

Teaching American History Grant: Learning Experience 2008-2009
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Topic Title: Migration

Date: July 2008

Grade Level: 9th

Overview of the Learning Experience

Using transcribed interviews from immigrants coming to the United States from Latin America during the 20th Century students investigate push and pull factors that encourage people to migrate.

Standard 2: World History

Students will use a variety of intellectual skills to demonstrate their understanding of major ideas, eras, themes, developments, and turning points in world history and examine the broad sweep of history from a variety of perspectives.

Essential Question(s)

Why do people migrate?

Time Allotment (classroom time)

One forty minute class period

Vocabulary (key terms)

Migrate (move from one place to another)

Immigrate (to come into a country)

Emigrate (to exit a country)

Push Factor (reasons to leave a country)

Pull Factor (reasons to go to a country)

Materials/Resources

World Maps (class set)

Poster board

Maps of Latin America

Scissors

Tape/glue

Markers

Alberto Socarras (group copies)

Terry Perez (group copies)

Moncho Lena (group copies)

Eddie Rosario (group copies)

Benjamin Melendez (group copies)

Procedure

Do Now...think/pair/share: (5 Minutes)

- On a map circle all of the locations that you would never want to live. For each, write three words to describe the location.
- Put a box around all of the places that you might want to live. For each, write three words to describe the location.

Lecture Burst (5 Minutes)

Is it normal for people to move from place to place or want to move from place to place?

What is this called? *Migration*

What do we call someone who comes into a country? *Immigrant*

What do we call someone who goes out of country? *Emigrant*

What reasons did the person leave? Personalize...reasons to go to school or not. Relate to do now.

- a. Push Factor—unhappy in home country
- b. Pull Factor—desire to be in the US

Jigsaw: (20 minutes)

Break students into five groups, one for each of the following immigrants, each group should have a time keeper, secretary, presenter, facilitator, and artist. Let the students view the rubrics and explain that they not only need to read the transcripts, but must summarize the information and identify the push and pull factors for their person. Next they will make a poster to display the information and prepare to present in front of the class.

- Alberto Socarras—Afro-Cuban, left due to racism. He knew people in New York.
- Terry Perez—Cuba, father migrated as a cigar maker and baseball player.
- Moncho Lena—Puerto Rico, he left because depression in US less severe than in PR. He was looking for a better life.
- Eddie Rosario—Puerto Rico, left with his mother and siblings because there was terrible poverty and his father was having affairs.
- Benjamin Melendez—Puerto Rico, left because of poor economic situation

1. Read experience
 - a. Summarize immigrants story
 - b. Identify reasons the person left
 - i. Push—unhappy in home country
 - ii. Pull—desire to be in the US
2. Create a poster to explain the life of your person—show rubric
3. Present your findings

Close: (10 minutes)

Students present.

Why do people migrate? *Many reasons, primarily because of push and pull factors*

Assessment

Homework: Look through your textbook and find one other group of people in history that migrated. Write one paragraph explaining where they left, where they went to, and why. Be sure to use the language of push and pull factors.

Follow-up: Have students list reasons that groups moved throughout history and have them put ideas into a T-chart of push and pull factors.

Dying to Live: A Migrant's Journey, the movie, has a wonder clip about push and pull factors.

JOHP Socarras - 39

MS: OK. What made you decide to leave Cuba at that time? I believe -

AS: I tell you -

MS: [], April 1928. What made you decided to leave Cuba?

AS: When they start with negroes and white separation and so and so, I say -

MS: You mean you noticed it then for the first time -

AS: [] -

MS: it never happened before then?

AS: No, no. Before, anywhere you live with there, anywhere and so on and on. But I notice about some places where they - well, here they don't want in this house negro. They start all those things -

MS: So it was -

→ ? AS: the cubans -

MS: It wasn't only in music they discriminated, it was in housing -

AS: Yeah -

MS: What about education -

AS: They started - no, education was different.

MS: OK, and housing then and the arts, OK. Go ahead.

AS: Si. And I say to myself "I'm going to leave Cuba. I'm going to Paris or New York". I knew New York because I came here twice or - (pause) - I came, when I came was with the orchestra, was a all-men orchestra that I have in Havana. And -

MS: But Pous never came here, right?

AS: Eh?

MS: You didn't come here with Arquimedes -

AS: Arquimedes Pous -

MS: No -

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JOHP Socarras - HD

AS: No, I was in his company when he came to United State.

MS: Ooh, what year was that, do you remember -

AS: Oh, that was in the '30's, si.

MS: You're sure it wasn't in the '20's?

AS: Perhaps -

MS: I think it was in the '20's, yes. Go ahead. (tape stops, starts again)

MS: OK. What was your last job in Cuba before you came to the United States?

