Lesson 1

AQUI ME QUEDO

Introduction and Chapter One (pp. 4-39)

"PUERTO RICAN PASSAGES"

Background:

- 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 #57-59)** 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 *Aquí Me Quedo*	Lesson
Part I: (15 Minutes) — Introduction and Background, Early Migration	Introduction, Chapter 1	Lesson 1,2,3
Part II: (15 Minutes) — Post World War II Migration and Settlement	Chapter 2,3	Lesson 1,3,4,5
Part III: (27 Minutes) — 1960s and Beyond, Current Issues, Diversity	Chapter 4	Lesson 4,5

(Lesson 1 continued.)

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

Pre-Video

- Students answer the questionnaire on Puerto Ricans in either Spanish or English **(Sheets #56a,b or Sheets #56c,d)**.

Video Viewing

***Note:** Teachers may want to stop the video every few minutes to allow students to take notes. Alternatively, video segments can be shown more than once and students can take notes and answer questions either between viewings or after the second viewing.*

- Students watch **Part I** of "Puerto Rican Passages." (15 minutes--Introduction and Background, Early Migration)
- Students take notes while watching video.
- Students compare notes and answer questions related to **Part I (Sheets #57a,b)**, either alone or in small groups.
- Students discuss answers to questions with the rest of the class.

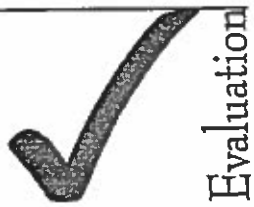
- Students watch **Part II** of "Puerto Rican Passages." (15 minutes-- Post World War Two Migration and Settlement)
- Students take notes while watching video.
- Students compare notes and answer questions related to **Part II (Sheets #58a,b)**, either alone or in small groups.
- Students discuss answers to questions with the rest of the class.

- Students watch **Part III** of "Puerto Rican Passages." (27 minutes--1960s and Beyond, Current Issues, Diversity)
- Students take notes while watching video.
- Students compare notes and answer questions related to **Part III (Sheets #59a,b,c)**, either alone or in small groups.
- Students discuss answers to questions with the rest of the class.

Post Video

- Students answer the survey again **(Sheets #56 a-d)** and explain how their perceptions and knowledge of Puerto Ricans have changed.
- Students will read what Puerto Ricans have to say about how they are perceived, in the Introduction of *Aquí Me Quedo:* Norma Rodríguez Reyes, sidebar p.13; Elba Tirhado-Armstrong, sidebars pp.9-11, 13.
- Students will define "stereotype" and discuss stereotypes of Puerto Ricans and other ethnic groups. Are the answers gathered by students in **Sheets #56a-d** stereotyped? What is the difference between a stereotype and cultural information?
- Students examine article and letters from Meriden *Record Journal* **(Sheets #60a,b).** What is fact? What is opinion? What is stereotype?

-Questionnaires
-Notetaking and questions answered from video
-Class discussion



AQUI ME QUEDO

Introduction and Chapter One (pp. 4-39)

Lesson 2

Connecticut's Puerto Rican Migrants: Their Background Through Music

Goals: To teach Puerto Rican history and geography through music.
To understand the experiences of Puerto Ricans on the island and in Connecticut.

Objectives:
1. Students will read about, discuss, and understand what life was like for many Puerto Ricans on the island before they migrated.
2. Students will listen to and analyze one form of Puerto Rican music.
3. Students will learn how to create verses within one form of Puerto Rican music.

Activities.....

- Students will read *Aquí Me Quedo*, Introduction and Chapter One (pp.4-39) and view or review "Puerto Rican Passages," Part One [for segmentation and accompanying questions, see Lesson One].
- Students will read the verses of and (if possible) listen to the song "Los Pantalones de Mi Viejo," by Florentino Rivera **(Sheets #61a,b)**.
- Students will answer the following questions:
  (a) Describe the town where the singer grew up.
  (b) What does he remember about his hometown? Do you think he still lives there? In Puerto Rico? Why or why not?
  (c) Why was the singer so excited about getting a pair of his father's pants remade for him?
  (d) Who remade the pants and why?
  (e) What were the pants like?
  (f) When would he use them?
  (g) What kind of clues does this song give us about life in Puerto Rico? What are some

other stories in *Aquí Me Quedo* where small incidents and objects give us clues about a way of life? [Example: students can look at and discuss stories of Pedro Vélez, pp.29-33, or María Morales, pp.37-39]
(h) Students will discuss new vocabulary-- *coquí*, *batey*, etc. Why might these words be powerful and evocative for a Puerto Rican singer and his audience?

Background: (to share with students after answering above questions):

The song "Los Pantalones de Mi Viejo" was written by Florentino Rivera, who owns a jewelry store in Hartford, Rivera's Jewelry on Park Street. Mr. Rivera migrated from Cidra, Puerto Rico in 1960. In addition to being a businessman and a songwriter, Mr. Rivera is a talented singer who has recorded an album with his group, Conjunto Amor y Cultura [see Bibliography and Resource List]. His son Alfredo is also a singer and *cuatro* player. [3]

- Have students identify the town of Cidra, Puerto Rico, on the map **(Sheet # 63)**.

Context: Groups like Conjunto Amor Y Cultura [The Love and Culture Group] are made up of musicians who have full-time day jobs that are usually unrelated to music. The members of the group get together and practice, sing, and play at each others' houses, as well as perform at festivals and private and public celebrations.

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[3] *Florentino Rivera y el Conjunto Amor y Cultura*, is a cassette with the song "Los Pantalones de Mi Viejo," and was privately produced by the group in Hartford in the 1990s. It has other excellent examples of Puerto Rican *jibaro* music performed by the group. For more information on getting a copy of this recording, call Conjunto Amor y Cultura c/o Alfred Rivera at (203) 238-1008.

Analyzing and Writing a Décima:

Background: "Los Pantalones de Mi Viejo" uses a style known as the *décima*. The *décima* is a poetic verse form that was invented centuries ago in Spain. It is called *décima* because it has ten lines per stanza. In Puerto Rico, the *décima* has been used for many years in songs called *seis* and *aguinaldo*.

José Rodríguez grew up in Waterbury, but his mother came from Jayuya and his father came from Ponce, Puerto Rico. In the oral history of José Rodríguez **(Sheets #64a,b)**, an excerpt from a 1988 interview, Rodríguez describes the importance of such music within his family and his culture.

- Students will identify Waterbury, Connecticut, and Jayuya and Ponce, Puerto Rico, on the maps **(Sheet #63)**
- Students will read José Rodríguez oral history on music in Puerto Rico **(Sheets #64a,b)**. They can also read *Aquí Me Quedo*, "Cultural Activities," pp.179-185, and look at the *décima* written by María Burgos of Waterbury, illustrated on p.186.
- Students will answer the following questions:
  (a) Under what circumstances did José Rodríguez first hear *aguinaldos*?
  (b) What is a *parranda*?
  (c) Who were the *jíbaros*? What role did music play in their lives?
  (d) How are Puerto Rican musical customs continued in Connecticut? How do you think they have changed?

Many *seis* and *aguinaldo* types are named after towns in Puerto Rico. The *seis fajardeño*, for example, is named after the town of Fajardo.

- Have students locate Fajardo on their map of Puerto Rico **(Sheet #63)**.
- Using their maps, have students find the towns for which the seis cagüeño and the seis *orocoveño* are named.
  [Caguas and Orocovis, Puerto Rico]

Other *seis* and *aguinaldo* names are more descriptive. Have students listen to a *seis chorreao* and try to define *chorreao* by what the music sounds like.[4]

The *seis* and *aguinaldo* use the *décima* verse form. The difference is that the *seis* has 8-syllable lines and the *aguinaldo* has 6-syllable lines.

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[4] *Chorreao* refers to running or falling water. Teachers can illustrate this with a recording of a *seis chorreao* —see **Bibliography and Resource Guide** at the end of this packet for sources of music.

- Have students look at "Los Pantalones de Mi Viejo" and count out the syllables of each line. Is this song a *seis* or an *aguinaldo*?
  [The song has 8-syllable lines, so it is a seis]

The décima also uses a very specific rhyme scheme that is very challenging to follow.

- Have students look at "Los Pantalones de Mi Viejo" **(Sheet #61a,b)** and figure out the rhyme scheme, using a,b,c, etc.
  [The décima rhyme scheme is *a-b-b-a-a-c-c-d-d-c.*]

- With the class, work on designing a stanza that follows the above rhyme scheme and uses an 8-syllable [*seis*] or 6-syllable [*aguinaldo*] per line format. Here is an example of a stanza written by the teachers in our workshop, following the *décima* rhyme scheme and the seis 8-syllable form:

Let's take a trip to an island
A place where we can swim and dance
And we'll find a little romance
So much beauty in that land
Bright blue sea and warm white sand
We're entranced by what we see
Hearing songs of the *coquí*
Smells of food assail our senses
We won't think of the expenses
Adios mi isla in the sea.

- Students can write verses collectively (as a class or a small group) or individually, basing the poetry on their own thoughts, areas of study in school, and experiences. They can do this in Spanish, English, or in a combination of both languages.
- When students have written their verses, they can set them to music. If you have access to a guitarist, try playing some of the seis/aguinaldo forms (See, **Sheet # 65,** *"The Anunciation/ Anunciación"* for one example of a musical transcription of an *aguinaldo*). Otherwise the class or individual students can sing along with the songs on recordings, using their own words.[5] Have students listen to as many seis and *aguinaldo* types as possible. Students can try fitting the words to different tunes-- any 8-syllable verse will fit any seis tune, and any 6-syllable verse will fit any aguinaldo tune. Notice how different the tempo and tone is for different *seis* and *aguinaldo* forms. Discuss which set of words fits best with which tune, and why.

[5] See Bibliography and Resource Guide at the end of this packet for sources of music.

(Lesson 2 continued.)

Another challenge: Working with the *pie forzado*:

> In Puerto Rico and among some Puerto Ricans in the United States, improvising *décimas* to music has become an art form. During *concursos de trovadores*, or troubadour contests [one is held in Hartford nearly every year] competing improvisational singers pick a line out of an envelope, which is then used as the theme of the song. The trick is, it is also the last line of every verse [hence *pie forzado* or 'forced foot.']

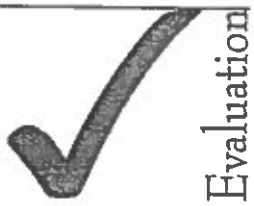
· Students can look at and listen to examples of *seis* and *aguinaldo* and pick out the *pie forzado*. What is the pie *forzado* of "Los Pantalones de Mi Viejo"?

- With the teacher, students (of Spanish or English) can think of some *pies forzados* and write *décimas* around them. Some examples of *pie forzado* from the 1998 Hartford *concurso de trovadores* include:

  "La cultura es nuestro traje" or "Culture is our clothing"
  "Componentes de mi raza" or "The components of my culture"

- Have students write a nostalgic *décima* with a *pie forzado*. Students will imagine that they have left the United States to live and work somewhere else. What would they miss about the United States? What would they remember most? Have students fit these images into songs.

-Answers to handout questions
-Class discussion
-Decima verses and performance



Supplements to Lesson Two:

The *décima* is only one of many types of Puerto Rican music. It is a folkloric music from the *jibaros*, small farmers of mostly Spanish descent from the mountains of Puerto Rico. Music in Puerto Rico comes from a variety of regions, ethnic and racial backgrounds. The Puerto Rican repertoire includes folkloric, popular, and classical music from many origins and time periods.

Teachers can explore the multi-racial heritage of Puerto Rico's inhabitants through diverse musical styles. A reading on different types of Puerto Rican music and the people they come from is included here **(Sheets #66a-d)**. Another valuable source is the unit "La Bomba and La Plena, Music of Puerto Rico," found in *Carribbean Connections: Puerto Rico*, edited by Deborah Menkart and Catherine A. Sunshine. This and other materials related to music are listed in the **Bibliography and Resource Guide** found at the end of this packet.

AQUI ME QUEDO

Chapters Two and Three (pp. 41-125)

"PUERTO RICAN PASSAGES"

Parts I and II

Puerto Ricans in Connecticut: Migration and Work

Goals: To introduce reasons for the Puerto Rican migration to Connecticut.
To compare the Puerto Rican migration to other migrations/immigrations.
To understand the Puerto Rican work experience in Connecticut.

Objectives:

1. Students will identify reasons for Puerto Rican migration to Connecticut.
2. Students will understand the difference between *migration* and *immigration*.
3. Students will be able to answer the 5 W questions (who, what, when, where, and why) about Puerto Rican migration to Connecticut.
4. Students will identify and share information on the countries their ancestors came from.
5. Students will use the book *Aqui Me Quedo* and the video "Puerto Rican Passages" to:
   (a) know about the multicultural roots of Puerto Ricans
   (b) be able to identify why Puerto Rico became part of the United States
   (c) understand the origins and effects of "Operation Bootstrap"
6. Students will understand the relationship between island industrialization and migration to Connecticut.
7. Students will understand the concept of chain migration.
8. Students will identify the types of agriculture and industries in which Puerto Ricans worked in Connecticut, and will be able to identify parts of Connecticut where these kinds of work were located.
9. Students will identify the jobs that Puerto Ricans currently hold in Connecticut.
10. Students will be able to discuss current linkages between the Puerto Rican and the Connecticut economy.

Activities.....

- Students will read Chapters Two and Three of *Aquí Me Quedo*.
- Students will view, or re-view, "Puerto Rican Passages," Parts I and II. (The associated questions on **Sheets # 57a,b and 58a,b** can be used to stimulate discussion).

Migration/Immigration

- Students will break up into small groups to closely read oral histories of people interviewed in *Aquí Me Quedo*. Each group will read about and discuss one person [for particular people and page numbers, see **Sheet #67**]. Each group will report to the class about "their" person-- where they came from and why they came to the United States, Connecticut, or their town.
- Have students in each group identify where their subject is from and identify on the map **(Sheet # 63)**. Have them use the map to identify to which towns people migrated.
- Have students discuss the concept of *chain migration*, as discussed and diagrammed in *Aquí Me Quedo*, pp. 22, 85-87. Does chain migration occur with people from other countries or areas besides Puerto Rico?
- Have students list the regions or countries that they or their ancestors emigrated from. If they are Puerto Rican, have them compare (orally or in written form) their experience to the people selected from *Aquí Me Quedo*. If they are from other cultures, have them compare and contrast their experiences. What is the difference between *migration* and *immigration*? Why are Puerto Ricans migrants rather than immigrants?
- Students will be given the *Family Survey* **(Sheet #68)**. They will interview each other in pairs, and/or complete the survey at home by interviewing family members.
- Completed surveys will be reviewed and discussed in class and graphed.
- Students will interview each other on *Ethnic Holiday Celebrations and Customs* **(Sheet # 69)** and *Special Foods I Eat* **(Sheet #70)** and/or complete the sheets at home by interviewing family members. Students will define the term "ethnic group" and discuss their answers to the questions.
- General discussion on immigration: Have students talk about:
  a) What groups are presently immigrating into the U.S.? Migrating/immigrating into Connecticut?
  b) How do you find out? [For a discussion of the diversifying Hispanic migration to Connecticut in particular, see *Aquí Me Quedo*, p. 173].

