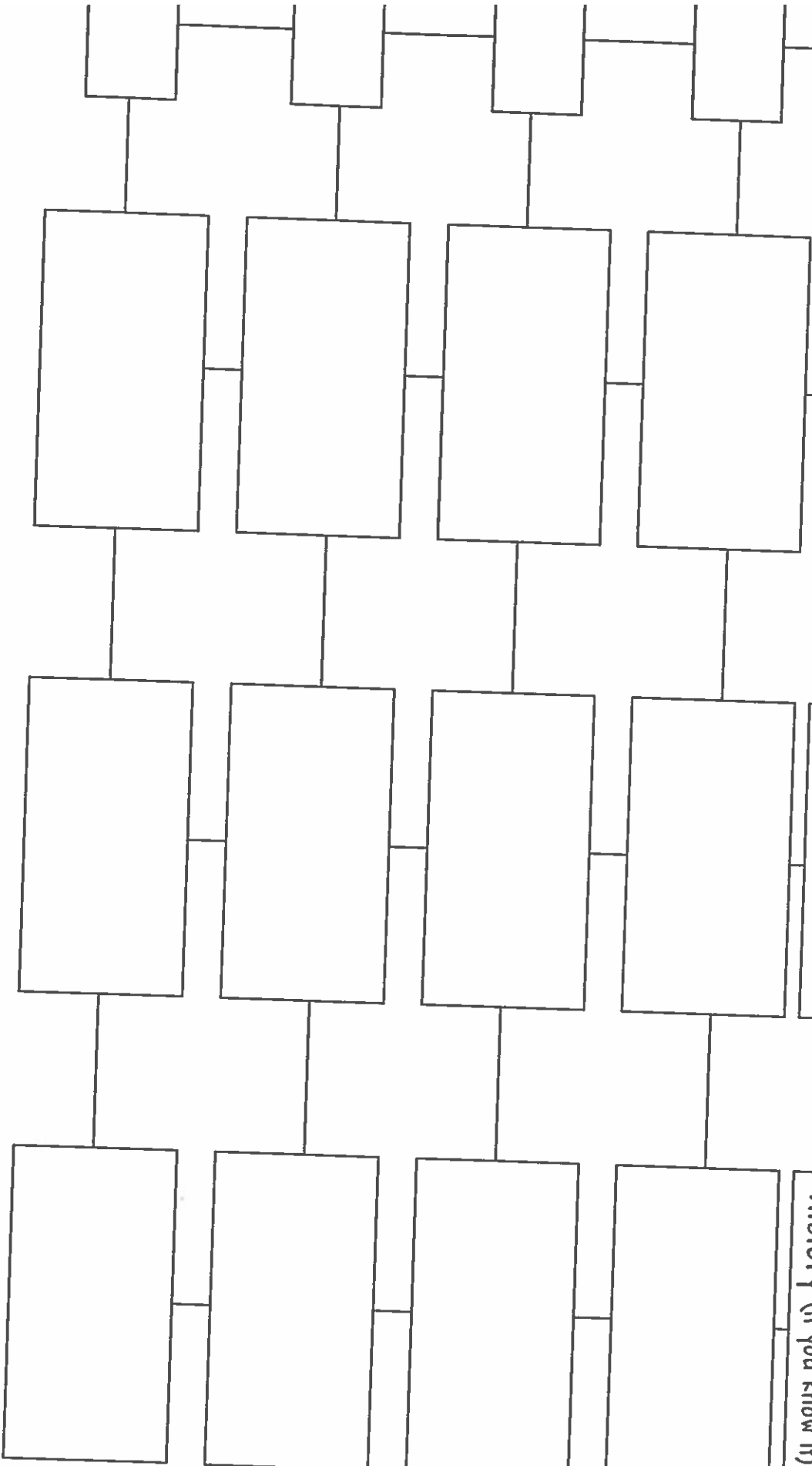
Date \_\_\_\_\_

Dates

Puerto Rican History

Puerto Rican History  
in the United States

United States Family  
History (if you know it)



# TIMELINE - PUERTO RICO & THE U.S.

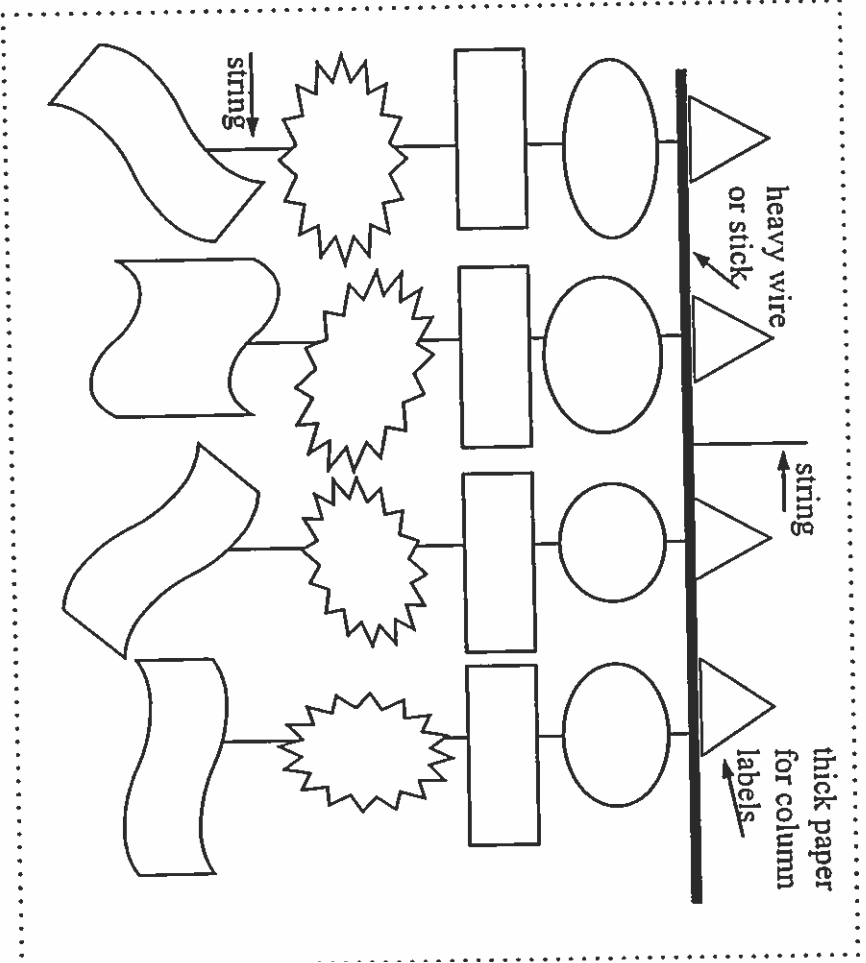
## VARIATIONS:

### MOBILE

In addition to doing this exercise on the worksheet students can also create their own timeline mobiles. Use different colored construction paper for each category or each date. Have a student pick shapes to cut out to correspond to each category or each date. Then use any kind of string to attach them vertically and horizontally. The string can be stapled, glued or put through punched holes.

### COLLAGE

Students may enjoy creating their own collaged time line by doing the above and then gluing their answers down on to a large sheet of paper. To make a large piece of sturdy paper cut a paper bag on one of its vertical seams, and lay out flat.