AS: Trabajando -

MS: Speak in English -

AS: Oh, working at the Hotel Plaza with - the leader was, I forgot him -

MS: It's not important, Alberto, now. But why did you want to come to the United States?

AS: I wanted to come to United State because in Cuba was lot of racism, si. I was in Havana and although I was all right there, working and all that thing, I say to myself "As soon as this thing happen here I'm going to be discriminated".

MS: You're referring to the talking movies now, that came to Cuba.

AS: (pause) No.

MS: Then what are you referring to, you mean the American that took over the businesses there and gave the jobs, the musical jobs to the white musician?

AS: The lot, over there, they having American bands, si. And all the American band that went there, all were white. So I say to myself "Although I'm working in Havana in the best places with the best musician and all those things, this thing will continue here. And I'm going to be discriminated. As a musician I don't want to be discriminated because I have too much nos-, I mean knowledge of music. And I'm going either to United State or to Paris".

MS: Why did you pick on the United States?

AS: Because was closer to Cuba, and to go to Havana I could take a plane and be there in one hour. If something happened to my family, because I have four sister and mother -

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JOHP Socarras - 47

MS: Go ahead. You got off at 125th Street and you saw a sea of black faces -

AS: Yeah -

MS: What could that do to you?

AS: No, no, I say, I ask Barretto "What's the matter, is this" he say "something in United State about festival by negroes?", si. He say "No". They are, I say "Where are we?" Then he say "Harlem". I say "Harlem, what is that?" He say "That's what this section is called, Harlem". That's what he told me. And in that place more of the negro, American negro live in Harlem.

MS: Alberto, when I spoke to you about ten years ago -

AS: Um hum -

MS: Your reaction then was one of shock and dismay, that you had left Cuba -

AS: Um hum -

MS: discrimination, only to find segregation here in New York City because of Harlem section. How did you feel knowing that the black people were segregated into an area called Harlem?

AS: Well, in those day I couldn't speak English at all. I came to that friend of mine, si, because when he was in Cuba have him in my orchestra and he was a very good friend of mine.

MS: You're referring to Barretto.

AS: Barretto. And he was the one to, he took me to Harlem. And I, when he say "This is Harlem" I say "What is that? I don't speak English". He say "No, the neighborhood, all this, and the black people, most of the black people live here", si.

MS: You came to United States thinking that it would be different, right?

AS: No. I thought that bein' in United State I don't give a damn if I was discriminated because this was not my country. So with my musical knowledge I knew if I didn't like it in United State I would go to Paris. Because there, when I went there I was taken marvelous.

MS: They would look at your music proficiency.

AS: Yeah. So in United State I came and right away that -

MS: that Augusto Coen -

11.06.2008 12:57

Terry Perez 5/29/95

Cassette One, Side A

David Carp: Today is Memorial Day, it's Monday the 29th of May, 1995. My name is David Carp and I'm sitting here as a guest in the community room of the home of Teresa -

Terry Perez: Terry -

DC: Terry Perez.

TP: Right.

DC: Dancer and witness of a lot of history, a lot of good times and a lot of good music and we're gonna get some of this down on this tape. Terry, were you born in New York?

TP: Ah, yes I was, Florida.

DC: Oh, New York or Florida?

TP: Florida.

DC: Florida.

TP: But Cubans -

DC: Cuban parentage.

TP: Cuban parentage.

DC: And what are your parents' names?

TP: Ah, Teresa and my father was called Mario Perez.

DC: And what part of Cuba were they from?

TP: My mother was born of Trinidad, Santa Clara. That's in a small, it's pretty small but it's very well known, it's the oldest in Cuba, Trinidad.

DC: OK, and do you know in terms of your family history what brought them to the United States?

TP: Well, my father was playing baseball but that's when already he was here in Florida, and my mother came quite a few times and she was working and then I think on the third or fourth she decided to stay. Then she got married and she stood here then.

DC: Yeah. Did your father play professional baseball?

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Terry Perez 5/29/95

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TP: Well, he did as far as I remember. At that time, you know, it was hard for Latins, um hum. But he did play because in fact when he got killed the ballplayers, they all stopped and they mentioned it and it was in his honor, they stopped for a while, for a few seconds or a few minutes. I don't know, I was younger at the time. And so I understood he - in the Cuba he did, he used to make cigars, I think I understood.

DC: Ah, a tabaquero.

TP: He was doing that also, and that was about it.

DC: Do you remember the names of any of the teams he played with when he was in Florida?

TP: No, no, I don't. I was quite, very, very young.

DC: Yeah, 'cause baseball has always been very popular in the Caribbean -

TP: Um hum -

DC: and then people coming here would have brought that with them.

TP: Yeah.

DC: And I'll probably find out more about that when I'm in Tampa, which is in a couple of weeks.

TP: Um hum. Key West.

DC: Key West, OK.

TP: But I also had family in Tampa.