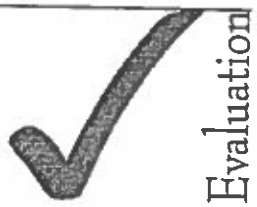
Work

- Have students read or re-read information on Operation Bootstrap *Aquí Me Quedo*, pp.45, 65].
- What was Operation Bootstrap and how did it affect the island of Puerto Rico? The migration of Puerto Ricans to the United States?

- Have students reconvene their small groups and look again at their oral history subjects from *Aquí Me Quedo* **(Sheet #67)**.
- In class discussion, have students identify the branch of agriculture or industry that the individuals entered.
- Discuss why and how Puerto Ricans entered particular fields of employment. Was it hard or easy to get a job in each field? What were the conditions like once they got the job? Use oral history testimonies from *Aquí Me Quedo* [e.g. text and sidebars pp.91-93] and/or Norma Boujouen's interviews with poultry and textile workers in Willimantic **(Sheets # 71a,b)** in order to discuss different points of view on these issues.
- Discuss the ways in which Puerto Rican workers in Connecticut tried to improve their working conditions.
- Examine the specific struggle of Puerto Rican tobacco workers [*Aquí Me Quedo*, Chapter 2, pp.65-73]. Look at the letter written by Puerto Rican farm workers to the governor of Puerto Rico in 1973 **(Sheets #72a,b- English,** and **72c,d- Spanish)**. Have students answer the following questions:
    - (a) What made the farm workers write this letter?
    - (b) What is talked about in the letter? What is left out?
    - (c) What do you think was the education level of the letter writers? Why?
    - (d) What is the tone of the letter (angry, deferential, impatient, placating, etc)?
    - (e) Why do you think the workers addressed the letter to the governor of Puerto Rico?
    - (f) Do you think this letter effectively described the workers' plight? Was a good negotiating tactic? Why or why not?
    - (g) What other ways could the workers have organized to change their conditions?
- Look at another document from the Puerto Rican tobacco workers' struggle: *Agricultural Workers Association (A.T.A)* **(Sheet #73a,b)**. Have students answer the following questions:
- (a) Who do you think wrote this document? Why?
- (b) What is talked about in this document? What is left out?
- (c) How is the tone of this document different from the farm workers' letter **(Sheets #72a-d)**? In what way?
- (d) What kind of organizing campaign might this document have been part of?
- (e) Do you think it was an effective negotiating tool? Why or why not?
- Have students pretend to be Puerto Rican farm or factory workers and write a letter home describing the conditions on the job.
- Have students discuss: Do Puerto Ricans still work on farms or in factories in Connecticut under difficult conditions? Do other people, in Connecticut or other parts of the United States? How would you find out?
- Show products made by Puerto Rican-staffed companies: brass, thread, spoon, sneakers, tobacco (cigar), apples.

- Have students talk about and research the history of the production of these items in Connecticut. Have them speculate on who made or cultivated the product before Puerto Ricans did.[3] Why is it important that they made the product?
- Talk about what jobs Puerto Rican currently engage in. Have students find and interview Puerto Ricans in a variety of working class and professional occupations-- farm and factory workers, police and firefighters, teachers, social workers, businesspeople. Have students generate curriculum materials based on their information.
- Have students read the article, "Island Economy Uneasily Linked to Mainland," *Hartford Courant*, November 27, 1998 **(Sheets #74a,b)**. Have them discuss:
  (a) In what ways does the island's economy show United States influence?
  (b) How are the economies of island and mainland linked? Why?
  (c) How do per capita income and unemployment rates compare between Puerto Rico and Connecticut? How do you account for these differences?

-Class reports and discussion
-Family and ethnic surveys
-Document analysis
-Worker letter
-Interviews with and materials on current Puerto Rican workers



[3] Faye Clark Johnson's book, *Soldiers of the Soil*, for example, talks about Jamiacans who worked in the tobacco fields *before* the Puerto Ricans came, during World War Two. For this and other references, see **Bibliography and Resource Guide** at the end of this packet.

AQUI ME QUEDO

Chapters Three, Four and Afterword (pp. 79-191)

"PUERTO RICAN PASSAGES"

Parts II and III

4

Puerto Rican Migration to Connecticut: Community Life

Lesson

Goals: To understand community building and community life among Puerto Ricans in Connecticut.

To understand what oral histories are and how they are created.

Objectives:

1. Students will identify community institutions created by Puerto Ricans in Connecticut.
2. Students will explore the process by which such institutions were created.
3. Students will learn about Puerto Rican political participation in Connecticut.
4. Students will examine how and why community institutions are sustained.
5. Students will examine what factors can undermine community life.
6. Students will learn about and practice oral history interviewing techniques
7. Students will write narratives based on oral histories of family or community members who have migrated to Connecticut
8. Students will develop and present a collection of oral histories to the class.

Activities.....

Introduction

- Students will read or re-read Chapter Three and read Chapter Four of *Aquí Me Quedo.*
- Students will view, or re-view, "Puerto Rican Passages," Parts II and III.
- Class discussion can be based on questions on sheets accompanying video **(Sheets #58a,b and 59a-c).**

Community Building

- Students will break up into small groups to closely read oral histories of people interviewed in *Aquí Me Quedo*. Each group will read about and discuss one person [for particular people and page numbers, see **Sheet # 67**]. [Note: students can work in the same small group and with the same subjects as in the prior lesson, or change groups and interviewees] Students will discuss the following, first in relation to their oral history subjects, then in the broader context of the reading and the video:

  (a) What kinds of community organizations [churches, stores, clubs, agencies, etc.] were formed by Puerto Rican migrants to Connecticut? Why and how did they form these organizations?

  (b) What was the role of women in forming community groups?

  (c) How have Puerto Ricans participated in local and state politics in Connecticut? What was their relationship to the Democratic and Republican parties? What other parties or political groups did Puerto Ricans form, and why? Have students read and discuss the oral testimony by Manuel Tirado (**Sheet #75a,b**).

  (d) What historical events have made it difficult for Puerto Ricans to build or sustain communities in Connecticut?

Oral History

- Students will read the Afterword of *Aquí Me Quedo*, pages 189-191.
- Students will define *oral history* [see *Aquí Me Quedo*, pp.19, 189 and discuss *Aquí Me Quedo* as an example of a book based largely on *oral histories*. They can also look at the José Rodríguez oral history **(Sheets #64a,b)** and the testimony of the workers interviewed by Norma Boujouen **(Sheets #71a,b)**. Students should discuss:
- (a) What other sources besides interviews might have been used to put together José Rodríguez's story?
- (b) How would you fill out the story of the women working in Willimantic factories?
- Students will discuss the ways in which oral histories, along with other materials, are fashioned into a historical narrative. They will look at the raw material of Néstor Morales interview and discuss how it was made into a story for *Aquí Me Quedo* **(Sheets #76a-c)**.
- Distribute *Performance Assessment Sheets* **(Sheets #77a,b)**. Read with students and discuss.
- Distribute *Interview Questions* **(Sheet #78)** and review/discuss with students. Add new questions and revise existing questions according to student input.
- Distribute *Tips for Interviews* **(Sheet #79)**. Have students review and discuss.
- Provide students with an opportunity to practice interviewing each other.
- Have students identify 2 to 3 individuals from their families/communities who have migrated to Connecticut from Puerto Rico, other regions of the United States, or other countries.
- Have students carry out these interviews as a special class assignment.

- Provide students with time to develop their oral history narratives. Students will read each others' histories-in-progress and provide feedback. Stress readability and interest.
- Have students research additional information and collect artifacts, such as photographs, articles of clothing, birth certificates ,and other items [a list of possibilities can be made with the students beforehand] to illustrate the concepts and events discussed in their oral histories.
- Provide a model and/or suggest ways for students to present their finished collection of oral histories. Suggestions include Project Display Boards, Report Format, Slide Show, etc.
- Provide time for students to organize their materials and deliver finished products.

Note: Look in the Afterword of *Aquí Me Quedo* and the **Bibliography and Resource Guide** at the end of this packet for sources on doing oral history.

-Class discussion
-Performance assessment sheets for oral history project

Lesson 5 A Puerto Rican Family History

Note: This set of activities is designed for Spanish classes but can be adapted for social studies or English classes as well.

Overview: Students will be divided into small groups. Each group will represent a Puerto Rican family. Each group will be given a handout **(Sheet # 67)** which refers to selected subjects from *Aquí Me Quedo*, from Puerto Rico or a Puerto Rican family background. Each will choose a person from this sheet, who will be the central family member from which all other family members are created. Once students have read the material and fully understand where the person is from, each member of the group will become an [invented] relative of this person and write an oral history similar to the one in the handout.

Goals: To create a living history of a Puerto Rican family in Connecticut.

Objectives:

A. Linguistic

1. To provide a written and oral role play situation for the student to practice self-description in Spanish (ser/estar, physical characteristics, family relationships).
2. Students will write a letter, postcard, or packing list in order to compare their town in Puerto Rico with their town in Connecticut.
3. Students will write a diary entry explaining their daily activities, using reflexive verbs.
4. Students will prepare questions in target language to ask other presenters.
5. Students will practice narration in two tenses, now and later (present and future or past and present)

B. Cultural

1. To practice both orally and in writing the Hispanic custom of using two last names.
2. To recreate a Hispanic extended family through role play.
3. To experience typical Puerto Rican food and music.
4. To compare and contrast daily life in Puerto Rico and Connecticut.

C. Content

1. To familiarize students with basic facts of Puerto Rican history and geography.
2. To research and understand facts about Puerto Ricans in Connecticut during the last 50 years.
3. To identify industries in Connecticut that solicited Puerto Rican migrant workers.
4. To identify towns of origin in Puerto Rico, and towns of migration in Connecticut, citing their important industries and institutions.

Pre-Lesson Activities.....

- Review and make lists of vocabulary for family relationships, clothing, physical characteristics, and professions, to use as word banks for different lessons.

Day 1

a. Divide students into groups of 4 to 6 people. Give each group the handouts describing the format of this assignment **(Sheets #80a,b)**.
b. Each group is given the name of one of the Puerto Rican migrants, and the pages in *Aquí Me Quedo* that contain his/her testimony. (See **Sheet #67)**
c. Based on the above information, the group will create the other members of this family. For example, the husband or wife, son, daughter, possible grandparents, uncles, aunts, godparents or *compadres*.
d. Students must use two last names when identifying their person.
e. Allow at least one class period and possibly one homework day to read the testimonials and begin to organize their family identities.

Day 2

a. Pre-lesson might include a discussion of the racial makeup of Puerto Rico.
b. Allow class time for students to designate family members and begin formulating their personal descriptions.

Day 3

Students will discuss physical and geographic differences between Puerto Rico and Connecticut after either reading pp.51-52 of *Aquí Me Quedo*, watching "Puerto Rican Passages" or consulting other sources. [4]

[4] See **Bibliography and Resource Guide** at the end of this packet

(Lesson 5 continued.)

Day 4

Students will invent a diary entry or postcard about their individual family life. For example, a younger person might be in school, the elders at work, and mom and/or dad cooks, does household chores and works outside the home. A review of the reflexive verbs with daily routine would be useful here.

Day 5

Rough draft of personal description should be peer-edited before handing in to the teacher for final approval.

Day 6

Students will create props to embellish their presentation and work on their final draft. One required prop is an artistic rendition of your person: collage, drawing, or photo. Others might be invented letters, diary entries, household objects, musical instruments, work tools. Allow a few days for students to practice their presentations.

Day 7

Students will give their presentations, which can be videotaped. One family per day or all the families will give their presentations. They will be graded based on the evaluation criteria, below. Presentations should take the form of a little play, with each character leading to another [An example would be to start with the real person, introducing rest of family members, such as "I'm Ana's mother, I stayed behind in Puerto Rico when my husband migrated. Ten years ago I moved here..."] Students in the audience should be able to ask questions about the person, their activities and attitudes, in English and/or in Spanish.

Part II: Final Assignment

DAY 8: A Gathering of Families at a Local Site

The families have all been invited to attend a party at a local community gathering place where a historian would like to interview them for a book on Puerto Ricans in Connecticut. Students will plan for this [real or imaginary] party by choosing and justifying an appropriate local site, choosing and/or preparing Puerto Rican food (prepared in class or at home) and listening and dancing to Puerto Rican music. Lessons on food and music can precede this festivity.[5]

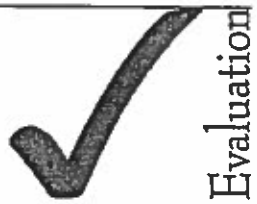
You will be interviewed by a Connecticut historian who is writing a book on Puerto

[5] For materials, see **Bibliography and Resource Guide** at the end of this packet

Ricans in Connecticut. Your family's history will be part of it.

Family members will bring their personal descriptions, postcard/diary entry, and other artifacts to include in the book being written by this historians. Family members will also collectively write an additional, reflective essay based on the questions asked by the audience watching their presentation. Deepening the personal description, this will be a reflective essay that discusses changes in the family's life over time, with reference to the causes of these changes and actual historical events. Personal events discussed could include job changes, relocations, births, deaths in the family, going back to Puerto Rico, etc. Historical events could include World War Two, the opening or closing of a Connecticut factory, the founding of a real church or club, urban renewal in a particular Connecticut city, etc.

All this information will be put into a class-produced book or exhibit on Puerto Ricans in Connecticut.



-Student Assessment

Two one page narratives, a diary entry, and a postcard or packing list will be the written assessment, and the presentation will be the oral assessment.

-Teacher Assessment

Presentation Rubric

1. Communication - did the student fulfill all the requirements and was his language understandable.
2. Accuracy of grammar and expressions.
3. Vocabulary - use of varied vocabulary and structures.
4. Fluency - did the presentation seem like it had been rehearsed.
5. Creativity - as evidenced in the props, illustrations, and presentation style.

Lesson 6

AQUI ME QUEDO
The Spanish Text

Goal: To build on Spanish language using "Puerto Rican Passages," *Aquí Me Quedo*, and other materials within and accompanying this curriculum packet.

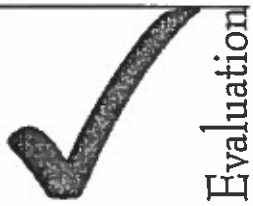
Objectives:

1. Students will read in Spanish.
2. Students will identify vocabulary in Spanish.
3. Students will identify grammar points.
4. Students will identify idioms.
5. Students will make oral presentations in Spanish.
6. Students will understand the issues involved in translation and interpretation between Spanish and English.

Activities.....

- Students look at the English and Spanish versions of the questionnaires **(Sheets #56a-d)**. Since they are not literal translations of each other, students can practice translating the Spanish version into English, and the English version into Spanish.
- Students view the video "Puerto Rican Passages" with an ear for Spanish dialogue and song lyrics. In places where there are English subtitles, students observe how closely they correspond to the Spanish originals.
- Students make their own translations from Spanish-speaking interviewees and song lyrics found in the video and on audio tapes used with Lesson Two.
- Have students write *décimas* in Spanish and in evocative Spanglish [see Lesson Two].
- Have students find and read the Spanish text in *Aquí Me Quedo* that corresponds to the English text assigned for Lessons Two to Five in this packet.
- Have students circle unfamiliar vocabulary words and create individual dictionaries containing those words.
- Have students select a certain grammar point (e.g. nouns). They underline and discuss their context and usage with the class.
- Have students find and list slang and idiomatic expressions used in the English and the Spanish texts. What expressions are unique to English? To United States English? To Spanish? To Puerto Rican Spanish? Are there better ways to translate slang words from one language to the other than the examples provided in the text? Have the students talk about how they would go about making a translation-- what sources would they use? How would they check the accuracy of their work?