# Population of Puerto Ricans

According to Census

*Población de Puertorriqueños Según el Censo*

Town/Pueblo	1980	1980 %	1990	1990 %
Bridgeport	22,146	15.5	31,250	21.4
Bristol	515	.89	1,053	1.7
Danbury	853	1.4	1,548	2.4
East Hartford	636	1.2	1,797	3.6
Hartford	24,615	18.4	38,170	27.3
Meriden	4,107	7.4	7,031	13.7
Middletown	616	1.5	870	2.0
New Britain	5,358	7.2	10,325	13.7
New Haven	8,189	6.5	13,866	10.6
New London	1,381	4.8	2,675	9.4
Norwalk	2,318	2.9	2,874	3.7
Stamford	2,805	2.7	3,461	3.2
Stratford	467	.9	1,145	2.3
Waterbury	5,819	5.6	12,080	11.1
West Hartford	209	.3	832	1.4
Windham	1,372	6.5	2,816	12.8

\* Adapted from *Aqui Me Quedo*, p.23

Name \_\_\_\_\_ Date \_\_\_\_\_

### Advanced Organizer for Textbook Assignment

Today's reading will be about: (Paraphrased explanation of the reading)

---

---

---

---

Main Ideas/Key Concepts to be found in the reading:

- 1.
- 2.
- 3.
- 4.

Important terms to be familiar with:

- 1.
- 2.
- 3.
- 4.
- 5.
- 6.
- 7.
- 8.
- 9.
- 10.

Focus questions to consider:

- 1.
- 2.
- 3.
- 4.

On the back of this page, draw a giant bicycle wheel with many spokes. On the spokes record any ideas you already have about to-





Name \_\_\_\_\_ Date \_\_\_\_\_

# Sequence Chain for

Pedro Velez's first shoes  
(p.31 - *Aqui Me Quedo*)

Pedro is 14. He and his brother do not have shoes.

Pedro and his brother work for three months cutting trees and making charcoal.

Pedro and his brother sell the charcoal for 2 dollars a sack.

Pedro and his brother buy a pair of shoes to share.

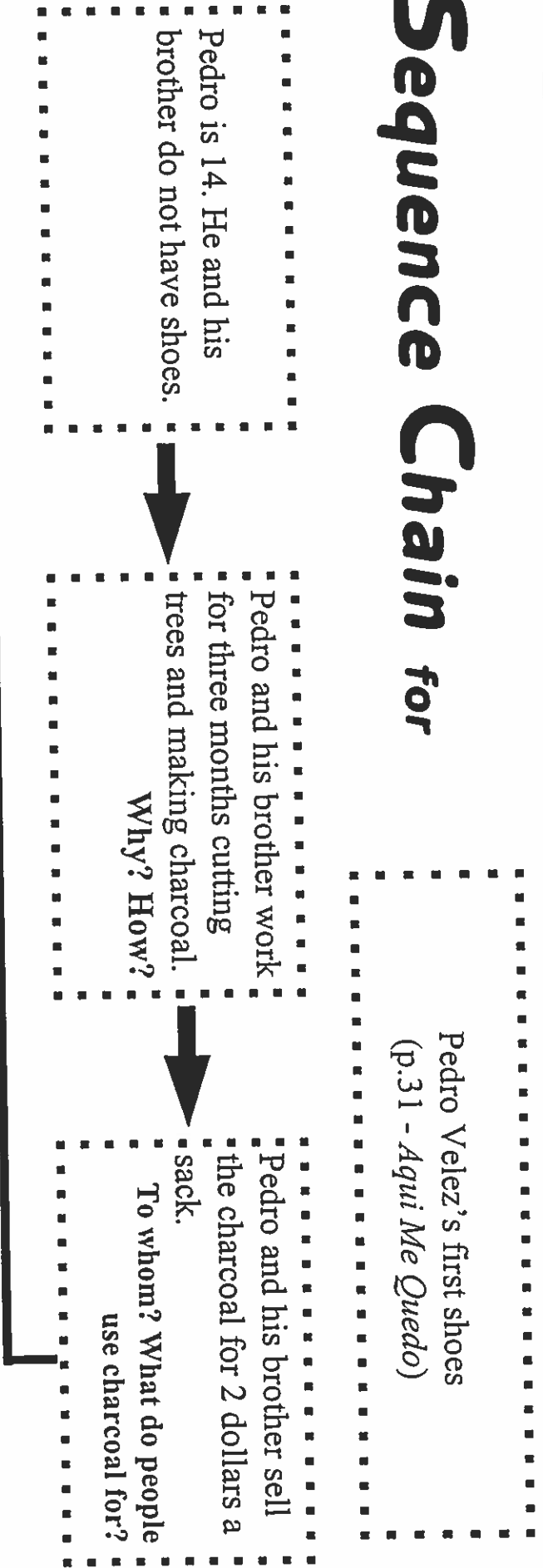
Pedro uses the shoes more than his brother does which makes his brother angry.

Pedro's brother threatens to take his shoe.

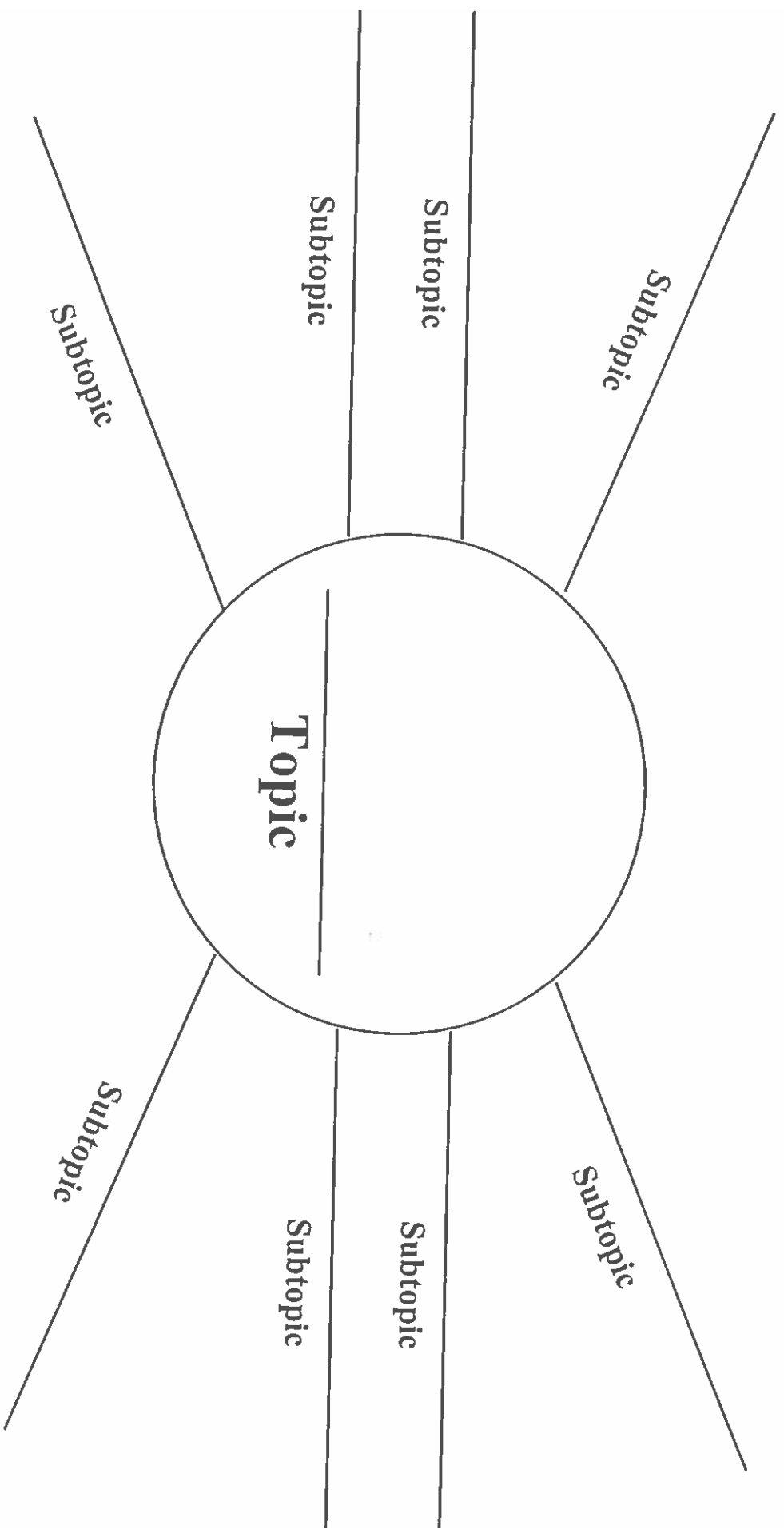
Why don't they each buy their own?