DC: OK. So how old were you were you came to New York first?

TP: Around five, four or five.

DC: And do you know what brought your family to New York, having been in Florida?

TP: Well, after my father died I guess my mother, I guess didn't like living alone so we went and we lived with my father's aunt and that's where we were for quite a while.

DC: Were you in the Bronx at that point?

TP: Ah, we were in Manhattan, I was younger at the time, then we moved to the Bronx.

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Terry Pérez 5/29/95

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DC: And what part of Manhattan?

TP: Ah, it was on the - what part of the Bronx did you say, I'm sorry -

DC: Which part of Manhattan?

TP: Manhattan -

DC: Which part?

TP: It was the West Side but I believe we stood there for a while, in fact I lived next door to Billie Holiday on 147th Street. That was as years came by I found out that she was my neighbor of an incident that happened on the subway, she was helping me. But when we first came I was very young, it was on the East Side, on 117th Street. From there we left, it wasn't that great a neighborhood and I always remember my mother said there were rats that looked like big as cats (both laugh). So after that we moved and we came with my aunt to the west side of 151st Street and Broadway and Amsterdam. We stood there for quite a few years and then we got our own apartment, you know, eventually we moved out.

DC: Ethnically what was that part of Manhattan like when you were there, were there a lot of Cubans or was it like -

TP: Oh, yeah.

DC: Yeah.

TP: Uptown there was a lot of Cubans, in fact I think there was more - where the Dominicans are now saying it's more Dominicans, that was all Cuban and there were Afro-Americans, but there was a lot of Cubans from 135th Street. All those stores were really Cuban, the bakeries and everything, clothesline, everything and then I would say from 135th all the way up. Because I remember at one time when we were moving if, not - you know, I guess I don't know what it was, if they were prejudiced but they didn't want really Latins. But at one point they would accept Cubans 'cause my aunt lived in the building, one of my aunts, and they didn't want Puerto Ricans, they didn't want blacks, which was amazing. But yet there were a lot of Cuban and that's how we got our apartment because my aunt lived in the building.

DC: And did they allow in Cubans of all different colors, whether like white Cubans or darker ones or was that an issue?

TP: Well, I don't know, I didn't go through that period at that time, but I imagine because I'm not white (laughs) - but I'm not sure but I know they didn't want it because they had mentioned it, you know "If you're Puerto Rican", I would hate to say that "or black" they didn't want you. But if you said you were Cuban there was a little more acceptance.

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Moncho Leña 6/12/95 1

Cassette One, Side A

David Carp: So Moncho, we've got the tape rolling and you said that your full name is Juan Ramón Delgado and you were born on June 24th of 19 -

Moncho Lena: '19, 1919.

DC: OK, good, and in what barrio of Mayaguez were you born?

ML: No, I wasn't born in Mayaguez, you know, I was born in Añasco. Añasco's a little town very close to Mayaguez, about five minutes from Mayaguez. Then when my father and my mother and my father moved to Mayaguez I was about one year old, that's why I say I am from Mayaguez but I am not from Mayaguez. I, you know, I studied and did everything in Mayaguez but I was born in Añasco on June 24, 1919.

DC: What are your parents' names?

ML: My parents' names - my father was the same like me, my father's name was Juan.

DC: Um hum.

ML: Juan, and my mother's name was Elena Ramírez.

DC: So your full name is Juan -

ML: Juan Ramón Delgado Ramírez.

DC: OK, good. And why did they move to Mayaguez?

ML: Well, looking for a better place to live, you know, because we were very poor people, you know. We are poor people, my father looking for something, you know, better place to live and then they moved to Mayaguez and I was about one year old when they moved over there.

DC: So what barrio of Mayaguez did you live in when you were a kid?

ML: Well, when I was a kid I was raised and studied everything I did in a barrio they called Dulces Labios. Dulces Labios, that's the biggest barrio in Mayaguez.

DC: Is that anywhere near Dulce Coco?

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Moncho Leña 6/12/95 2

ML: No, Dulce Coco in on the, it's - because Dulces Labios is in the, la playa, the beach.

DC: Um hum.

ML: But Dulce Coco is all the way, you know, in the city.

DC: Did either of your parents play an instrument or sing?

ML: Oh no, none of them were musicians, you know. My brother, that used to play bongos before me - so I am the oldest, we are three boys and I saw them playing bongos and I said to myself "If they do it I can do it also". So I start playing bongos, so they quit and I keep on going.

DC: So how old do you think you were when you first picked up the bongos and played?

ML: Oh, I was about thirteen years old.

DC: OK. Now there's a gentleman who is no longer with us, his name was Paquito López Cruz and he talked to a friend of mine [Ruth Glasser] and he said "When there's a Depression in the United States it's like a Depression and a half in Puerto Rico". Do you remember things turning for the worse when you were a kid with the economy?