- Have students work on their own translations and discuss the difference between making a literal translation and one that is approximate but conveys the flavor of the original.
- Have students translate and administer various interview worksheets (see Lesson Three) the *Family Survey* **(Sheet #68)**, *Ethnic Holiday Celebrations and Customs* **(Sheet #69)** and *Special Foods I Eat* **(Sheet #70)** in Spanish.
- Have students closely examine the style of the Puerto Rican farmworkers' letter to the Governor of Puerto Rico **(Sheets#72a-d)**. Is the language used formal or informal? Why? Are the writers educated? Why or why not? How might you rephrase this letter?
- Have students conduct their oral histories [see Lesson Four] in Spanish and then translate to English, or in English and then translate to Spanish. Or have them present their oral histories in one language, and assign another class member as interpreter.
- Have students translate written documents as part of the artifacts collecting process accompanying the oral history assignment.
- Have different members of the invented Puerto Rican families [see Lesson Five] present in Spanish or in English. For the presentation, assign English-speaking family members to translate for Spanish-speaking ones, and vice versa.



-Vocabulary lists
-Grammar points
-Written translations
-Oral interpretations from one language to the other
-Spanish/Spanglish décimas and essays
-Interviewing oral history subjects in Spanish
-Oral presentations in Spanish

Name _____ Date _____

Opinion Survey.....

	yes	no
1. Is Puerto Rico a country?		
2. Is Puerto Rico part of South America?		
3. Is Spanish spoken in Puerto Rico?		
4. Are all Puerto Ricans Catholic?		
5. Are Puerto Ricans United States citizens?		
6. Did Puerto Ricans migrate to Connecticut before 1970?		
7. Do Puerto Ricans serve in the United States military?		
8. Are all Puerto Ricans poor?		
9. Are there as many Puerto Ricans in the fifty United States as there are in Puerto Rico?		
10. Are gangs the only Puerto Rican organizations?		

Name _____ Date _____

Please write out your answers.

1. Puerto Ricans don't want to speak English. Why do you agree or disagree?

2. Where have Puerto Ricans been working in Connecticut?

3. How did Puerto Rico benefit or not benefit from the United States invasion and takeover in 1898?

4. Are tacos a typical Puerto Rican food? Name some Puerto Rican foods.

5. Are there famous Puerto Rican sports figures, movie stars, politicians? Name some.

★★★★★★

6. A child's birth certificate lists the mother as María González, and the father as Arturo Ramírez. Are the parents married?

7. If there is a group of Puerto Rican people hanging out on the street corner, what is going on?

Name _____ Date _____

Puertorriqueños en Connecticut

I. Escoge verdad o falso para cada oración. Luego, explica tu respuesta.

V	F	1. Puerto Rico es un país.
V	F	2. Puertorriqueños solamente han venido a Connecticut por 20 años (desdelos 70).
V	F	3. ¿Son ciudadanos de los Estados Unidos los puertorriqueños?
V	F	4. ¿Son católicos todos los puertorriqueños en Connecticut?
V	F	5. ¿Pueden servir en el ejército estadounidense los puertorriqueños?
V	F	6. ¿Hay tantos puertorriqueños en los EE.UU. como en Puerto Rico hoy día?

Name _____ Date _____

II. Escribe una respuesta breve para cada pregunta.

1. ¿Por qué vienen puertorriqueños a Connecticut?

2. ¿Cómo benefició Puerto Rico de la invasión de los EE.UU. en 1898?

3. ¿Cómo están relacionados el tabaco y la migración de puertorriqueños a Connecticut?

4. ¿Hay famosos deportistas, actores, políticos, etc., que son puertorriqueños? ¿Puedes nombrar algunos?

5. ¿Dónde han trabajado los puertorriqueños en Connecticut?

Part I: "Puerto Rican Passages"

15 Minutes: Introduction and Background, Early Migration

TIME (IN MINUTES)	TOPIC	QUESTION	NOTES
0-1	-Old plane brings Puerto Ricans to Connecticut		
1-3	-Introduction	-When did most Puerto Ricans migrate to the fifty United States? To Connecticut? -What are some of the most important things we need to learn about the migration? -What are some similarities and differences between Puerto Rico and Connecticut?	
3-5	-Island historical background	-Who was living in Puerto Rico when the Spaniards came to the island? -What three races are Puerto Ricans descended from? -How and why did different cultures blend in Puerto Rico? -What kinds of crops did Puerto Ricans grow?	
5-6	-Puerto Ricans in Connecticut in the 19th century	-Who were some of the earliest known Puerto Ricans in Connecticut?	

TIME (IN MINUTES)	TOPIC	QUESTION	NOTES
6-10	-Difficulties on island -Change of power between Spain and the United States -Beginnings of migration	-When, how and why did the United States acquire Puerto Rico? From whom? -What were the effects of United States rule in Puerto Rico? -What were some of the problems Puerto Ricans faced on the island in the late 1800s and early 1900s? -Where did Puerto Ricans migrate to in this period, and what did they do in these new places?	
10-11	-Puerto Ricans in early 20th century Connecticut	-Who were some of the early 20th century Puerto Rican migrants to Connecticut? -When, where, and why did they come?	
11-12	-Puerto Ricans during World War II	-What did Puerto Ricans do during World War Two? -What Connecticut companies recruited Puerto Ricans during World War Two?	
12-15	-Continuing poverty in Puerto Rico -Operation Bootstrap -Migration of Puerto Ricans in post-War era	-What was Operation Bootstrap? -How was Puerto Rican migration post World War Two affected by Operation Bootstrap?	

Part II: "Puerto Rican Passages"

15 Minutes: Post World War Two Migration and Settlement

TIME (IN MINUTES)	TOPIC	QUESTION	NOTES
15-18	-Farmworkers go to Connecticut	-How and why did Puerto Rican agricultural workers come to Connecticut? -Where did Puerto Rican agricultural workers labor in Connecticut? -What was life like for Puerto Rican agricultural workers in Connecticut?	
18-21	-Puerto Ricans move to Connecticut cities -Puerto Rican migrants settle and interact with different ethnic groups	-How did Puerto Ricans come to live in Connecticut cities? -How did they get along with people from other ethnic groups, according to Ventura Rosario, Edna Negrón, John Soto, Chico Cajiga?	
21-24	-Puerto Ricans come to Connecticut from NY -Puerto Ricans experience chain migration	-Why did Puerto Ricans in New York move to Connecticut? -What is chain migration? -What are some examples of chain migration in Connecticut?	

TIME (IN MINUTES)	TOPIC	QUESTION	NOTES
24-26	-Puerto Ricans establish community institutions	-What were some of the community institutions Puerto Ricans created in their new Connecticut homes?	
26-27	-Puerto Ricans work in factories across the state	-What were some of the types of factories Puerto Ricans worked in in Connecticut? -How did they find their jobs?	
27-28	-Jobs provide economic base for other activities, especially in Meriden	-How did good jobs help the Puerto Rican community develop? -What were some of Meriden Puerto Ricans' early successes? -How were they achieved?	
28-29	Puerto Ricans establish churches	-What were the different kinds of churches established by Puerto Ricans? -What were some of the problems they faced in creating churches?	
29-30	Roles of Puerto Rican women in Connecticut	-According to Laura Knott-Twine, what were some of the important roles played by Puerto Rican women in Connecticut? -Who was María Sánchez and what did she do?	

Part III: "Puerto Rican Passages"

27 Minutes: 1960's and Beyond, Current Issues, Diversity

TIME (IN MINUTES)	TOPIC	QUESTION	NOTES
30-32	-Some success stories, a lot of problems	-What does Frank Bonilla mean when he says "Sobramos en todas partes/We're always in the wrong place at the wrong time"?	
32-33	-Decline of industry in Connecticut	-How did factory shutdowns affect Connecticut's Puerto Ricans? -Why does Alex López refer to Scovill's as his 'second home'?	
33-34	-Urban renewal	-What was urban renewal? -How did it affect Connecticut's Puerto Rican communities?	
34-37	-Puerto Ricans fight back through Young Lords, farm worker organizing, War on Poverty programs	-Who were the Young Lords? -What did they do in Bridgeport? -Why did the farm worker program decline? -What was the War on Poverty?	

TIME (IN MINUTES)	TOPIC	QUESTION	NOTES
37-39	-Slums and school problems -Reverse and circular migration -Migration to Connecticut's smaller cities and towns	-What are reverse and circular migration? -Why did Puerto Ricans go back to the island? -Why did Puerto Ricans come back to Connecticut? -Why might Puerto Ricans have migrated to Connecticut's smaller cities and towns?	
39-41	-Bilingual education	-What is bilingual education? -Why is it controversial among Puerto Ricans?	
41-47	-Puerto Rico becomes a commonwealth -Puerto Ricans have different opinions about the island's political status	-What is a commonwealth? -What rights did Puerto Ricans have or not have under the commonwealth arrangement? -What are Puerto Rico's political status options? -What do Willie Matos, Luis Figueroa, and Carmen López say about how Puerto Rico's status affects Puerto Ricans in Connecticut?	
47-48	-Lack of opportunity and gangs, drugs, violence	-What are some of the social problems faced by Puerto Ricans in Connecticut? -What causes these problems?	

TIME (IN MINUTES)	TOPIC	QUESTION	NOTES
48-49	-Welfare and difficulties of poor people	-Why are some Puerto Ricans on welfare? -According to Teresa Cardona, do Puerto Ricans want to be on welfare?	
49-50	-Middle class Puerto Ricans come to Connecticut	-According to Wilma Vargas, why do middle class Puerto Ricans come to Connecticut?	
50-53	-Puerto Rican political and community participation in Connecticut and back on the island	-How do voting rates compare among Puerto Ricans in Connecticut and those on the island? -Why does Carmen López refer to voting as a 'national sport'? -What makes people participate or not participate in improving their communities, according to César Batalla and Tomás Reyes? -Besides voting, how else do Puerto Ricans work to improve their communities?	
53-55	-Puerto Rican spiritual and cultural values	-What do John Soto and Father John Blackall believe are uniquely Puerto Rican values?	
55-57	-Diversity of Puerto Rican migration to Connecticut	-Are Connecticut's Puerto Ricans all the same? -What are some examples of different types of people shown in the video? -What makes them different from each other?	

record-journal
Meriden Record Journal, Sunday, January 4, 1998

"Aqui Me Quedo: Los Puertorriqueños en Connecticut," meaning "I'm here to stay: Puerto Ricans in Connecticut," embraces the breadth of the Puerto Rican experience in the Nutmeg State.

The story of Puerto Ricans in Connecticut

Meriden Record Journal, Sunday January 4, 1998

It's a matter of community vs. 'urban renewal'

By Maria Garriga
Record-Journal staff

The plan to tear up and rebuild Meriden's seedy Lewis Avenue could well be a chapter in historian Ruth Glasser's latest book, "Aqui Me Quedo."

"Aqui Me Quedo: Los Puertorriqueños en Connecticut," meaning "I'm here to stay: Puerto Ricans in Connecticut," embraces the whole breadth of the Puerto Rican experience in the Nutmeg State. She singles out certain topics for exploration, such as migrant workers, bilingual education and urban renewal.

Glasser argues that urban renewal has a history of destroying Puerto Rican communities in Connecticut.

Puerto Ricans built up communities, ethnic stores, restaurants, clubs, newsstands with Spanish-language papers, and churches, then watched yellow bulldozers crush everything they had painstakingly created.

"Urban renewal tore the economic heart out of the community," Tom Rodriguez, a Waterbury resident, states in the book.

"The bulldozers which "cleaned up" neighborhoods often destroyed the emblems of a whole way of life slowly and painfully built up by these immigrants," Glasser writes. Urban renewal hit New Haven in the '50s, and other Connecticut cities throughout the '60s and '70s.

"Urban renewal programs razed storefronts and low-rent housing, especially in city centers. They were usually replaced with retail and entertainment facilities; offices, hospitals and housing for elderly, middle- and upper-class people."

Urban renewal, coupled with highway construction, kept uprooting Puerto Ricans who were trying to settle down. "Hilario Huertas's family moved three times, always one step ahead of the bulldozers," wrote Glasser of one Waterbury man.

Glasser, a Yale-educated historian based in Waterbury, said in a recent interview that she is well aware of the Lewis Avenue project, in which Meriden's mayor, Joseph J. Marinan Jr., proposed to demolish some of the homes and redevelop the area. She said that Puerto Ricans often lose their homes to urban renewal because they don't have the influence necessary to protect themselves from encroachment.

"It is always a matter of who has the most political clout versus who has the least," she said. "My next book is going to be about urban renewal specifically." She suggested rehabilitation as an alternative.

Glasser's hefty tome traces the arrival of Boricuas to Connecticut. (Boricua is a term for Puerto Rican, from the indigenous name for Puerto Rico, Borinquen or Boriquén.)

From farm to factory

The Puerto Ricans began arriving in the mid-1800s. Their families, and subsequent migrants, helped build the strong, sometimes struggling communities in Norwalk, Hartford, New Haven, Waterbury, Danbury and Meriden.

Glasser describes a history of ruthless exploitation of Puerto Ricans by Connecticut's tobacco farmers. When Puerto Ricans were able to escape the farmers, who kept them in subhuman conditions and cheated them out of most of their wages, they turned to the factories.

Factory jobs were unionized and paid well. For many, the factories opened the door to the American Dream. But the collapse of manufacturing in Connecticut left many Puerto Ricans stranded without jobs.

Glasser calls the state's first Puerto Ricans pioneers. In some ways, she is a pioneer herself.

There is little documentation and written history about Puerto Ricans in the state. Glasser frequently relies on newspaper articles and interviews with individuals, each telling his or her own story. Two Meriden residents, Magali Kupfer and Rafael Collazo, shared the story of the Puerto Ricans in Meriden.

The Connecticut Humanities Council published 1,000 copies of "Aqui Me Quedo." Half have been sold. The book is still hard to find. Glasser said she hopes people will ask local bookstores to carry the "Aqui Me Quedo," which is printed in both Spanish and English.

Stores that carry "Aqui Me Quedo," which costs $19.95, include The Howland-Hughes Co. (The Connecticut Store), the Mattatuck Museum Shop, and the Davis Gift & Record Shop, all in Waterbury.

Truth, or nothing

Editor:

I'm looking at the Sunday paper, January 4, 1998, and I came upon "Perspective". I wish you would print this article I'm about to write.

Ruth Glasser's story about Puerto Ricans in Connecticut is well written, however, she's overlooking a lot. She writes about good, respectable, honest Puerto Ricans holding a job, and living the good way everyone is supposed to. I'm sure there are a lot of good Puerto Ricans, in fact I know a lot of them myself. Now, there are bad Puerto Ricans, just look in the arrest report in any paper. You can tell just by their names. Look at the prisons. That has got to tell you something. Now, I'm sure when Ruth Glasser reads this, I'm sure, she will have a million excuses, but the fact remains, they are not all good people. She's trying to make the Puerto Rican people look like a million dollars, when they are not like that at all. Speak the truth or not at all.

ART KRAMER

Get the facts straight

Editor:

Re: Art Kramer's letter on January 8, 1998. Mr. Kramer, your advice, to Ruth Glasser to "Speak the truth or not at all." You should take your own advice.