Why?

Why?

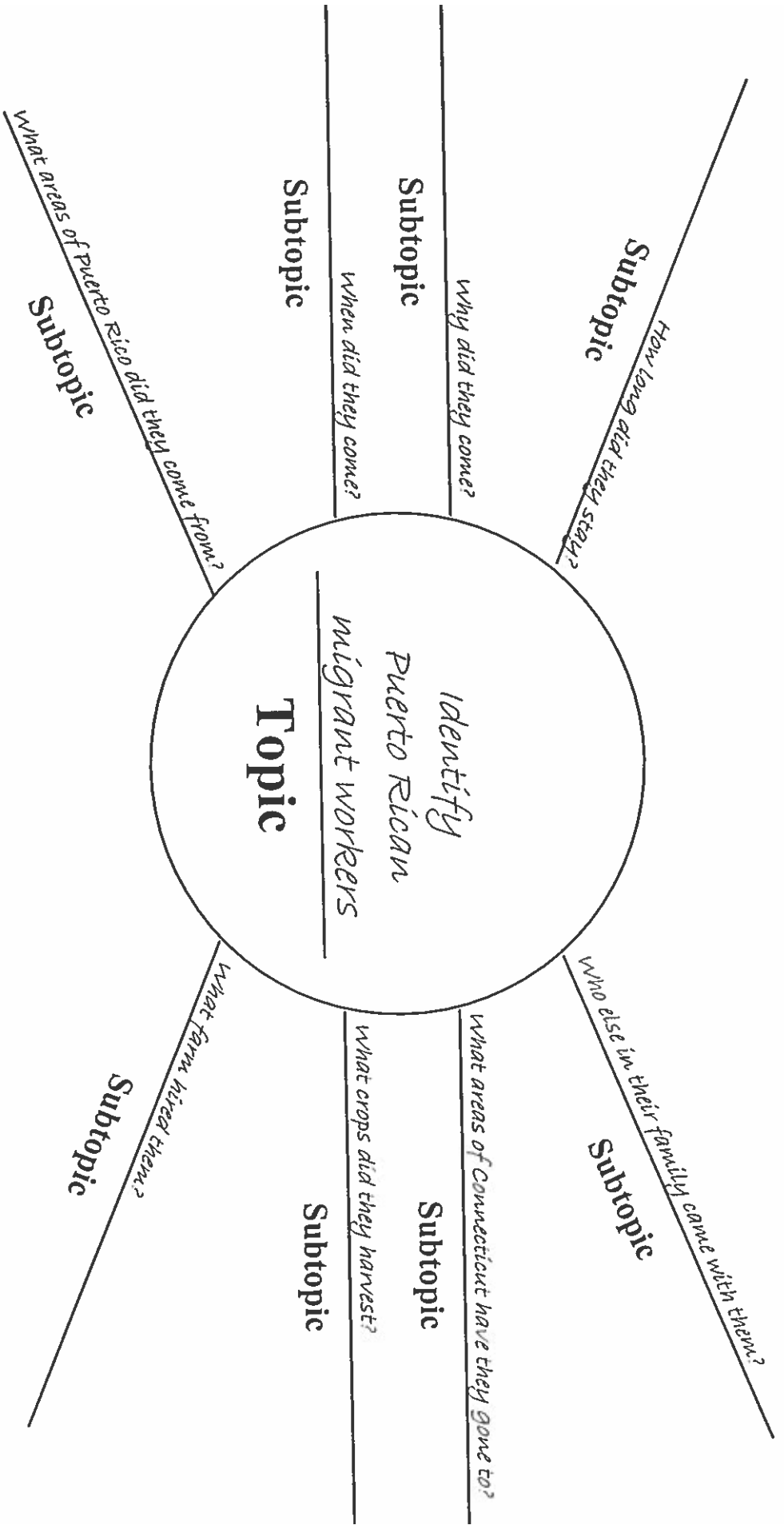


# TOPIC - SUBTOPIC WEB



Name \_\_\_\_\_ Date \_\_\_\_\_

# TOPIC - SUBTOPIC WEB



Name \_\_\_\_\_ Date \_\_\_\_\_

# Moving to a New Home

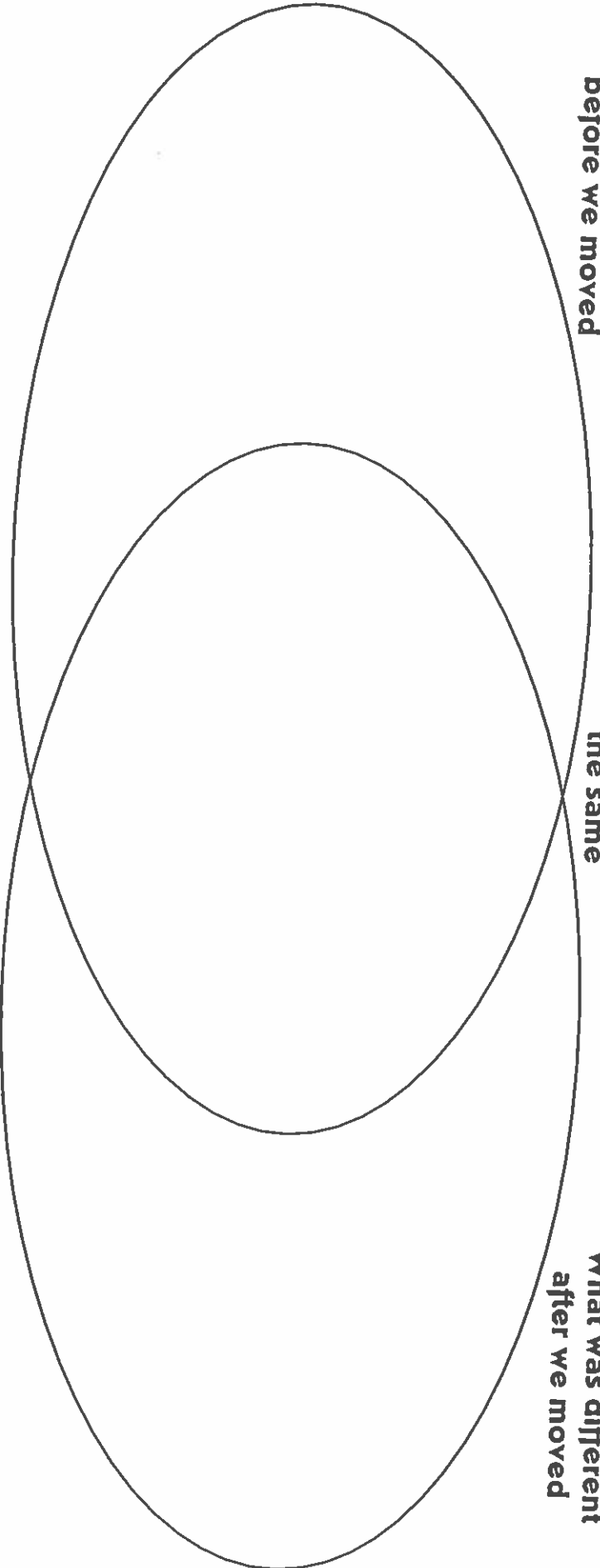
Name \_\_\_\_\_

Date \_\_\_\_\_

**What our home was like  
before we moved**

**What stayed  
the same**

**What was different  
after we moved**



# Moving to a New Home

Name \_\_\_\_\_

Date \_\_\_\_\_

**What our home was like  
before we moved**

I had a pet cat.  
We lived near a playground.  
I could walk to school.  
I shared a room with my sister.  
We have to take the bus to the grocery store.

**What stayed  
the same**

We live in an apartment house.  
My grandmother lives with us.  
We live on the second floor.

**What was different  
after we moved**

I have my own room.  
Now I have to take a bus to school.  
I can't keep my cat in our new place.  
I miss the playground.  
There aren't as many kids around.  
There is a giant Stop & Shop around the corner.  
I don't fight with my sister as much.

*Suggest that students complete the question activity Sheet #12C, p. 40 "Moving to a New Home" first. This should inspire some ideas for this Venn diagram. Students who have not moved recently can imagine moving to a different place or imagine how a specific immigrant child moving to their home might feel.*

# Moving to a New Home

Name \_\_\_\_\_ Date \_\_\_\_\_

Has your family ever moved? \_\_\_\_\_  
Do you remember what it was like? \_\_\_\_\_

## Feelings

How did you feel about moving?

## Work

Moving can be a big job. Do you remember jobs people did?  
Describe the work you did.

Describe the work others did.

## Things

There are many things to take to a new home.  
What special things did you make sure to take along?

What things did you leave behind when you moved?

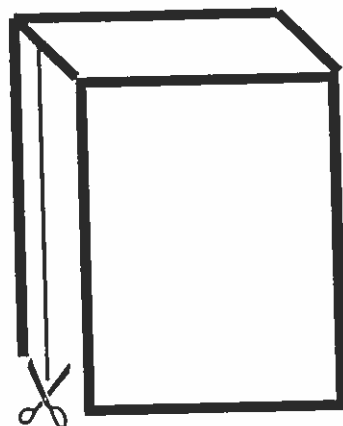
## Results

How did your new home compare to the old one?  
What things are the same as the old home?

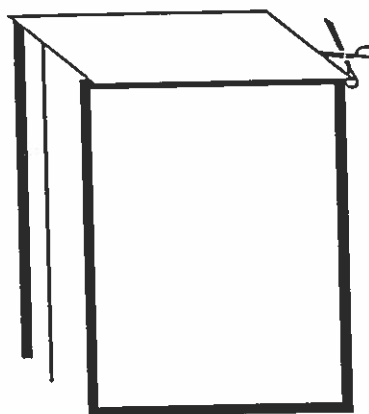
What things are different from the old home?

# making a vest...

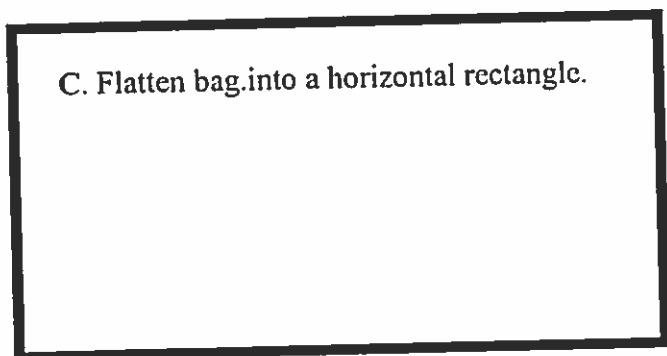
A. Cut paper bag open on one vertical side fold.



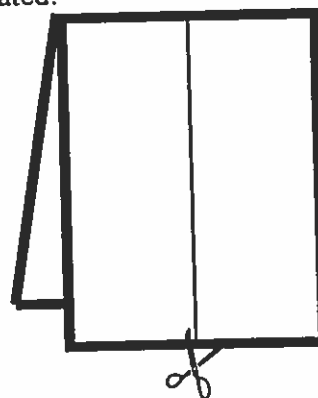
B. Cut out bottom of bag.



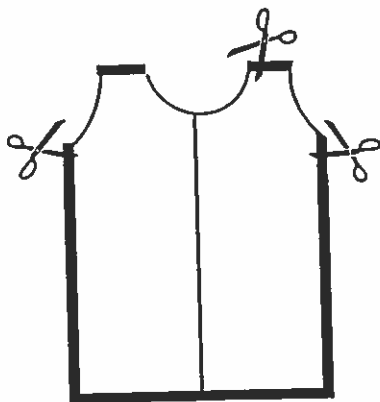
C. Flatten bag into a horizontal rectangle.



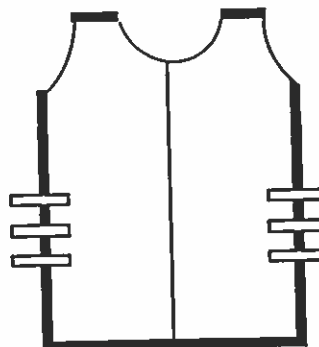
D. Fold in half (hamburger style\*) and cut one flap in half up to the fold you created.



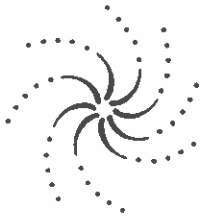
E. Cut out neck hole and arm holes.