You stated that there are bad Puerto Ricans, to just look at the arrest report in any paper, you can tell by their names.

Well, I do look at the paper and being Puerto Rican myself, I can't tell whether they are Puerto Ricans, Mexicans, Cubans, Spaniards. So do me a favor and don't assume that because they have a Hispanic last name that they are Puerto Ricans. So my advice to you is "Speak the truth or not at all," and get your facts straight.

DARLENE GONZALEZ HUNTER
Meriden

Homework is strongly suggested

Editor:

In response to the letter dated January 8, 1998, written by Art Kramer of Southington, who obviously doesn't know that Hispanic surnames aren't all Puerto Ricans. South America, Central America, and the Greater Antilles also have Hispanic surnames.

I suggest for Mr. Kramer to do his homework first before he starts "accusing" all Spanish surnames in the police blotter as Puerto Ricans. I am from Puerto Rico and very proud to have served in the armed forces for my country. I received an honorable discharge.

I am proud to say that I have been a resident of Meriden for over 34 years: I'm also a homeowner and taxpayer. I have seen many different surnames on the police blotter but that does not mean that I have come to the conclusion that they are all criminals or undesirable citizens.

Mr. Kramer unknowingly is passing to the community at large the wrong information with the only intent to discredit others in the community for a positive, accurate, well intended documentary about our Puerto Rican heritage, which he probably knows nothing about.

Mr. Kramer knows, and we all know, that there is bad and good in all nationalities. No one is perfect. Mr. Kramer owes an apology not just to the Hispanics but to the community in general for misinformation. I feel like a million dollars plus and I hope every one else should feel the same way. It does not matter what nationality you are. Let's build, not destroy!

CRISTOBAL VISBAL
Meriden

Los Pantalones de Mi Viejo

En la eterna primavera
pueblo donde yo nací
allí cantaba un coquí
cerca de mi cabezera.
Me divertía de veras
todo era una hermandad
y recuerdo a mi Mama
que sentada en un sillón
ella me hizo un pantalón
de unos viejos de Papa.

Mientras me los arreglaba
caminaba como un loco
yo decía dentro de un poco
tendré lo que deseaba.
Salía afuera y miraba
a toda la vecindad
le dije damelos ya
hay alegría en mi pecho
yo sé que me los has hecho
de unos viejos de Papa.

Y cuando me los ponía
me sentía como un Rey
me paraba en el Batey
y la gente se reía.
Pues mi pantalón tenía
filos alante y atrás
brillaba en la oscuridad
un remiendo en la rodilla
ella hizo esa maravilla
de unos viejos de Papa.

Me puse esos pantalones
ya le conocía el truco
le amarré con un bejuco
pues le faltaban botones.
Lo usaba en ocasiones
para ir a la ciudad
eran grandes de verdad
hoy los recuerdo preciso
fue que mi Madre los hizo
de unos viejos de Papa.

My Old Man's Pants

In the eternal spring
in the town where I was born
a coquí sang there
near my headboard.
I really enjoyed myself
everything was brotherhood
and I remember my Mama
who, seated in an armchair
she made me a pair of pants
from some old ones of Papa's.

While she fixed them
I paced like crazy
I said in a little while
I will have what I want.
I went outside and I looked
at the whole neighborhood
I said to her give them to me already
there's joy in my breast
I know what you've made for me
from some old ones of Papa's.

And when I put them on
I felt like a King
I stood in the Batey
and the people laughed.
Well my pants had
creases in front and back
they shone in the darkness
a patch on the knee
she made that wonder
from some old ones of Papa's.

I put on those pants
I already knew the trick
I tied them with a vine
since they had no buttons.
I used them on occasions
to go to the city
they were really great
today I remember them exactly
they were what my Mother made
from some old ones of Papa's.

This song was written by Florentino Rivera. Some people call the tune and rhythm "seis montuno", while others call it a "seis guaracha." In any case, both montuno and guaracha refer to forms of music developed in Cuba.

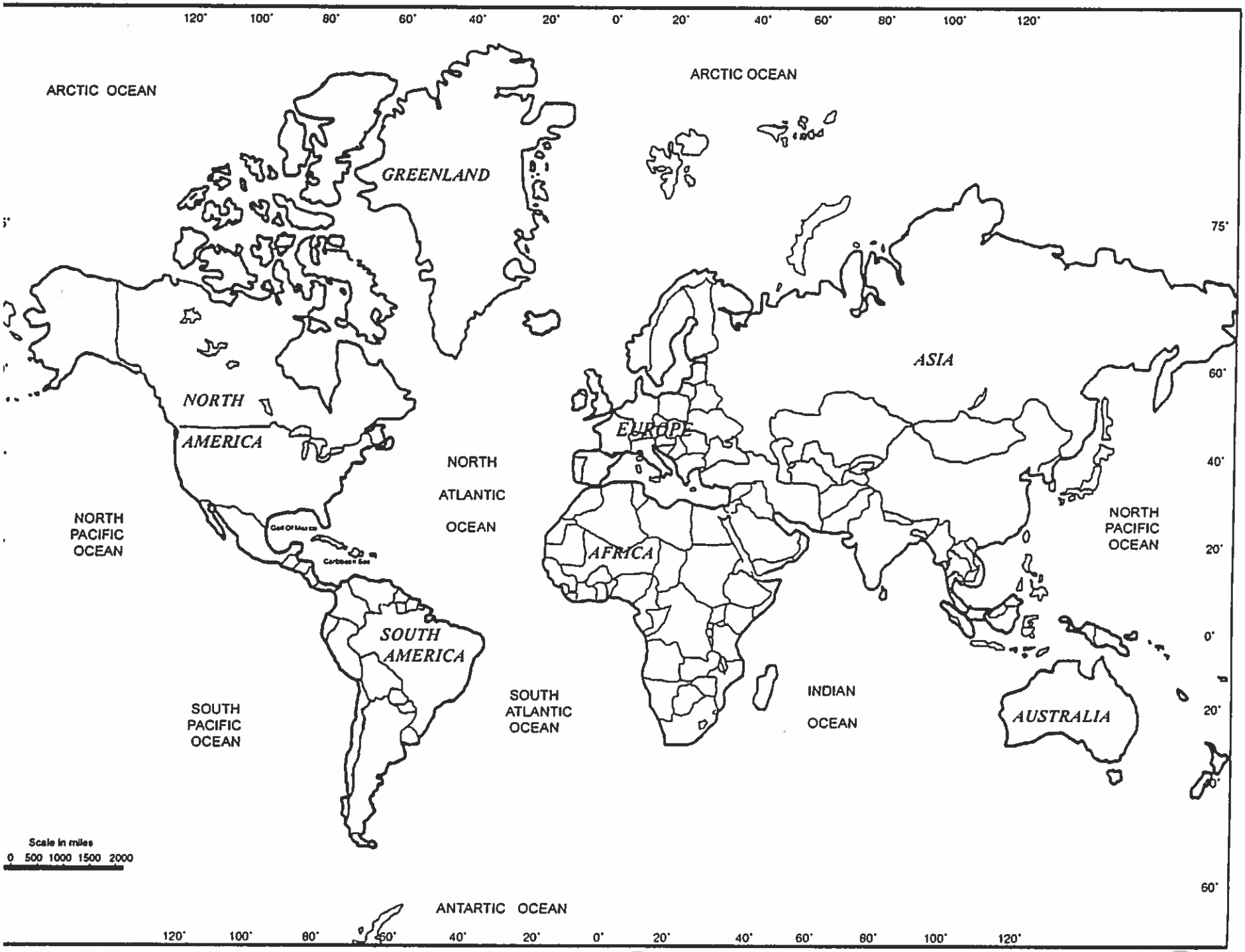
Vocabulary

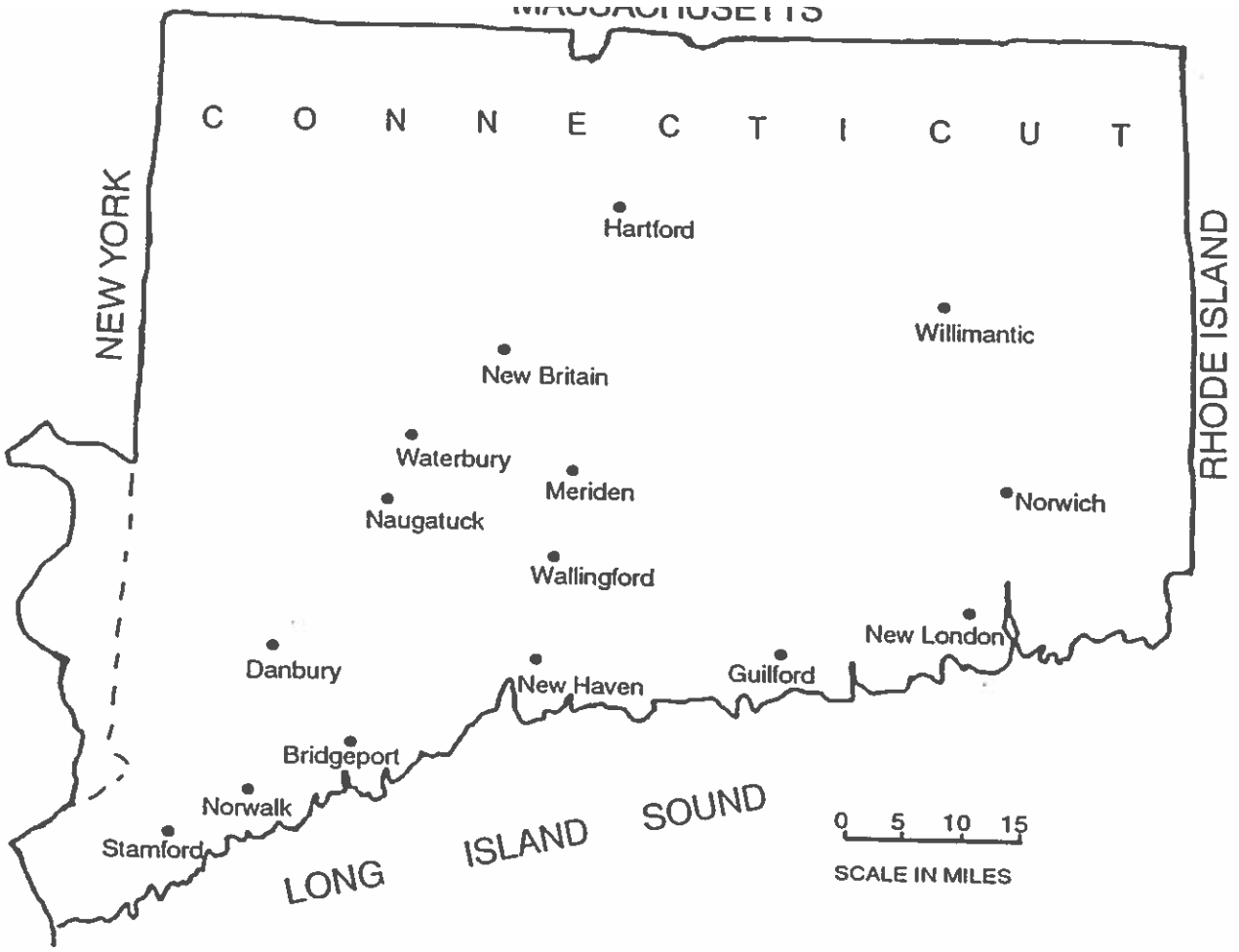
Coquí

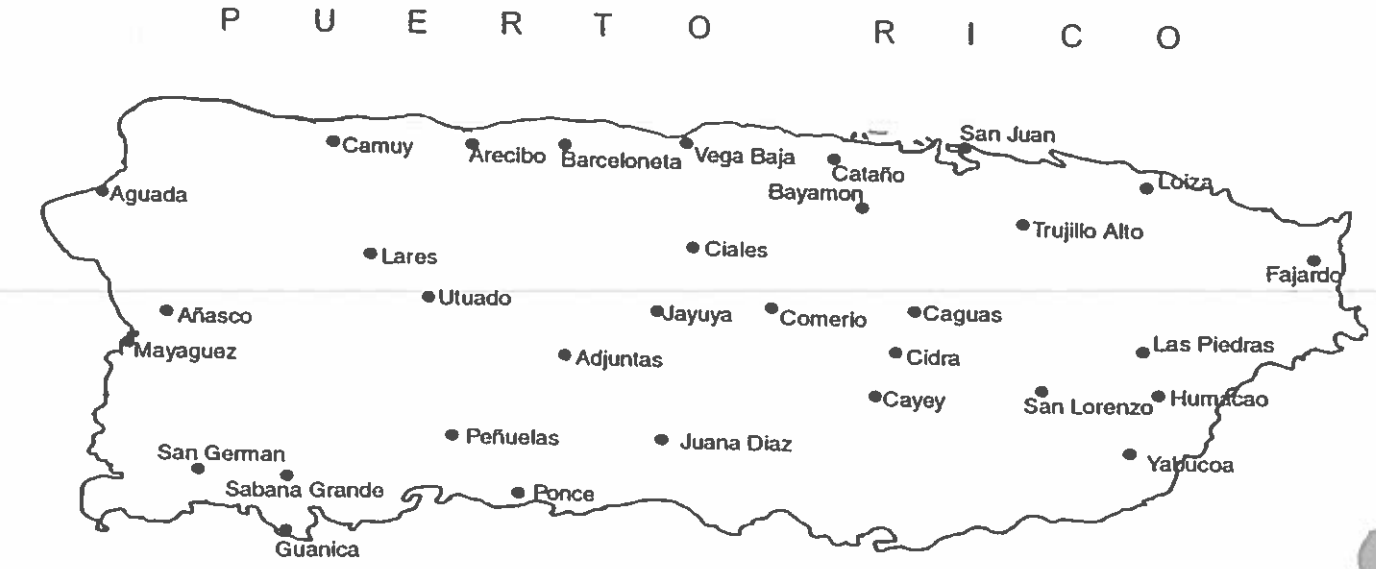
a species of tree frog found only in Puerto Rico.

Batey

a ceremonial field used by the Taíno Indians, the indigenous people who lived in Puerto Rico when the Spaniards came, now used familiarly to refer to a town plaza or other communal gathering space.







JOSE RODRIGUEZ

At the age of three, José "Joe" Rodríguez was one of the youngest pioneros [pioneers] of Waterbury's new Puerto Rican community. In 1952 he came here with his parents, Tomás and Genoveva Rodríguez.

Like many others who came from all over Puerto Rico in the 1950s, the Rodríguezes hoped Waterbury would provide them with good jobs and a peaceful place to raise their children. It did, but they had to work hard for what they got. Tomás went to the Uniroyal rubber factory every single day for seven weeks until the manager, tired of saying "no" to him, finally gave him a job. He worked in the factory for many years, often working other part time jobs on the side. Meanwhile, Genoveva raised twelve children and was active in establishing the first Spanish-speaking Catholic church in Waterbury. Both of Joe's parents founded and worked with many social and recreational programs which served Waterbury's growing Puerto Rican community.

Joe grrew up in a busy but happy household. The family lived just north of downtown Waterbury and later in Berkeley Heights. From his childhood, Joe remembers many Puerto Rican customs which survived in Waterbury. One of them was the parranda, surprise musical visits during the Christmas season.

"During Christmas time you'd be sleeping and all of a sudden you'd hear this music coming at you and your folks would panic and say, 'Oh my God,' you know, trying to fix up the place and hoping they'd have some refreshments, some goodies to offer. They'd come and they're singing Puerto Rican carols, aguinaldos we call them."

Aguinaldos and other musical forms are part of a rich musical heritage dating back centuries in Puerto Rico. They were a way that country people, called jíbaros, celebrated and commemorated what was happening around them. Surrounded by this music in Waterbury, Joe learned to play it on guitar and cuatro, and went back to the hills of Puerto Rico to learn how his ancestors used it.

"The jíbaros, they were destitute people. They used to grow their own food. And these

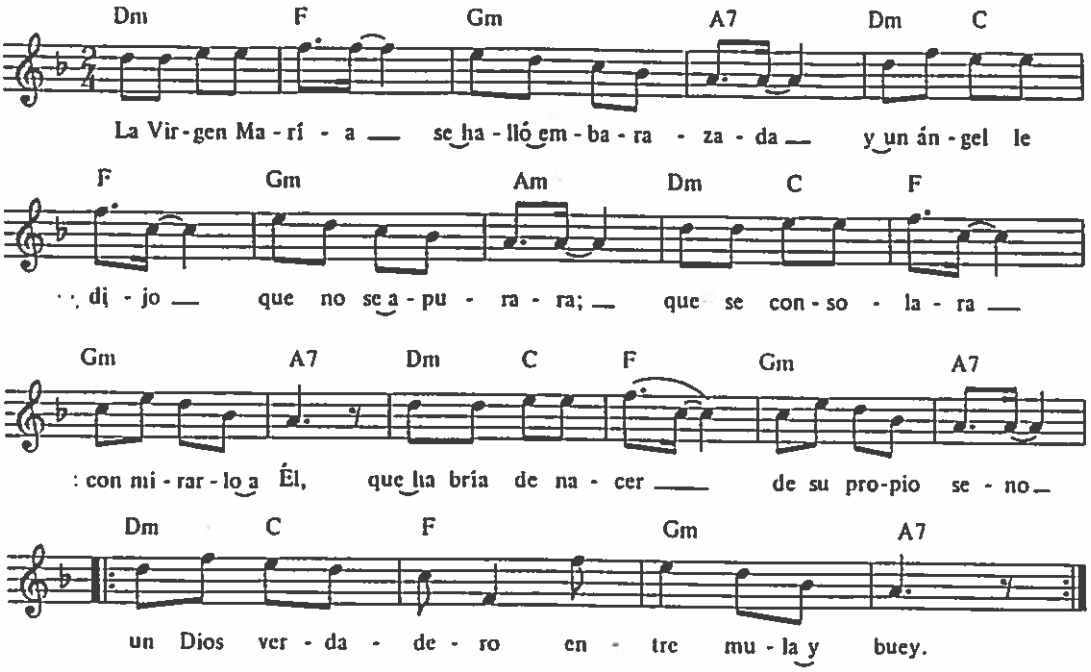
traditions were a form of communication. They exchanged information with aguinaldos and, believe it or not, they preserved historical facts. When I was in Puerto Rico I met some incredible people, old old people who could recite whole books out o the Bible in verse, who were singing verses about history, World War Two and things in Germany.

"You have workers who'd go out and pick coffee, or they're working in the fields, and when they work in the fields in the mountains it's not like here. When they say they have a farm, una finca, you know, they're talking about the side of a hill like 80 degrees-- it's incredible! The music was like a newspaper for the people up there, because they were illiterate, most of them, and even the ones that were literate had very little either time or literature to read."

Joe is proud of his musical and cultural heritage, and he has also done a lot to share it with members of other ethnic groups. From school days when he played in bands with African-Americans in Berkeley Heights, to his adulthood jamming with Cape Verdeans, French-Canadians, and others, Joe Rodríguez has been part of an ongoing musical exchange. He says that:

"Most people, they don't see that there's a lot to just remembering where you came from, and looking at how it's developing and maybe taking a look forward and seeing where it can go, how it blends in with your lifestyle and everything that's going on around you. An ethnic community brings into another community part of what they have and as time goes on they blend and that other community's enriched by whatever is brought over."

Anunciación



The Annunciation

The Virgin María
Found herself with child.
And an angel told her
She was not to fear.
She will be contented
When she sees His sweet face.
From deep within her
A baby will be born.
Born will be a true God
Between mule and ox.

My Music Is My Flag

by Ruth Glasser (University of California Press, 1995)

mous influence on Puerto Rican popular culture. But there were long-standing precedents for musical eclecticism, professionalization, and commercialization in Puerto Rico. The homeland's music was anything but a timeless "folk" repertoire. The music that migrants carried with them as a treasured part of their heritage was constantly changing in dialogue with social, economic, and political forces. In Puerto Rico music embodied contours of class, region, and race and yet had its own unique dimensions, which transcended these categories.

CROPS AND *CANCIONES*

During five centuries of Spanish rule, Puerto Rico's distinctive geographical zones became sites of relatively self-contained agricultural economies. The configurations of this agriculture, its scale of production, and the relationship of producers to the process were variable, changing, and far too complicated to explain in detail here.[10] A few broad strokes, however, will help to fill in the economic context of musical development.

By the nineteenth century Puerto Rico had been transformed from a largely subsistence economy to a producer of cash crops. While sugar and tobacco were the main products of the coastal plains of Puerto Rico's perimeter, the mountainous areas in the center of the island were primarily dedicated to coffee cultivation. These products were exchanged for manufactured goods from a number of industrialized nations, including the United States. Consequently, coastal ports that concentrated on importing and exporting these goods developed in tandem with this large-scale agriculture. These agricultural niches and trade routes had their counterparts in local musical production, cultural imports, and their distribution throughout the island.

The coastal regions, dominated by large sugar plantations and *centrales* for grinding the cane, depended upon the labor of thousands of African slaves. While these slaves never constituted more than 15 percent of the population, and less than half of that by abolition in 1873, their proportions in sugar-producing areas were much greater.[11] It is not surprising that these regions would nurture distinctive musical forms with recognizably African components.

Nevertheless, the complex of music and dances known as the *bomba* were not simple transplantations but a synthesis of cultural forms. The captives brought over the course of centuries to work in Puerto Rico came from a spectrum of western, central, and northern African societies. Some of them had been transplanted from the plantations of nearby islands, particularly those of French and English colonization. Working together cultivating sugar, these slaves and, after 1873, *jornaleros* (day laborers) managed to weave together threads of their distinctive musical forms into the multicultural *bomba*.

The *bomba* was characterized by its namesake, a drum that varied in size and construction according to available materials. Supplemented by other percussion instruments, the *bomba* was generally polyrhythmic and featured a complex interaction between drummers and dancers. It was characterized by an African-derived call-and-response vocal style, in which a lead singer was answered by a chorus singing in unison. Lyrics were generally secondary to the rhythms and vocal textures produced by singing words or syllables.[12]

Then as now, musicians with few economic resources made creative use of whatever was on hand to construct their instruments. *Bomba* drums were made of empty rum, nail, or lard barrels. A goatskin head was stretched over the cask, and a system of ropes or screws was added for tuning the drum by changing the tension on the head. Other percussion instruments of varying sizes and sounds were made of hollowed-out tree trunks or other available cylindrical materials.[13]

These instruments were constantly evolving not just as a result of cultural synthesis and the raw materials available in a changing society but also because of the fears of colonial authorities. Local Spanish officials nervously watched slave celebrations involving drum-based music, for they were convinced that they were occasions for planning and carrying out revolts. Throughout the eighteenth and nineteenth centuries, on the heels of such revolts, they outlawed these "talking drums," forcing African descendants to either hide their festivities or invent new instruments and musical forms to circumvent the laws.[14]

The *bomba* was not the only instrument or dance heard and utilized by these Afro–Puerto Ricans.[15] Slaves and their descendants reinvented African instruments, and the new instruments were gradually incorporated into a range of Puerto Rican musical groups. One example was the *marímbula*, a descendant of the African *mbira*, or thumb piano. The *marímbula* was typically a large wooden box with a sound hole cut in the front. Tongues made from metal rum cask hoops or clock or phonograph springs were placed halfway over the hole. The instrument served as a homemade bass, and like the drums, it was found, with variations, in all the areas of the African diaspora.[16]

Afro–Puerto Ricans also became adept at performing the music of

their oppressors. As in other parts of the Caribbean, a large number of these slaves and freed blacks became artisans, exercising skills considered demeaning for whites to perform. One of these was music making. From the times before emancipation dated a tradition that would last far beyond, namely, the tradition of the black or *mulato* artisan/musician performing the songs and dances of his masters on European instruments. The slave owners themselves brought a variety of musical traditions from their culturally distinct regions of Spain, Italy, Germany, France, or Ireland. Among their ranks were also planters from other parts of Latin America or the Caribbean who were fleeing revolutions and slave rebellions in their homelands. Thus, Afro–Puerto Rican musicians became adept at a range of European and Creole genres, including *contradanza, pasodoble, rigodón, lancero, minué* (minuet), *vals* (waltz), polka, and *chotis* (schottische). They incorporated these dances into their own repertoires, just as they infused European forms with elements of their own traditions.

In the island's interior small independent farmers, *jornaleros,* and *agregados* (sharecroppers) cultivated their own musical forms along with coffee, fruit, tobacco, and subsistence crops. While the *jíbaro* culture developed in the mountains has been celebrated for its independence, it always had a relationship, however tenuous, to other sectors of Puerto Rican society. Within a counterculture developed in opposition to the Spanish colonial government in San Juan and its extensions throughout the island, surviving members of preconquest indigenous societies, escaped slaves, and Spanish settlers fleeing plantation work to strike out on their own mingled in the mountains and established their own farms.[17] Not surprisingly, while the *jíbaro* culture that developed was based primarily on that of the Spanish settlers, it also incorporated elements of other local groups to create a rich and varied musical repertoire. Instruments commonly found in *jíbaro* music, such as the *maracas* (gourd rattles) and the *güiro* (a gourd scraper), had antecedents in both African and local indigenous cultures. These combined with the Spanish guitar and the *cuatro* (a variation on the guitar that originally had four strings but later had five double strings) to create a music that reflected both its diverse ethnic roots and the socioeconomic conditions of the mountainous regions.

The most popular song-and-dance form among the *jíbaros* was the *seis,* a dance incorporating six couples in its configuration. The genre preserved melodies and verse forms found in Spain during the time of the co[illegible]est. Like much Latin American music, it was permeated by melodic and harmonic elements of southern Spain, which themselv bore a strong Moorish influence. The *seis* and the related *aguinal* made frequent use of harmonic minor scales and the progression of scending chords known as the "Andalusian cadence" (e.g., A minor- major–F major–E major).[18] One of the most popular strophic for within the *seis* was the *décima,* a ten-line verse, also of Spanish pro nance, with a precise meter and rhyme scheme. At the same time, the forms incorporated rhythmic elements developed in all the areas of Af Hispanic encounter. Most notable among these was what came to known as the *habanera,* a syncopated rhythm scheme upon which ma genres of popular music were based. Subtle disjunctures between t singer's voice and the instrumental accompaniment also created a po rhythmic effect characteristic of many African-derived musics.

Within the *seis con décima* Puerto Rican peasants, many of wh could not read, preserved their history, transmitted the contents of t Bible down through the generations, and commented on life arou them. Over the centuries, variations of the *seis* developed that w closely identified with particular functions, regions, and composers.[1

While the mountain culture has often been portrayed as in itself tin less and enduring, it was also subject to great changes throughout t century. The mountains continued to receive escapees from large-sca primarily coastal agriculture until well into the nineteenth century. the same time, these interior areas were in a state of constant flux b cause of encroachments by merchants and large landowners looking f more territory and additional laborers. Aided by a series of property a antivagrancy laws passed by the colonial government in the nineteer century, *hacendados* (estate owners) increasingly consolidated th landholdings at the expense of smaller farmers and forced displac peasants to come to work for them. Inevitably, this changed patter of leisure and music making as well as work, as the local and insul governments tried to limit fiesta days and compel peasants to wo within a stricter routine.[20]

As the nineteenth century wore on, slaves and freed blacks incre ingly worked side by side with the peasants of primarily Spanish desce who were displaced from their own small mountain and coastal lar holdings. In the coastal areas new forms of music developed at the int sections of the old. toward the end of the century, for example, the *ple* developed among a lower-class, primarily *mulato* population on Puer Rico's southern coast, later spreading throughout the island with t workers from these communities. The *plena* combined the narrati

verse structure found in Spanish music with the call and response, succinct topicality, and percussive emphasis of African music. *Plenas* were often satirical and reflected the difficulties of life among the poor in urban and sugar-producing areas.

URBAN SOUNDS

While the majority of Puerto Rico's population lived in rural areas until well into the twentieth century, an increasing number of artisans, laborers, professionals, and merchants lived in the large port cities and small towns of the island. During the Spanish colonial period, urban and small town musical life had a fair amount in common. Each town or city had a central church, which usually sponsored organists, musical ensembles, and compositional activity. In a colonial society where church and state were intertwined, so were sacred and secular occasions, events in the metropolis and in its colonial outposts. Thus, Spanish royal marriages and births, local patron saint days or more generalized Catholic holidays, all became occasions for frequent concerts and dances as well as religious processions and masses.

There were military as well as church underpinnings to much music in Puerto Rico. Following the early-nineteenth-century wars for independence by its colonies in South and Central America, the Spanish government carefully reinforced its hold on its remaining Caribbean colonies. The additional regiments sent to keep the peace in Puerto Rico, as in Cuba, became important incubators of musical activities. Army-sponsored bands utilized the talents of local musicians, giving Puerto Ricans of different classes, races, and regions both musical training and performance opportunities. Army bands played not just for military but also for civilian functions, including open-air concerts and dances. Indeed, their instrumentation and rhythms had an enormous influence on contemporary and ensuing ballroom genres. These ensembles were also the precursors of publicly supported municipal, school, police, and firefighters' bands, which became ubiquitous throughout the island during the late nineteenth and early twentieth centuries.

During the nineteenth century, more secular and even commercialized forms of musical entertainment developed in the large and small towns throughout the island. By the 1830s, Puerto Rican port cities, coffee, sugar, and tobacco processing centers, had founded their own theaters, artistic circles, and private musical academies. In the very biggest cities there were also large annual fairs, which were important showcases for island music, featuring band and orchestra concerts and contests ar dances.[21] Stage shows from outside Puerto Rico followed establish trade routes to become another important island import. Spanish ar Italian opera companies came to Ponce and San Germán, on the sout ern coast, and toured the island, touching upon Mayagüez and Agu dilla in the west, San Juan in the north, and Humacao on the ea coast. From Cuba came the *bufos cubanos,* a type of light theate which introduced new genres and songs into all sectors of Puerto R can society.[22] The *bufos* and other itinerant Cuban entertainmer ensembles introduced into Puerto Rico a number of genres that b came staples of both the island and the New York repertoire.[23]

One such genre, the *guaracha,* was closely related to another in portant Cuban dance music, the *son.* Both were duple-meter forms tha emphasized percussion instruments such as the *marímbula,* the *tres* (modified guitar with three double or triple strings) or guitar, the *clav* or *palitos* (sticks), and the *güiro.* Both featured a bass line where th first beat was displaced or tied to the second, and the accent tended t fall toward the end of the measure, creating a syncopated effect. Bu whereas the *guaracha* kept strictly to a four-line verse structure an tended to be very fast, the slower *son* usually featured almost infinitel expandable *montuno* sections, in which a lead singer improvised, an swered by a chorus repeating a refrain.