F Apply three strips of tape to each side to hold sides together. (Optional)



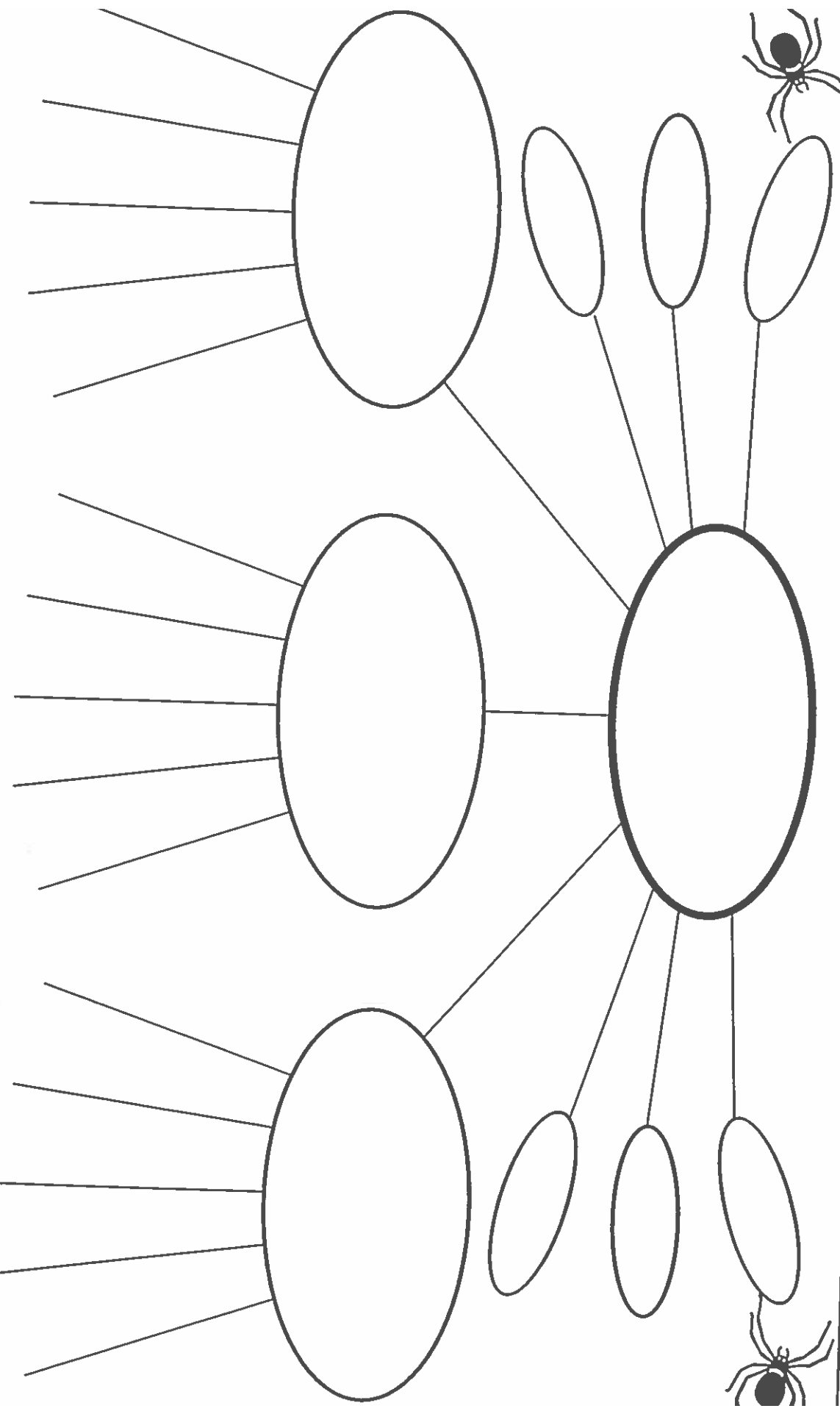
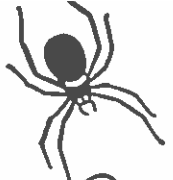
\*Hamburger style is a term used to describe folding a rectangular piece of paper in half so that your fold line is along the short dimension. Hotdog style is used when you fold a rectangular piece of paper in half so that your fold line is along the long dimension. A hotdog style fold gives you a longer and thinner rectangle and a hamburger style fold gives you a more square piece of paper.