The *rumba,* a complex of African-derived sounds, also used numer ous percussion instruments, among which *claves* and differently pitche *conga* drums were prominent. Like many Latino musical forms of Afri can ancestry, it consisted of a series of short instrumental and sung sec tions, often including a *montuno.* It usually featured a variation of th rhythm known as the *clave.*

Like the *rumba, guaracha,* and *son,* the *bolero* also had a duple meter A slower ballad form, its basic rhythm did not have the displaced accents of the other genres. Its consistent bass pattern of a half note followed by two quarter notes, however, was often varied and complicated by additional percussion instruments. *Boleros* tended to have long, flowing melody lines rather than the short phrases of the other genres. Performers within the genre generally stressed virtuoso singing and guitar playing over prominent percussion or improvisation.

Such genres were by no means impermeable, but lent themselves to both mixing and outside influences. The compatible meters and the successive, almost self-contained thematic sections in many Latin American genres often led to combinations of the forms within one song. More-

ıver, within their strong, identifiable rhythm schemes, Puerto Rican artsts were able to incorporate different instruments and song phrases rom classical, foreign, or indigenous sources, creating their own sigıificant musical collages. In turn, these genres had specific social connoations that long outlasted their original performance contexts.

The *bufos* themselves, for example, were burlesques that bore more han a passing resemblance to North American minstrel shows. Like heir counterparts in el Norte, they incorporated African-descended 'orms into their repertoires. Making liberal use of blackface, they caricatured the sources of this music. Both the *guaracha* and the *rumba*, genres strongly associated with the *bufos*, used lighthearted lyrics that depicted people (often *negritos* or *mulatos*) in humorous or ridiculous situations. By contrast, the slower *bolero* usually had poetic words describing the anguish of love for the *patria* (homeland) or for an unattainable woman. The social taxonomy of these forms was established by the late nineteenth century and lasted well into the twentieth: the *guaracha* and the *rumba* were associated with the picaresque, the overtly sexual, the *negro;* the *bolero*, with the lyrical, the sanctified, the white.[24] Indeed, popular Puerto Rican singers in New York City were often typecast as *guaracheros* (*guaracha* singers) or *boleristas* (*bolero* singers) and sometimes had difficulty breaking out of these stereotyped roles.[25]

In its musicians, venues, and genres, music in nineteenth-century Puerto Rican towns and cities articulated and transcended issues of class, race, gender, and national identity in complicated and everchanging ways. As more sectors of Puerto Rican society came to and mingled in its cities, cultural forms articulated class and racial boundaries, only to violate or transform them. The genesis and creation of the *danza*, a popular genre of dance music in the late nineteenth century, reflected the complexities of race, class, and nationality in Puerto Rican society. The form itself was the product of multiple migrations, with roots in the English "country dance," the *contradanza* of Spain and Cuba, and the *contredanses* brought to Puerto Rico by French planters fleeing the Haitian revolution.

A stately dance of promenading couples moving to the sounds of European instruments, the *danza* is usually regarded as a wholly European-based music of the upper classes. But its context of creation and performance reveals something else. Since music making was not a respectable occupation for the primarily white elite, it continued even after abolition to be the province of *mulato* artisans. In addition to their primary skilled trades, these artisans played in and led municipal bands and often gave music lessons as well. Craftspeople made shoes or cabinets by day and music by night, for their peers or for the upper classes. Policemen, firefighters, and cigar makers composed the *danzas* to which the upper classes moved. And musically, they created a new synthesis that reflected African and *jíbaro* as well as European elements. Thus the *danza* was both "an authentically popular musical expression" and one that bore "the mark of the *hacendados*' hegemony."[26] The *danza*, like its Cuban cousin, the *danzón*, was a multisectioned music that made use of the lilting *habanera* rhythm. Like some of the forms described above, it was expandable and often made liberal use of "quotes" from other musical pieces. Typically, a *paseo*, or introduction, was followed by a melodic section known as a *merengue*. A contrasting melodic section usually followed, and the piece closed with the original *merengue*. The orchestras playing the *danza* usually bore a strong martial influence, consisting of brass instruments sometimes overlaid with piano, flutes, violins, and *güiro*.

Dances and other popular entertainments were occasions at which class and color differences were manifest. A writer observing the festivities in honor of Ponce's patron saint in 1875 noted that the elite danced in the main hall of the Teatro La Perla, the artisans in a room on the second floor, and the lower classes, in the city's public market.[27] During the latter half of the nineteenth century the residents of Puerto Rico's cities formed their own *casinos españoles*, social clubs where only elites of proven Spanish birth or descent could come to dance. Soon a multitiered set of casinos developed in the towns throughout the island. "Second-class" casinos were formed and frequented by the typically *mulato* artisans, and when money permitted, common laborers and the very dark-skinned might even form "third-class" clubs.

Despite this strict geographical and social segregation, however, the *danza* and other forms of popular music pervaded all sectors of society. Just as black and *mulato* artisans performed for the upper as well as the lower classes, they tended to play the same mixture of European and Caribbean forms for all sectors. In a tropical climate where much of life was lived in public, music wafted across social boundaries in less formal ways as well. The *señorita* of the urban monied classes, taking her de rigueur piano lessons, had only to pause at her instrument and pay attention to the streets outside, where a sonic democracy reigned. When they were not banned, the "African" drums of the *bomba* were audible

Oral History Subjects in *Aquí Me Quedo*

1. **Ana González**-- pp. 87, 95, 109, 147 (sidebars)
(her husband) Ed Batista -- pp.85, 89, 107, 147 (sidebars)

2. **Nestor Morales**-- pp. 43, 53, 55, 57 (sidebars), 41, 55, 57, 59 (text)

3. **Norma Rodríguez Reyes**-- pp. 85, 111, 115, 121, 129, 171, 175 (sidebars), 113, 119, 127, 181 (text)
(her husband) Tomás Reyes-- pp.83, 153, 155, 175 (sidebars), 161, 171 (text)

4. **Genoveva and Tomás Rodríguez**-- pp. 63, 67, 69, 109, 115, 117, 137, 145, 149, 167 (text)
(their son) Tom Rodríguez, pp. 139, 149 (sidebars), 91, 93, 139 (text)
(their son) José Rodríguez, p.183 (text). See also Sheets #10a,b.

5. **Alejandro López**-- pp. 91, 95, 99, 109, 143 (text)

6. **Marina Rivera**-- pp. 81, 100, 101, 117, 149, 173 (sidebars), 93, 95, 107, 113, 123, 127, 129, 139, 157 (text)

7. **Samuel Tirado**-- pp. 83, 87, 121, 187 (text)
(his brother) Manuel Tirado-- p.105 (text)
(their brother) Antonio Tirado-- p. 97 (text)

8. **Edna Negrón**-- pp. 59, 165, 169 (sidebars), 89, 97, 101, 169 (text)

SHEET 68

Family Survey

1. My name is _____
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. What was happening in the United States when your family moved here?
9. Have you lived anywhere else?
10. What languages do/did the people in your family speak?
11. Describe two special holidays or traditions that your family celebrates.

Name _____ Date _____

Ethnic Holiday Celebrations and Customs

Many families follow traditions from a country, region of the United States, religion, or ethnic culture. These may be holidays or special events.

What special holidays and traditions do you have in your family? Describe these events and tell why they're special to your family.

Paste in photos of your family's traditions and celebrations.

SHEET 70

Name _____ Date _____

SPECIAL FOODS I EAT

People in other regions of the country, parts of the world, or from different ethnic groups or religions often eat different kinds of foods.


Does your family eat any special kinds of foods?


Why? Where does this kind of food come from originally?


Explain what those foods are, list all the ingredients, and say when they are eaten.


Draw pictures or paste in photos of your family's special foods.


Write a favorite family recipe here.

Puerto Rican Poultry & Thread Factory Workers in Willimantic

The following testimonies come from a doctoral dissertation done by Norma Boujouen, a Puerto Rican student of anthropology at the University of Connecticut. "Menea Esas Manos" [Move Those Hands]: Factory Work, Domestic Life, and Job Loss Among Puerto Rican Women in a Connecticut Town" was published in 1990, and the interviews were done during the 1980s. These excerpts are of Puerto Rican female migrants describing working conditions in two of Willimantic's main factories, Hartford Poultry and American Thread. Both factories have since closed.

For further information on work in Willimantic, see "Puerto Rican Passages," Parts II and III, and Aquí Me Quedo, *pp.71 (sidebar), 85, 143, and note the picture of the Hartford Poultry worker on p.89.*

Hartford Poultry Company [p.82, 86]:

"The place was very cold. We worked under a 65 degree temperature. We washed chickens with cold water. The floor was wet all over and puddles of cold water surrounded us. It was hard work, hard and dirty."

"Work was heavy and dirty too. There were so many chickens we hardly had any rest at all. We began our tasks early in the day around seven but never knew when the day would be over. We almost always ended at three but sometimes we stayed until five or seven in the evening."

"Regularly we processed about 60 chickens per minute. But often the bosses would set the line in such a way that it moved faster than on regular days. There were about 80 to 90 chickens per minute. Look Norma, the damned chickens came down the line so fast that it was very hard for us to keep up with the work. All you saw were chickens, chickens, and more chickens coming on you."

"Now I am going to tell you about gizzard removal. You had to cut open the gizzard with a pair of scissors...then you cleaned it under water and threw it to the conveyor belt. You cut, open, and clean. But look, all that was done very fast. One had to be fast and alert to prevent gizzards going down the canals. I tell you, a slow person would never make it."

"Once I suffered a cut and what did they do? They yelled at me...What is wrong with you? You don't do your job well. Were you sleepy? Each time I was yelled at I would start crying because of the shame I felt. You see Norma, I wish you could have seen the faces of the women there. Just as we joked and sang, as we often did, we cried. Women cried out of pain and anger. If you got sick they didn't let you go home. If you missed days of work they fired you. That was abuse!"

American Thread Company [pp.99, 101, 102, 103, 107, 112, 115]:

"I worked with different kinds of thread. Some were easy to handle and others very difficult. For example, nylon thread was very thin and could easily cut your fingers. Dacron thread was also very difficult. It required great speed. One had to watch the thread constantly. It broke so easily! We had to move fast. The machines ran at high speed and you had to be quick but careful. If your hands got caught up in the machine they would have been easily broken."

"I loved the work I did at American Thread. I enjoyed looking at my machines filling thread. Everything looked so beautiful. I did a good job because I was careful. My bosses praised me for my work...Each year the Company gave me a paper congratulating me for my work. I also won a Perfect Attendance Award. I feel sorry they took American Thread away. It was a pleasure working there."

"We were supposed to clean our machines at the end of the work shift. I always left my machines cleaned. I also expected to find them cleaned the next day on my return to work. But many times those women left my machines messy. That made me feel angry because I expected them to be as responsible as I was. Because of their carelessness I had to spend time cleaning my machines."

"The piecework was paid on the basis of a quantity, that is, they gave you a task to complete. If you made a higher quantity they paid you extra money."

"Piecework caused many problems for us. Many women would remain working on their machines during breaks. Those women only worked, worked, and worked. That hurt us the people who took breaks because if you couldn't finish the quota, bosses would tell you to work as hard as these women did. Sure, they worked harder but they did so at the expense of their right to take breaks."

"Yes, I did hear people's comments on how badly they had been treated by bosses. But workers themselves provoked an edgy situation. Many people just wasted their time talking and taking breaks. I saw with my own eyes how people spent the day fooling around. These were the people who got angry at bosses when they were told to shape up."

"Once the bosses told me I wasn't making the quota, that my productivity had declined. I told them I couldn't make it because I was working on slow thread. I also told them they knew pretty well how fast I was. That instead of blaming me they should blame the material and the machines. They replied, We know, Gabriela, everything is all right."

"Honorable Gobernador de Puerto Rico"

The following is a letter that was written in 1973 by a group of migrant workers to the governor of Puerto Rico.. It was also found in the archives of the Migration Division of the Puerto Rican Department of Labor.

Honorable Governor of Puerto Rico:

We the undersigned of this letter are migrant agricultural workers who have left our land, home, and families, to come to work in the lands of the United States, in the country of the states of Connecticut and Massachusetts under an agricultural contract between the Shade Tobacco Growers Agricultural Association and Puerto Rican agricultural workers.

We have signed a contract this year to work in the United States or in the States of Connecticut and Massachusetts.

We have found flaws in this contract, which is moreover not up to the standards of the deal offered by the Shade Tobacco Growers.

We hope that you, Governor of Puerto Rico, will investigate the way that we, the Puerto Rican migrant workers, are being treated.

The main reason that we are addressing you by means of this letter is to demand a new contract or agreement, that there be a representation of agricultural workers to discuss this new agreement.

We demand this new contract, for the reason that each of us agricultural workers confront many problems and irregularities. In the previous agreement, many of its provisions are not being carried out. We want to say that the "Shade Tobacco" offered but is not fulfilling [this agreement] as it should for this and many reasons we venture to address you.

Later, with examples, we will demonstrate part of those deficiencies and irregularities that are not being carried out.

As the first part we have and find that the hospital that the Shade Tobacco has is completely modern but it is lacking in:

"attendance by doctors during the twenty four hours (day, night)" Additionally this hospital only gives pills and liquids for everything that all of us patients suffer.

Aside from the hospital we also have problems with the sleeping quarters and the food. We want the following:

1. We want all the blankets and sheets on the bed to be changed and clean. If it is possible, one bedroom for two people. In this way it will be cleaner and will be better for our health.

2. That each of us workers have the right to clean and arrange our room. These rooms should be secured with doors at the entrance and much more spacious closets.

We also demand that they serve is better meals. These meals should not be soups, liquids, macaroni, ravioli and others. This meal service should be at a much lower cost than it is currently. Each of the workers is asked to pay at least $15.50 for meals as the minimum and no less than $10.50.

IN SUMMARY:

We have many great discomforts but we cannot list them all now. We merely ask that you investigate our problems so that for the coming year in the new migrations we have better services and a new contract or agreement, different from the one they offered us this year.

This would be a benefit for those agricultural workers who migrate every year to earn a living for their families and to take a positive step given the unemployment that is affecting our island, Puerto Rico, so much.

Many workers have to migrate to the United States because they do not find satisfactory jobs in their own land.

For this reason we request and demand that a new agreement be made in favor of the Puerto Rican agricultural workers.

Hoping for your cooperation as governor, we cordially thank you for your attention.

SIGNERS BELOW

_____

3 de Junio, 1973

Honorable Gobernador de Puerto Rico:

Nosotros aquí firmantes de esta carta somos trabajadores agrícolas migrantes que hemos dejado nuestra tierra, hogar y familias, para venir a trabajar en tierras de los Estados Unidos, en los campos de los estados de Connecticut y Massachusetts bajo un convenio agrícola que tiene relaciones entre la Shade Tobacco Growers Agricultural Association y trabajadores agrícolas Puertorriqueños.

Nosotros hemos firmado un convenio este año para trabajar en los Estados Unidos o en los Estados de Connecticut y Massachusetts.

Hemos encontrado fallas en este convenio, además no está en la altura de lo convenido o ofrecido por la Shade Tobacco Growers.

Esperamos que Usted, Governador de Puerto Rico, investique el trato que se le esta haciendo a nosotros los obreros migrantes Puertorriquenos.

La razón principal por la cual nosotros nos dirigimos a usted, a través de esta carta, es para exijir un nuebo contrato o convenio, que haiga una representación de trabajadores agrícolas, al discutirse eso nuevo convenio.

Nosotros exijimo este nuevo contrato, por la razón de que muchas indeficiencias y arregularidades que confrontamos cada uno de los trabajadores agrículas. En el pasado convenio, muchas partes no se está llevando a cabo. Queremos decir que la "Shade Tobacco" ofreció y no se esta llevando como es debido por ésta y muchas razones es por la que nos atrevemos a dirigimos a Usted.

Más adelante, con ejemplo, demostramos parte de esas deficiencias o irregularidades que no se está cumpliendo.

Como primera parte tenemos y encontramos que el hospital que tiene la Shade Tobacco es completemente moderno pero es escaso en:

"asistencia en los médicos durante las veinte y cuatro horas (dia, noche)"

Por otra parte este hospital solo se compone de pastilla y líquido para todos los casos que sufrimos todos los pacientes.

Aparte del hospital tenemos también los problemas de los dormitorios y en la alimentación. Queremos lo siquiente:

1. Queremos que todas las frizas y sabanas de cama sea todo cambiedo y limpio. Si es posible un cuarto de dormitorio

2. Tengamos derecho en que cada uno de los trabadores limpie y arregle su cuarto. Estos cuartos deben de ser asegurados con puertas en la entrada y closets mucho más cómodos.

Tambien exijimos que se nos sirven mejores comidas. Estas comidas no deben ser sopas, líquidos, macaroni, ravioli y otras. Este servicio de alimentación que sea a un costo de mucho mas bajo que el actual. Se pide que cada uno de los trabajadores paguen por la alimentación la cantidad de $15.50 como mínimo y no menos de $10.50.

RESOLVIENDO:

Tenemos muchas inconveniencias mayores pero que no podemos enumerar por ahora. Solo le pedimos que investique nuestros porblemas que para el año entrante en las nuevas emigraciones tengamos mejores servicios y un contrato o convenio nuevo, diferente al que nos brindaron en este año.

Ya que sería un beneficio para aquellos trabajadores agricolas, que migran todo los años para conseguir un bienestar para la familia y para darle un paso probechoso en el desempleo que tanto esta afectando a nuestra isla, Puerto Rico.

Muchos trabajadores tienen que migrar para los Estados Unidos porque no encuentran trabajos satisfactorio en subtierra.

Por esta razon pedimos y exijimos que se haga un convenio nuevo favoreciendo al trabajador agrícola Puertorriqueños.

Esperando en su cooperación como gobernador, cordialmente le dan las gracias por su atención.

FIRMANTES ABAJO

SHEET 73A

AGRICULTURAL WORKERS
ASSOCIATION

(ASOCIACION DE TRABAJADORES
AGRICOLAS)

SUPPORT THE
AGRICULTURAL WORKER!

SUPPORT ATA!

WHAT IS "ATA"?

The Agricultural Workers Association is a union organized August 5, 1973 in Hartford, Conn., by more than 100 farm workers. Today it has more than two thousand members.

WHAT ARE "ATA"s OBJECTIVES?

Their primary objective is the organization of all agricultural workers on the U.S. eastern seaboard and Puerto Rico. Their goal is the recognition of "ATA" as the collective bargaining agent of the farm workers in defense of their interests.

"ATA" is a progressive union, taking progressive stances on all worker issues. To that end, "ATA" takes a two-fold approach to organizing: while "ATA" seeks to attain economic gains, it will also seek to develop in "ATA" an instrument within which the workers will develop a class consciousness thereby having a more thorough understanding of the causes for their specific circumstances. "ATA" will then become a vehicle with which the farm workers can begin to impact the roots of their present problems.

"ATA" is an agricultural workers union. This includes any and all agricultural workers in eastern U.S. and Puerto Rico, regardless of race, sex, religion, national origin, or political affiliation.

WHAT ARE SOME OF THE AGRICULTURAL WORKERS PROBLEMS?

Low wages, inadequate housing, no overtime pay, inadequate health services (the average lifespan of the farm worker is 49 years as compared

with the U.S. average of 70), lack of adequate laundry and recreation facilities, clean bed linen, racial discrimination, language problems, and many more.

WHY DOESN'T THE PUERTO RICAN GOVERNME HELP THE PUERTO RICAN AGRICULTURAL WORKER IT "NEGOTIATES" CONTRACTS FOR?

Agricultural production has not be stressed in Puerto Rico and as a resu thousands of farm workers are unemplo They have, therefore, been forced to emigrate to urban areas in Puerto Ric and the U.S. or to the U.S. countrysi Those unemployed workers become part of the reserve army of unemployed, to utilized for low wages whenever emplo workers move to improve their lot. Th army is used to force down wages on th Island and in the U.S., while the fact and farm owners increase their wealth. Presently, 30% of Puerto Rico's total work force is unemployed.

Puerto Rico's law #87 grants only the Puerto Rican Government the power to bargain with the growers. The reas (a) if the farm workers organize to fi for their rights they present a threat to exploiting land owners and Puerto Rico's emigration policies, and (b) th would have us believe that there is no conflict of interest in negotiating contracts with the same firms they seek to attract to the Island.

HOW CAN THE OBJECTIVES OF "ATA" BE REACHED?

By using all legal means at their disposal including meetings with the Puerto Rican Secretary of Labor and th farm owners. "ATA" is also prepared t resort to work stoppages, boycotts, an or strikes.

AT DOES "ATA" PROPOSE TO DO FOR THE RM WORKERS IN PUERTO RICO?
"ATA" has joined the United Worker vement (MOU) which includes some of e most aggressive unions in Puerto co and consider it their responsi- lity to organize the farm worker on e Island.

AT ARE "ATA"s RELATIONS WITH OTHER IONS IN THE U.S.?
Relations with other unions are aternal and one of solidarity. "ATA" pports the struggles of all brother lons in their efforts to organize e worker. "ATA" specifically supports e boycott efforts of the United Farm kers of America (UFW), as has the declared their support of "ATA"s anizational struggle in eastern U.S.

CAN "ATA" BE SUSTAINED AND PORTED?
One way is through the creation of port Committees. Such Committees eady exist in New England, New York, Southern New Jersey.

T ARE THE "ATA" SUPPORT COMMITTEES?
They are made up of individuals and up representatives who are interested the well-being of the farm workers recognize the farm workers need to anize and develop their own union. port Committee members are prepared committed to give moral and economic port through letters, contributions, d-raising campaigns, conferences, inars, and other activities.

WHAT ARE THE PRINCIPLE TASKS OF THE SUPPORT COMMITTEES?

- Inform a wide cross-section of people, through objective facts and statistics, of the living and working conditions of the farm workers.
- Develop support in communities, universities, work centers, church groups, etc.
- Obtain moral and economic support.

WHO CAN BELONG TO A SUPPORT COMMITTEE?
Anyone who is interested in the inhumane situation of the farm worker - migrant or local-and who is willing to work in changing the situation.

WHY SHOULD WORKERS SUPPORT "ATA"?
Unions are the way workers can organize to better their living standards. All workers - truck drivers, office workers, carpenters, farm or factory workers, all should support each other's struggles. An offense against one is an offense to all.

If you want to help, get in touch with the Support Committee nearest you. Please fill out and send the attached information slip or call.

-5-

Support Committee to ATA
1363 Main Street - 2nd fl.
Hartford, Conn. 06101
(201) 525-1509

Support Committee to ATA
P.O. Box 528
3 High Street
Glassboro, New Jersey 08028
(609) 881-7072

Support Committee to ATA
C/O St. Stephen's Church
413 Shawmut Avenue
Boston, Mass. 02118
(617) 442-7190 or (617) 247-4171

Support Committee to ATA
175 Ninth Avenue
New York, N.Y. 10011
(212) 741-5920 or (212) 673-4522

Hartford Courant.
FRIDAY, NOVEMBER 27, 1998

Island Economy Linked Uneasily To Mainland

End Of Tax Break Is Latest Change To Hit Puerto Rico

By MICHAEL REMEZ
Courant Staff Writer

OLD SAN JUAN, Puerto Rico — In this historic square, 100 autumns ago, Spanish military commanders officially handed control of Puerto Rico to their American counterparts.

Today, the majestic Spanish colonial city hall — parts of which date from 1602 — still anchors the narrow Plaza de Armas. But to its left is a Wendy's. Across the plaza is a Marshalls. And on the adjoining corner are a KFC and a Walgreen store.

Over the past century, Puerto Rico's economy has become intertwined with that of the U.S. mainland. The fast-food shops and mainland retailers that dot the Caribbean island may be the most obvious examples. But U.S. government policies and corporate investments have influenced tremendously the island's economic development, where people live, their job opportunities, even the flow of Puerto Ricans to and from Connecticut.

And in Puerto Rico, there is no way of separating the economic from the cultural and the political. They are all wrapped together, particularly in the fight over whether the island should become a state.

"As the Puerto Rican economy started becoming more part of the American economy, that forced changes in how the culture worked, whether you wanted it to or not," said Jose Gaztambide, a professor at the University of Connecticut. "You could not go back to the old ways — more reliance on agriculture or a more laid-back way of life."

In this century, the island's economy evolved into what seems a hybrid between the mainland economy and a more Latin variation. Still, there is a sense among many Puerto Ricans that they remain a U.S. colony with little control over their island's destiny.

tween the San Juan area and New York. He believes Puerto Ricans can — and must — take control, especially now that the federal government is phasing out the tax breaks that brought so many mainland manufacturers to the island.

"The more you concede to the American economy and the more you say they determine everything that happens here, the less able you are to survive without them," Melendez said in an interview at the Universidad Interamericana de Puerto Rico in San Juan.

"From my vantage point, it is true they have a great influence, but it is also true that there is a lot we can do if we want to run our own economy."

From The Get-Go

Puerto Ricans can be forgiven for feeling they have had limited control over their island.

Whether dominated by superpowers or buffeted by hurricanes, the island — just 35 miles wide by 100 miles long — has been forced to adapt to the whims of outsiders and Mother Nature for centuries.

This September, Hurricane Georges wreaked havoc, but the island's 3.8 million people moved quickly to rebuild and clean up, task aided greatly by money from the U.S. government and mainland relief efforts.

More than a month after Georges, bright blue tarps still dot the landscape, replacing tin roofs ripped away by the hurricane. On many, the white block letters FEMA — for the Federal Emergency Management Agency — are visible from a distance.

Puerto Rico became a part of the United States in 1898 as part of the treaty that ended the Spanish-American War. Many islanders had been family farmers until mainland market influences took hold.

That brought consolidation of land under fewer owners and a shifting of crops. Coffee had been Puerto Rico's No. 1 cash crop; mainlanders preferred more mild Brazilian coffee. Mainland investors wanted sugar cane, not coffee beans.

That change alone helped shift people and development from the hilly interior of the island, where coffee was grown, to the coast, where sugar was king. Later, the sugar market collapsed as well.

"Shortly after the takeover, U.S. trade policy affected Puerto Rico immensely," said Luis A. Figueroa,

The two economies became more enmeshed after World War II as the emphasis shifted to bringing in mainland manufacturers. In Spanish, the policy was known as "Manos a la Obra" or "Hands to the Task." In English, it was "Operation Bootstrap."

A series of tax breaks helped bring bring hundreds of manufacturers to the island. Various programs focused on different industries – light manufacturing, refining oil, then pharmaceuticals.

In the 1940s, Puerto Rico's economy was two-thirds agricultural. Today, manufacturing accounts for more than 40 percent, while agriculture accounts for about 1 percent.

So in the 100th year of U.S. control, this once-agricultural island gets just 3 percent of its jobs from farming, and its best-known export – rum – is made with sugar cane imported from the Dominican Republic.

Changing World

How one views the success of Puerto Rico's economy depends on one's vantage point. The average per-person income of $8,800 is well above that of other Caribbean economies, but still less than half that of the mainland's poorest state – Mississippi.

Unemployment remains high – it is now at 13.7 percent – well above the national rate of 4.6 percent. Many earn their livings in an underground economy, partly for day work paid in cash but also through deadly trade in illegal drugs.

Now some Puerto Ricans are worried that economic stress may lie ahead. Two years ago, the Republican Congress voted to phase out the largest federal tax break. Many wonder if mainland companies will maintain operations on the island or look for places where they can reduce their costs.

Entering Sabana Grande, a small town on Puerto Rico's southern coast, the first sight is a well-kept baseball stadium. Every town seems to have

Just beyond is the entrance to the Loctite Puerto Rico plant. Hartford-based Loctite Corp. has had a plant on the island for about 30 years, 24 in Sabana Grande.

Carlos Rodriguez, 30, is an engineer who sees nothing but opportunity with the global adhesives company. With an engineering degree from the university in nearby Mayaguez, he could have gone to work in the States, but he decided to stay put.

David Freeman, Loctite's chief executive officer, said he isn't planning any changes despite the loss of tax breaks. The company has a well-trained work force of close to 300 and a recently expanded plant.

"It is now a very well-established and efficient manufacturing plant. To replicate that anywhere around the world would cost us a greater amount of money," Freeman said. "To move the plant would just be foolhardy."

Companies like Loctite that make high value but small volume products – similar to pharmaceutical companies – may be better able to ride out the end of the tax breaks.

Pfizer Corp., which has its research and development operation in Connecticut, has a large plant not far from San Juan on the island's northern coast. Among the products made there is Viagra, the popular anti-impotence drug.

But a company spokesman chose his words carefully when asked about the loss of the tax breaks.

"With its phaseout, we believe Puerto Rico's tax structure is not so competitive as it once was relative to other international markets," said Bob Fauteax at Pfizer's New York offices. He said he could not speculate about the future.

But a mainland clothing maker, P.L. Industries Inc., announced last month it would close two plants in Puerto Rico and eliminate about 1,100 jobs. Executives said labor-intensive work was no longer profitable in Puerto Rico because of the North American Free Trade Agreement. Instead, the company will rely more on its Mexican operations.

What's Next?

Puerto Rico's governor, Pedro Rossello, sees great opportunity in the island's economy if growth can be spurred in areas other than manufacturing, such as tourism and financial services.

Despite its Caribbean setting, tourism makes up only 6 percent of Puerto Rico's economy.

Rossello, the island's leading advocate for statehood, also has been pushing to make the economy more like that of a U.S. state, selling off government-owned enterprises such as utility companies.

Carlos Vivoni, Rossello's secretary of economic development, said the administration is working to diversify the island's economy. Part of that is positioning Puerto Rico as what he calls "the Bridge of the Americas." That means taking advantage of the mix of Latin and non-Latin to broker deals for both sides.