# Organizational Web

Name \_\_\_\_\_

Date \_\_\_\_\_

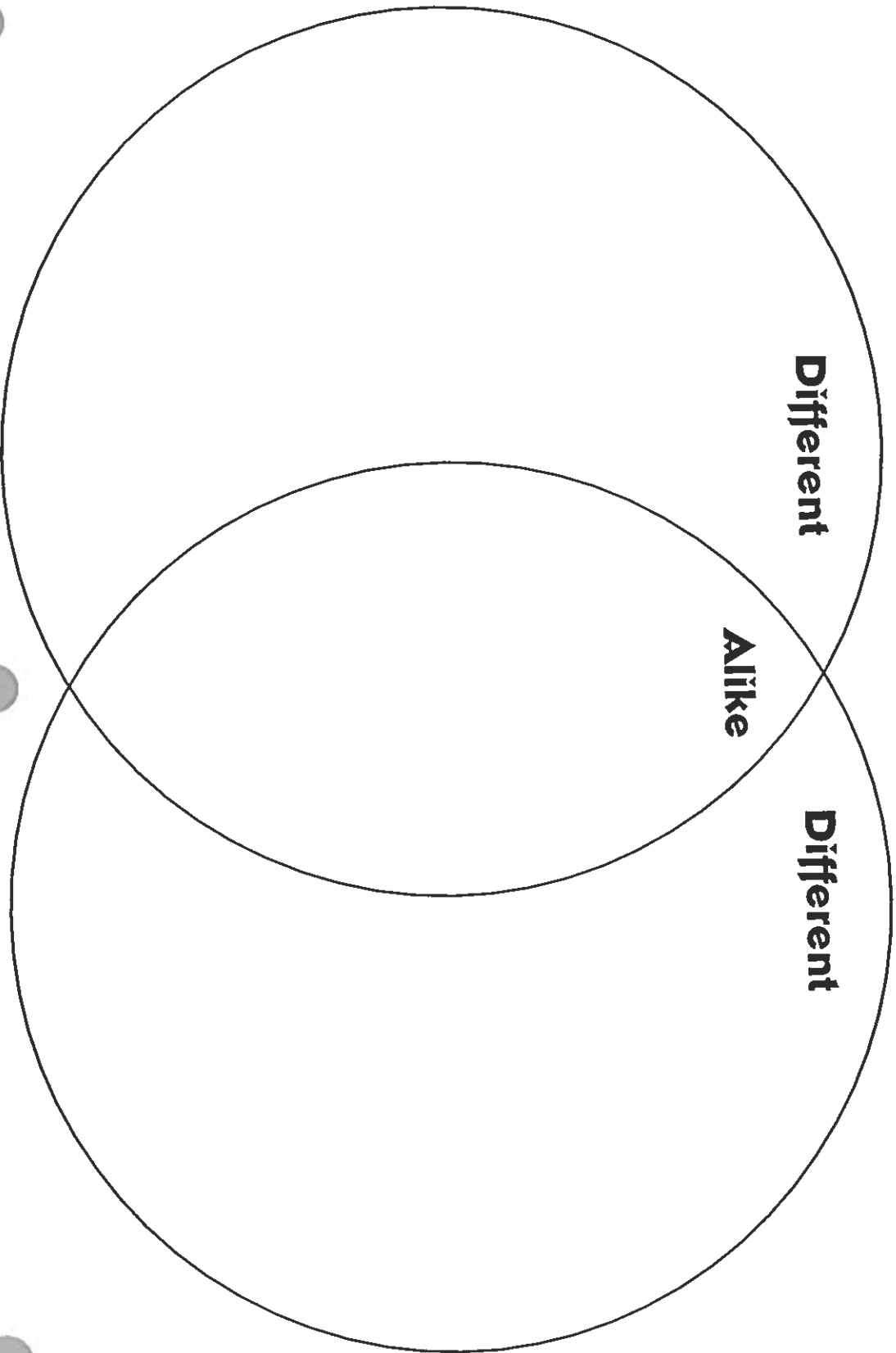




# Venn Diagram

Name \_\_\_\_\_

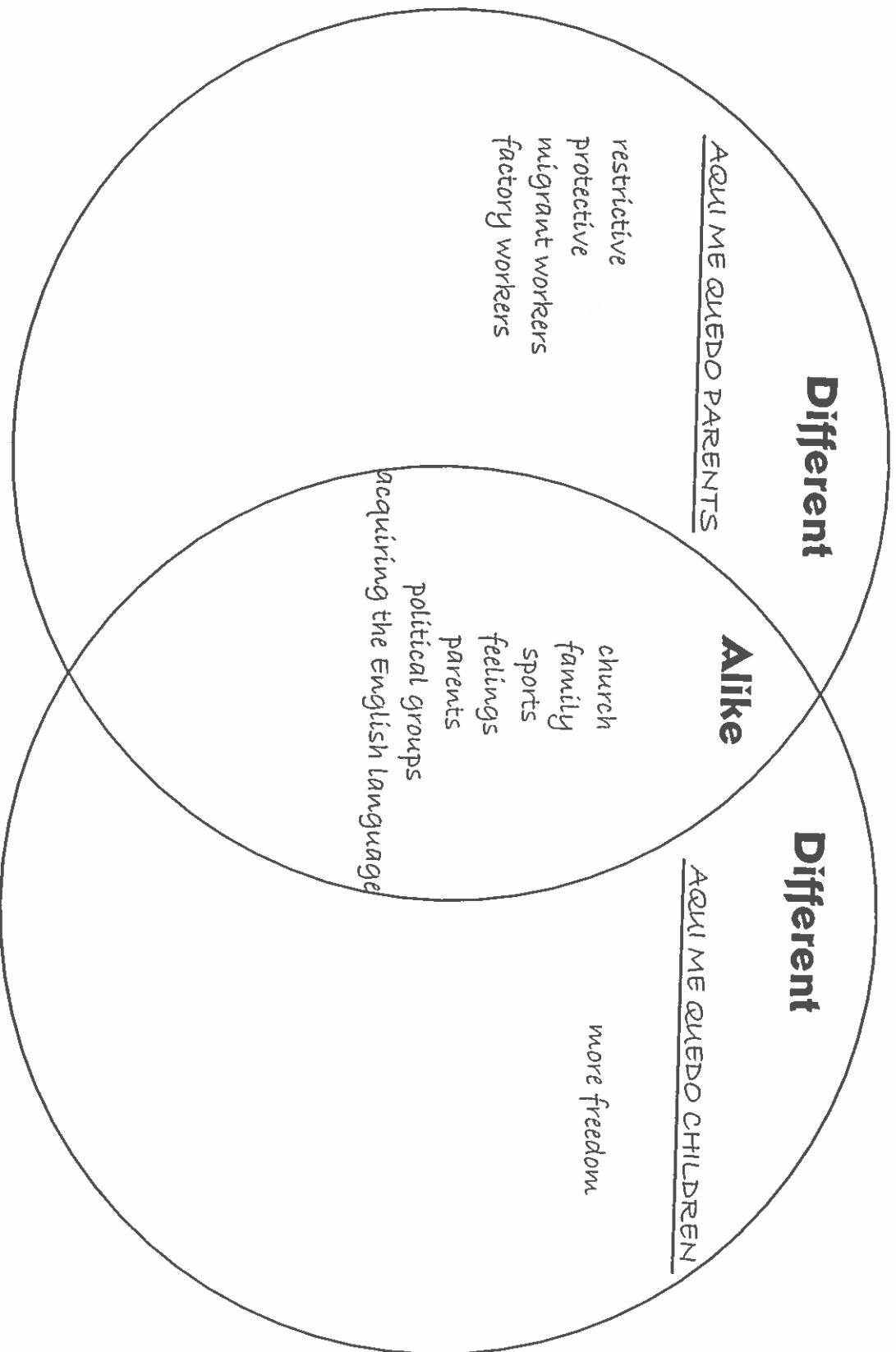
Date \_\_\_\_\_



# Venn Diagram

Name \_\_\_\_\_

Date \_\_\_\_\_



within these towns. But whether they felt they were staying temporarily or permanently, most migrants worked hard to recreate the communities that they had left behind. As they struggled, they thought about making a better life for their children. As Bienvenido Sánchez of New Britain said:

We do everything for our children. We don't fight to have great things. Because our children are our greatness.

What the *pioneros* hadn't counted on, however, were the changes in the next generation. The growing up of their children was shaped not only by these parents but also by the new world to which their parents had brought them. Some of the *pioneros*' children were born in Puerto Rico, while others were born on the United States mainland. But most grew up, went to school, made friends, and worked in a setting that was nothing like the world of their parents' childhood.

As the first generation to come of age in Connecticut, *pionero* children often had special family roles. Before the era of translators and social services geared toward Latinos, children took on responsibilities beyond their years. Like many elder children of the migrants, for example, Marina Rivera

was the interpreter of the family, because I was the oldest, so if they had to go to the doctor I would go with them. They learned enough [English] to get by, but other than that they would not learn the language.

Both of Elizabeth Pérez's parents worked in factories. Growing up in Waterbury, she had to care for her younger siblings, cook and clean. She also had to mediate with the outside world:

I translated, had to argue for [my parents]. It was hard, it put me in an awkward position sometimes. I remember my mother, I don't remember which of the kids she was having, but I was a little girl, I didn't want to deal with talking about feminine stuff, and here she wanted me to go with her to the hospital and explain to the doctor what's going on. You wanted to be a kid and not hear all these adult things.

Children helped their parents in adapting to the new world, but often had to follow the rules of the old one. Parents were especially careful with their daughters. Rivera remembered that, "My parents were very strict. I got involved in school [but] I wasn't allowed to go to my prom, I wasn't able to receive phone calls from boys." Elba Tirhado-Armstrong of Danbury recalled other painful restrictions which made her feel different from her North

**NORMA RODRIGUEZ REYES:** My sister Ruth, right when she was ready to graduate from high school, she went out and got herself a social security card so she could get herself a job. My father tore up her social security card, said she wasn't going to go to work because she had to go to college. See, my mother would have been happy if her daughters would have gone to high school, graduated from high school, and then gone and got married. Not my father. My father would have been very happy if all of us had stayed home, as long as we all got educated.