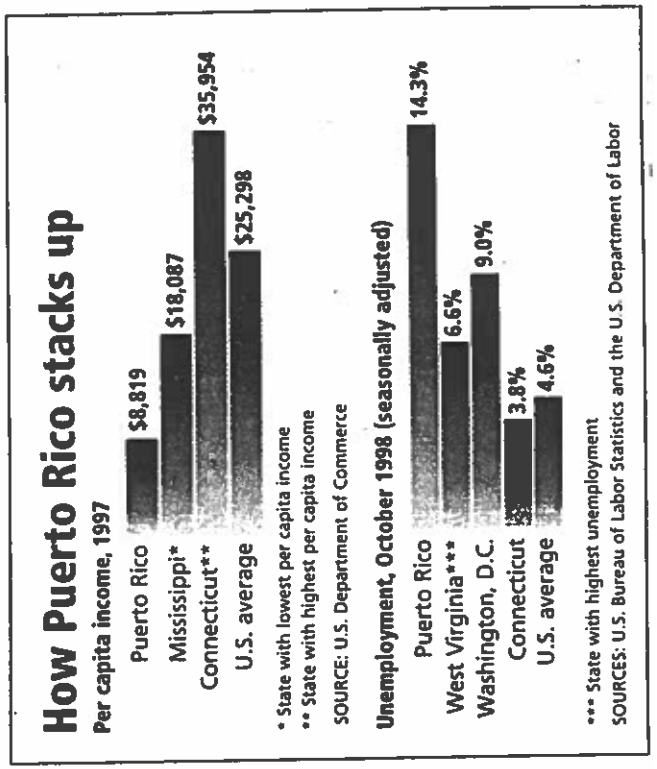
And while malls featuring Sears, JC Penney and other U.S. retailers have done to Puerto Rican downtowns what they've done on the mainland, Melendez, the economist, cautions not to put too much emphasis on mainland influences.

The island has thousands of successful local businesses, said Melendez, co-author of a recent book on the impact of a change in Puerto Rico's political status. The largest bank – and largest private employer – is publicly traded and locally based. A local hardware store chain recently bought a batch of Builders' Square stores from their mainland owners.

The politicians may focus on the political status, but for most people, life is more parochial. To Melendez, Puerto Rico's economy can work – if the island's leaders promote growth well.

"Every morning, people go to work. And those who sell are Puerto Rican and those who buy are Puerto Rican. There is an economy here that works because people work hard and people study hard."

The key, Melendez said, is to build on that.



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 politico 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 lider político en los demócratas, seguro ese party, si él va yo lo puedo disfrutar. Pues, yo voy a ir al party de los repúblicanos también." Entonces me inscribo como repúblicano, 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 as the 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 interasaba saber porque Manuel Tirado era república, 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 república." Le digo

"No, no puede ser." Entonces como él estaba mas 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, y me iba a disfrutar el party contigo y me disfrùtaba de los repúblicanos 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.

INTERVIEW WITH NESTOR MORALES
BY RUTH GLASSER, HARTFORD, CT 12/21/1991

Side A

009: Came in 1964 from Cataño, Puerto Rico. "It all started in Puerto Rico. The unemployment situation was really devastating, and I was married at that time, I got married in 1962." Had just come back from the army in September of 1962. Preparation for Vietnam, but he didn't go there. 1964 situation in PR no jobs, especially for people without education. NM had only gone up to 8th grade, had no chance at all. Supposedly period of economic miracle on the island, but economics always benefits those who have some educational background, some kind of profession, then whatever leaks is for the little guy, he was at the bottom. Went to unemployment office, already registered, had had 26 weeks of unemployment benefits from being a veteran. Through them trained to be a cook. But couldn't find a job as a cook. [Had taken advantage of veterans' course in area]

054: "So they were training people in areas where there was really no demand for it. The only thing that was open was, they had a big...sign in the employment office in Bayamon,...it said "farmworkers...as many as we can find." Needed so many that they went around the neighborhoods with bullhorns, announcing that there were jobs in the United States.

069: "You put yourself in those positions, you don't know where they're gonna send you. It could be Florida, it could be Chicago, it could be New Jersey. I wound up in Connecticut." Went with big group coming to Connecticut. At that time they made out some kind of contract with the farmers. Sent the workers over, the farmers would pay for the travel expenses, would then be deducted from workers' salary. Told ahead of time that money would be deducted from workers' paychecks, also minor meals deductions. Wound up over here, whole airplane of migrant workers from Puerto Rico. Knew before leaving, once in airplane, that going to CT to work in tobacco. Had various groups going over to different places.

101: "In fact, we didn't care where they sent us to. We just wanted to work." He spoke some English at the time, from the army, not as good as now. "See that was something you could not tell those people. They wanted strictly non-English-speaking people...If you didn't speak a word, better for them." When talked to the man, he asked if they spoke English, told farmers don't like that. Farmer had own interpreter, who would work for him. Recruiters were Puerto Ricans working for PR Dept of Labor, people hired for that purpose. Peak of season, late April. By now preparations made all over, they need thousands of workers. Cheap labor that American people not willing to do. Needed someone to do it, why not Puerto Ricans.

136: Arrived at Hartford/Windsor Locks airport. From there picked up in buses. Went to camp, thinks Camp Windsor, like concentration camp. They had guards and gates, [barbed] wire all over the place. Doesn't know who owner, that was distributing center. From there distributed those workers to different farms. He worked for Hathaway, big company among other big tobacco companies, all in the same area. Spread out throughout CT and MA. At this point NM didn't understand what was the connection between the distributing center and the other farms. Seems like a large operation from PR to distributing center to the actual farms. Must have been a lot of money involved. [Maybe Tobacco Growers' Association?] Later they threw him out of the farm, found out he spoke English.

CHAPTER two

Tobacco Valley

"If there's a harvest, you've got Puerto Ricans working there," observes Néstor Morales. Morales knows what he's talking about— he first came to Connecticut from his native Cataño to work on a tobacco farm.

It was 1964. Morales was a veteran of the United States Army. He was a trained cook, but unemployment was high in Puerto Rico and he couldn't find a job. So he went to his regional employment office. "They had a big sign in the office in Bayamón, it said, 'farmworkers, as many as we can find.'" He quickly filled out an application, and waited to see what would happen.

Morales remembers that he didn't know where he would be going until he was on the plane. "You put yourself in those positions, you don't know where they're going to send you," he said. "It could be Florida, it could be Chicago, it could be New Jersey. I wound up in Connecticut." But, Morales added, he and the other men selected were so desperate that "we didn't care where they sent us to. We just wanted to work."

Leaving in late April, Morales and other recruits from Puerto Rico arrived at the Hartford/Windsor Locks airport. Buses took them to a camp which operated as a distribution center, complete with armed guards and barbed wire. From there, Néstor and the other workers were sent to work on different tobacco farms. There they would remain until tobacco season ended in the fall.

Puerto Rican workers have played an important role in Connecticut agriculture. Future research may reveal a story of Puerto Ricans coming to Connecticut to do farmwork before World War Two and perhaps in the nineteenth century. But even now we know that tens of thousands of Puerto Rican farm workers came to the state in the post-World War Two era. They planted trees and cut tobacco, picked tomatoes, apples, potatoes and other crops.

Why did Néstor Morales and thousands of other Puerto Ricans feel a desperation that made them leave their homes, families and friends behind in Puerto Rico? Why did they go to work on large commercial farms, in orchards and nurseries throughout the eastern and midwestern United States? What was it like to be an agricultural contract worker in Connecticut?

In order to answer these questions, we must go back almost a century. We must look at the political and economic conditions that made people leave Puerto Rico, as well as the opportunities that lured them to try their luck in the United States. As the story of Connecticut's tobacco industry will show, there were often links between what was happening on the island and the mainland.

NÉSTOR MORALES: Something strange is happening on the island. There is an influx of migrants from the countryside to the large cities. Step one- they leave Comerío and they move to San Juan. Because there's no housing in San Juan, and housing is too expensive, they wind up in the *barriadas*. Now the *barriadas* were mainly composed of farmers who came seeking a better way of life and they couldn't find it. So the next jump was what? To come to the farms.

You're talking now late April. They need thousands of workers. This is cheap labor that the American people are not willing to do. So they need somebody to come and do it and why not Puerto Ricans?

Agricultural Upheavals

Even before the Spanish-American War of 1898, most Puerto Ricans were small farmers or plantation workers who had to struggle to make a living. After the defeat of the Spanish and with the beginning of United States occupation of the island, the struggle became even harder. The small coffee farmers of the inland mountainous areas of Puerto Rico were not protected by United States 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 crop and put many farmers over the edge.

Other branches of agriculture were even less accessible to most Puerto Ricans. The island's huge sugar 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 land that had formerly belonged to small farmers. As the big growers used more sophisticated machinery to cultivate, harvest and process the sugar, they

Performance Assessment Task
Oral Histories
Experiences of Migration

Background
History is a narrative of events. It includes the story of people and their experiences. We can learn a great deal from the experiences of others. For this task, you will be interviewing individuals who have migrated or immigrated from Puerto Rico, another state or region of the United States, or another country. You will capture and record their experiences. Your finished product will be displayed for others to view.

Your Task
Your task is to write and display the oral history of family and/or community members who have migrated to Connecticut. This task involves interviewing members of your family and/or community, analyzing your interview, and preparing oral histories. It also includes preparing a display of your oral histories that is neat and presentable.

Your Audience
Your audience is the students and staff of your school and outside members of the community.

Your Purpose
Your purpose is to document the experiences of migrants by presenting oral histories of family and/or community members who have migrated.

Procedure
1. Identify interviewees (2 are required).
2. Conduct the interviews.
3. Prepare the oral histories.
4. Prepare artifacts that correspond to the oral histories.
5. Prepare display with histories and artifacts.
6. Present to the class.

Evaluation
See attached Oral Histories of Migration Assessment List **(Sheet # 77b)**

Oral Histories
Experiences of Migration
Assessment Sheet

Assessment Item	Possible Points	Student Points	Teacher Points
1. How well did you complete your interviews? Do you have your responses? Five points for each interview.			
2. How well did you tell the story of the migration experience in your first oral history? Was who, what, when, where, why, and how covered? Were significant events identified?			
3. How well did you tell the story of the migration experience in your second oral history? Was who, what, when, where, why, and how covered? Were significant events identified?			
4. How well written is your first oral history? [grammar, spelling, and punctuation]			
5. How well written is your second oral history? [grammar, spelling, and punctuation]			
6. How good are the artifacts of the first oral history? Do they relate to the oral history narrative and are they meaningfully labeled?			
7. How good are the artifacts of the second oral history? Do they relate to the oral history narrative and are they meaningfully labeled?			
8. How neat and presentable is your finished product?			
9. How timely was your project? Was it here the day it was due?			

Comments:

High School Interview Sample Questions

Please describe the journey of either a person or a family to Connecticut. The following questions should be answered, and any additional information that would be helpful in understanding the experience of the person or family should be included.

1. When did the migration occur?

2. What was the impetus for the migration?

3. What was the place of origin?

4. Where did the person or family enter the United States? Connecticut?

5. Were there several steps (moves) that were part of the migration?

6. Were there relatives or friends who paved the way?

7. How did the person feel upon arrival to Connecticut?

8. What did the person or family bring with them?

9. Who or what was left behind?

10. How was it decided where the person or family would live?

11. Where did the migrant family live? Describe the town, the house.

12. Was work easy or difficult to find?

13. Is the person pursuing the same occupation as in the place s/he was from? Why or why not?

14. Are cultural traditions from the family or ethnic group still observed? Explain?

15. What parts of the culture have changed or been left behind?

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TIPS FOR INTERVIEWING

1. Ask questions that require more of an answer than a 'yes' or a 'no.'

2. Ask one question at a time.

3. Ask brief questions.

4. Don't let periods of silence fluster you.

5. Don't worry if your questions or answers are not as beautifully phrased as you would like them to be.

6. Don't interrupt a good story.

7. Interviews usually work out better if there is no one present except the narrator and the interviewer.

8. Don't use the interview to show off your own knowledge, vocabulary, charm, or other abilities. Good interviewers do not shine; their interviews do.

9. Keep the interview time short (no more than an hour and a half).

10. Be polite!

CREATING A LIVING FAMILY HISTORY

Step I

1) Divide into groups of 4 to 6 students. Each group will represent a Puerto Rican family. Each group will chose an oral history subject from *Aquí Me Quedo* (See Sheet #67), either from Puerto Rico or from a Puerto Rican family background. This person will be the central family member from which all other family members are created. Once you have read the material and fully understand where the person is from, each member of your group will become an [invented] relative of this person. Each group member will write a personal description-- with quotes-- of their invented relative. Make sure that your narrative includes the following:

a) Your new Spanish name (first and two last names according to Hispanic custom
b) Your relationship to the central family member
c) Your age
d) Your physical appearance based on what you know about Puerto Rican heritage and how the central family member describes him/herself
e) Where you or your family are from in Puerto Rico, and what the area is like, geographically and culturally
f) Where you plan to go in Connecticut and why (if a migrant)
g) The job you have or your daily activities
h) The social organizations you belong to (churches, clubs, political parties, etc)
i) How you feel about going to/living in Connecticut
j) What you plan to pack for your trip (if a migrant) or what possessions have been handed down in your family (if the child or grandchild of a migrant)

2) You will create a diary entry or postcard describing your person's activities or perspective on family life.

3) Rough drafts of your description and diary entry or postcard will be handed in.

4) Once you get your rough drafts back, you will prepare a final draft and practice the family presentation. Each family member will also be required to have a picture or collage which acts as a visual representation of who you. Each family member should also bring in props that will help the audience understand what role you play in the family, your age, your job, etc.

5) When all is prepared the presentations will take place (they can be videotaped). They will be graded based on the evaluation criteria, below. Presentations should take the form of a little play, with each character leading to another [An example would be to start with the real person, introducing rest of family members, such as "I'm Ana's mother, I stayed behind in Puerto Rico when my husband migrated. Ten years ago I moved here..."] Students in the audience should be able to ask questions about the person, their activities and attitudes, in English or in Spanish.

CREATING A LIVING FAMILY HISTORY

Step II: Final Assignment

A Gathering of Families at the Local Community Site

The families have all been invited to attend a party at a local community gathering place where a historian would like to interview them for a book on Puerto Ricans in Connecticut. Students will plan for this [real or imaginary] party by choosing and explaining why you chose an appropriate local site, choosing and/or preparing Puerto Rican food (prepared in class or at home) and listening and dancing to Puerto Rican music. Lessons on food and music can precede this festivity.

You will be interviewed by a Connecticut historian who is writing a book on Puerto Ricans in Connecticut. Your family's history will be part of it.

Family members will bring their personal descriptions, postcard/diary entry, and other artifacts to include in the book being written by this historians. Family members will also collectively write an additional, reflective essay based on the questions asked by the audience watching their presentation. Deepening the personal description, this will be a reflective essay that discusses changes in the family's life over time, with reference to the causes of these changes and actual historical events. Personal events discussed could include job changes, relocations, deaths in the family, going back to Puerto Rico, new children, etc. Historical events could include World War Two, the opening or closing of a Connecticut factory, the founding of a real church or club, urban renewal in a particular Connecticut city, etc.

All this information will be put into a class-produced book or exhibit on Puerto Ricans in Connecticut.

Evaluation

Presentation Rubric

1. Communication- did the student fulfill all the requirements and was his language understandable
2. Accuracy of grammar and expressions
3. Vocabulary- use of varied vocabulary and structures
4. Fluency- did the presentation seem like it had been rehearsed
5. Creativity- as evidenced in the props, illustrations, and presentation style
6. Interpretation- did it demonstrate an understanding of Puerto Rican culture and the migration experience, were the characters plausible within framework of what we know about Puerto Rican migration history.