**ELAINE TORRES:** Ever since I was a little girl, I had no other picture in my mind of what I wanted to do other than work in the business. I went on to graduate with an accounting degree from the University of Dayton. I married an American, which was probably different than what my grandfather would have wanted, and I lived in Michigan for seven years. So the odds were against me, [but] God willing, I did come back, it all fell in the cards.

**ANA LAZU:** I was born in Adjuntas, my grandparents raised me up to the age of six. Then I came to New York City with my mother. In 1980 I moved to Connecticut. I came to visit in 1979 and fell in love with the place.

My parents were always very cautious about who they let into the house and where they let us go. They ended up not letting us go to many places other than school and to visit family. I never slept over at anybody's house—that wasn't acceptable. My mother always said, "It's not that I don't trust you, it's that I don't know about anybody else." It was really hard. I didn't feel comfortable being part of a group, because with the Anglo kids, they had a lot of freedom, they were allowed to do things that culturally, as I grew up, were not acceptable. To have boyfriends, to go out on a date, to spend the night at your girlfriends', to go away for the weekend, to go to parties where everybody you know would be drinking and there were no adults around.

At the same time, these children grew up in what was often a warm, close, culturally rich world of their parents' making. As the 1950s shaded into the 1960s, the collection of *bodegas*, churches, parades, *compadrazgo* networks, and social and political organizations founded by their parents were like a microcosm of the Puerto Rican small town culture most migrants had come from. For many of their children, in fact, these neighborhoods and networks were as close as they came to life in Puerto Rico.

But this cozy world built by the *pioneros* was itself constantly changing. One major source of this change was an expanding population. During the 1960s, 1970s and 1980s the Puerto Rican communities of Connecticut grew dramatically, both through births and through migration. This ongoing migration was diverse. Farmers and factory workers continued to leave Puerto Rico because the industrialization process on the island became increasingly capital-intensive. Investing more in machinery and fewer, highly-skilled workers, the industries coming to Puerto Rico through Operation Bootstrap employed relatively little of the population. Agriculture on the island continued to decline, and industry and housing developments expanded into former farming areas. A new generation of college-educated professionals also found that there were few positions or opportunities for advancement in Puerto Rico.

Meanwhile, Puerto Rican agricultural laborers working in rural Connecticut, and sometimes as far away as Massachusetts, New Jersey, and Pennsylvania, kept coming to live in Connecticut cities and bringing their families from their homeland. When the government-sponsored farm labor program was abruptly cut in the mid-1970s, many, who might have signed up for it in an earlier period, migrated directly from Puerto Rico to Connecticut's urban areas.<sup>1</sup> Finally, many Puerto Rican individuals and families came up

HAMILTON JUSTINIANO: I was born in San Germán and I was raised in San Germán. All my life I was there, until I went to direct the seminary or Biblical institute that was my only movement. We're speaking when I was about twenty-five years old, I moved to Bayamón. I was in the metropolitan area [of San Juan] for five years. From the metropolitan area I moved to Danbury.

I came here to Danbury, Connecticut on the 9th of July of 1985. I didn't see a future for myself there in Puerto Rico in the field in which I was working. So I decided to take a chance in the United States. When one is in one's own country one always hears so much about the United States, and one always has the desire to come here to explore and find out for oneself. One of the other reasons that we came, I could study in the university there and make myself a teacher, but I always felt deficient in English and I thought that to educate my children there would mean that they would probably come out a little deficient in English as well. So we decided to come with the children still a little young so that they would begin to acquire English and learn the two languages. Part of it was that the economic condition of Puerto Rico didn't suggest an encouraging future for the children.

The information that we got through the television, the radio, or the press, just as with the other Puerto Rican companions who came here to the United States, always told us the most positive things, the great and the opportunities for work and all that. So one always has the idea that the United States is an exceptional place. When one comes to the United States, one realizes that the reality is something else. The first thing that hit me was the poverty. I didn't expect to find poverty in the United States. Even in Danbury there is poverty, but it exists in a camouflaged form.

My first job was washing dishes in a restaurant. From there I moved up to a printing press. I spend about a year and a half working at that press. It wasn't necessary to speak English there, there were many Cambodians, it wasn't necessary to communicate because of the noise of the

Credit: The Mattatuck Museum

Getting to know

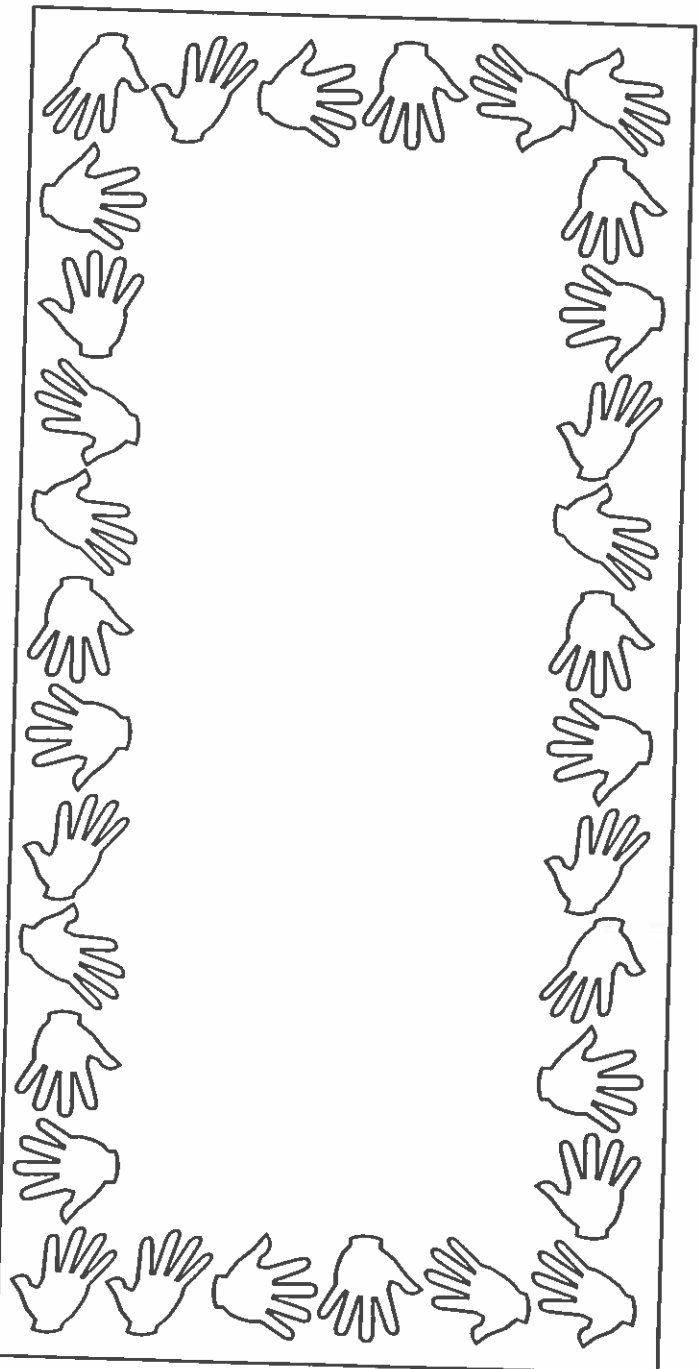
**you**  
my partner

me

1. Full name / Nickname
2. Ethnic Background
3. Favorite Food
4. Favorite Holiday
5. Favorite Music Group
6. Favorite Place to Hang Out
7. Favorite T.V. Show
8. Favorite School Subject
9. Favorite Book
10. Do you have superstitions?
11. How many brothers do you have?
12. How many sisters do you have?
13. Best Friend's Name
14. Do you speak another language?

# Our Class is Special

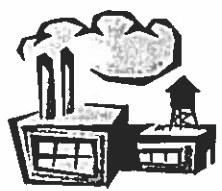
Students will trace or draw each of their hands on brown paper bag, construction paper or any other kind of paper and then design a letter for the "Our Class is Extraordinary" banner. Hands can create a border for the banner in the middle or the bulletin board could be a special place for work from this section, or work that they are particularly proud of as a class.



# Agricultural UPHEAVALS

Name \_\_\_\_\_ Date \_\_\_\_\_

Even before the Spanish-American War of 1898, most Puerto Ricans were small (1) \_\_\_\_\_ or plantation workers who had to struggle to make a (2) \_\_\_\_\_. After the defeat of the Spanish and with the beginning of United States occupation of the island, the struggle became even (3) \_\_\_\_\_. The small coffee farmers of the inland mountainous areas of Puerto Rico were not protected by (4) \_\_\_\_\_ tariff laws and could not compete against other coffee producers in the world market. When hurricane San Ciriaco hit the island in 1899, it destroyed that year's (5) \_\_\_\_\_ and put many farmers over the edge. Other branches of agriculture were even less accessible to most (6) \_\_\_\_\_. The island's huge (7) \_\_\_\_\_ industry, for example, was increasingly controlled by United States investors. Over the first half of the twentieth century, United States sugar companies expanded both their growing and processing operations. This meant that the sugar plantations swallowed up huge tracts of (8) \_\_\_\_\_ that had formerly belonged to small farmers.



1. a. carpenters  
b. fishermen/women  
c. farmers  
d. cattle ranchers
2. a. living  
b. meal  
c. dress  
d. house
3. a. easier  
b. sillier  
c. harder  
d. faster
4. a. Spanish  
b. United States  
c. Japanese  
d. Mexican
5. a. crop  
b. evergreens  
c. peanuts  
d. apples
6. a. Germans  
b. Puerto Ricans  
c. Americans  
d. Cubans
7. a. sugar  
b. corn  
c. pineapple  
d. mangoes
8. a. water  
b. apartments  
c. land  
d. mines

# Agricultural UPHEAVALS

## page 2

As the big growers used more sophisticated machinery to cultivate, harvest and process the sugar, they also hired fewer and fewer (9) \_\_\_\_\_.

Small farmers displaced by the (10) \_\_\_\_\_ of coffee production and the expansion of the sugar industry onto their lands, poured into



Puerto Rico's cities. There they were joined by unemployed and underemployed sugar cane plantation workers who

(11) \_\_\_\_\_ during the "tiempo muerto" (dead time), the six months of the year when there was no work on the sugar plantations.

When the United States was in the Great Depression, of the 1930's, as one Puerto Rican said, his island suffered a "depression and a half." It was a time of great hunger, political unrest, and many strikes by Puerto Rican sugar workers, dock laborers and factory employees. During World War Two, when times were getting better for workers on the mainland, Puerto Ricans still suffered low wages, (12) \_\_\_\_\_, and a severe wartime shortage of food.

- 9. a. children
- b. actors
- c. workers
- d. soldiers

- 10. a. decline
- b. increase
- c. formation
- d. annoyance

- 11. a. danced
- b. slept
- c. suffered
- d. prospered

- 12. a. headaches
- b. dissatisfaction
- c. divorce
- d. unemployment





# Manuel Tirado from Guánica

*Manuel Tirado came to Waterbury from Guánica, Puerto Rico in the early 1950s. His brothers, Antonio and Samuel, were already here. All three were interviewed for Aquí Me Quedo. This is a story Manuel Tirado told to Ruth Glasser when she visited his store in Guánica in 1995.*

Van inscribiendo para nuevos votantes.

Mi hermano me dice,

"Pues, es bueno que te vayas a inscribir porque uno tiene unos beneficios grandes cuando se inscribe para votar."

"Bueno, fantástico, que yo voy." Quería decir 'party' para mí, party era una fiesta. Era lo que yo entendía como 'party,' no sabía que se dirigía al partido político en sí. Y como joven al fin, se me vino a la mente,

"Hey, a que party yo voy a ir, espérate, mi hermano es líder político en los demócratas, seguro ese party, si él va yo lo puedo disfrutar. Pues, yo voy a ir al party de los republicanos también." Entonces me inscribo como republicano, y para unas elecciones pues el alcalde Bergin le pregunta al señor Samuel Tirado, que si él tenía un hermano que se llamaba Manuel Tirado, [y] él le dice que sí. A él

They were registering new voters. My brother said to me,

"Look, it's good if you go and register because it gives you great benefits when you register to vote."

"Okay, fantastic, I'm going." What party meant to me, party was a celebration. So what I understood when they said party was not a political party. And youngster that I was, it came to my mind,

"Hey, what party should I go to, wait a minute, my brother is a political leader with the Democrats, so I can definitely go to his party and enjoy it. So, I'm going to go to the Republicans' party also." So I registered as a Republican, and when elections came Mayor Bergin asked Mr. Samuel Tirado if he had a brother named Manuel Tirado, [and] he said yes. So he was interested to know why Manuel Tirado was a Republican if

le interesaba saber porque Manuel Tirado era republicano, pues, que [Samuel] apoyaba a los demócratas siempre. Que yo todavía estoy ajeno a que eso sucedió. Pero cuando mi hermano me encuentra, me dice,

"Oye ven acá, yo creía que tú eras demócrata, porque tú siempre estás conmigo con el partido allá."

Y le dije,

"Pero yo soy demócrata." Me dice,

"Pero no, tú estás inscrito republicano." Le digo

"No, no puede ser." Entonces como él estaba más consciente de lo que era una cosa y la otra, me dice a mí,

"Pero ¿que es que te preguntaron [cuando te inscribieron]?" Digo,

"Bueno, ellos me preguntaron que que party yo quería, yo entendí que era una fiesta, pues, yo como tú eras activo con los demócratas, me iba a disfrutar el party contigo y me disfrutaba de los republicanos también." Entonces él me explica que party quiere decir a cual tú eliges de los dos. Pues, eso pasó y entonces pues yo pasé por City Hall y me cambié para demócrata.

[Samuel] had always supported the Democrats. When my brother saw me, he said,

"Listen, come here, I thought you were a Democrat because you're always with me there in the Party." And I said,

"But I am a Democrat." He says to me,

"No, you are registered as a Republican." I said to him,

"That can't be." So since he was more aware of what things were he said to me, "What is it that they asked you?"

[when he registered]. I said,

"Well, they asked me which party I wanted, and I understood that it meant a celebration, and since you were active with the Democrats, I would enjoy that party with you and also enjoy the Republicans' party." So he explained to me that party meant you had to choose between the two. So I went to City Hall and I changed to Democrat.

# Venn Diagram

Name \_\_\_\_\_ Date \_\_\_\_\_