ML: Well, I remember from 1929 to 1932, that was the Depression. There were very, very hard times in Puerto Rico, you know, to live because you know, people can't make it, you know, no jobs or no nothing, you know, it was very hard times in those days.

DC: Well, did they have relief, like the breadlines they had in the United States?

ML: They used to have something they called the "Pra", P-R-A [PRAA], I don't know how [what] the initials stand for but they call it the "Pra".

DC: Yeah.

ML: That was the Federal Government, you know, assistance. They used to give to the families, to the whatever two dollars a week and those - two dollars a week and some food.

DC: But two dollars in those days was a lot of money.

ML: Well, in those days with two dollars you could make a lot of food. With two

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Eddie Rosario Page 1

MN: --Yeah. Right. Ok, so Eddie tell us a little about your family and how they ended up coming to the Bronx.

ER: I didn't know at what age I came to the Bronx until I started talking to my brothers and sisters, you know. Where I found out I came to the Bronx when I was one -- from I think it was 99th Street or 105th Street in Manhattan.

MN: Was this on the East Side or the West Side?

ER: In Manhattan?

MN: Yeah.

ER: East.

MN: Ok, so your family--

ER: --East Harlem--

MN: --You're from East Harlem.

ER: Yeah.

MN: Now are they originally from Puerto Rico?

ER: Yes.

MN: When did they move from Puerto Rico to New York City?

ER: I believe it was 1928.

MN: Wow.

ER: I believe -- it was because my brother was born in 1931 and we were here.

Andrew Tiedt (AT): Can I ask you a question about Puerto Rico, too? Do you know where they were from on the island?

ER: Yes.

AT: Were they city people--

ER: -- They were countryside. You know my mother used to explain to me how babies died and they used to carry them along the road side. You know funerals were in the house.

Eddie Rosario Page 2

MN: Did your parents come together to New York...or they met in New York?

ER: I don't remember that. I've got to think about it or call my sister.

MN: Yeah. What sort of work did your father do?

ER: My father was a printer and a teacher in Puerto Rico. He was a teacher in Puerto Rico, came here and was a printer. He had a shop on 116th Street.

MN: Oh, so he had his own shop?

ER: Yes, he did. Yes, he did. He was quite a ladies man. You know - - I was fortunate enough to speak to my brother - - you know, before he died.

MN: Right.

ER: I just lost my brother last year. And you know, happened to be - - beginning to talk about a lot of things that he didn't think that I should hear because he hated my father - - to put it bluntly because my father did not treat my mother well. My father had money and we suffered. We really suffered. I - -

MN: - -Did he live in the household?

ER: No, he didn't.

MN: Oh, Ok.

ER: When I grew up I never had my father home. He did visit...he did visit.

MN: So he had other women he had relationships with.

ER: Oh yeah. He was a ladies man, you know. I didn't know him that well, except when he disapproved, you know, of what we did. And I remember once I was playing blackjack...and I was about nine years old...and he came in and I was playing with my brothers. I go "pay 21." He goes, "pay 21." You should be studying your books for school." You know, he was really disgusted.

Benjamin Melendez Page 1

MN: When did your family come to the United States?

BM: Okay this is a good question. I was born in August of - - 1952. I came here - - eight months. I came here at eight months. I was born in Puerto Rico, came here at eight months. So my father came earlier. My father came much earlier. He came a year - - yes, eight months earlier, so he was here earlier, and he came to the United States earlier. I think it was 19 - - I can't - -

MN: What sort of work did your father do?

BM: My father was a laundry man. He owned a laundry, you know, a cleaners. And - - the economic situation for it was not that well. So, he moved over to - - at that time - - his sister moved to the United States already, two or three years ahead. I think that's what it was, yes. The following year he went over there.

MN: Now what neighborhood did they move to from Puerto Rico?

BM: From there, from Puerto Rico we moved to 23rd Street. No I'm sorry - - yes, 23rd Street and Tenth Avenue.

MN: Chelsea?...

BM: Okay now when he came over here, that's when he got a store. A store on Stebbins Avenue. I'm sorry, 163rd Street between Prospect and Stebbins Avenue, and then he had another store around the corner.

MN: And what kind of - -

BM: Grocery store.

MN: So he had a grocery store right in Morrisania?

BM: Yes, a grocery store.

MN: Wow.

BM: Two grocery stores.

MN: Two grocery stores.

BM: And he was superintendent of four buildings.

MN: Wow, so he was a superintendent of four buildings, and owned two grocery stores.

Benjamin Melendez Page 2

BM: Yes.

MN: And when did he get those stores in the Bronx.

BM: Well, dad, he already - - remember, when we lived in Manhattan, he already had the stores up there in the Bronx.

MN: So he - - you were living in Manhattan, and he had his property in the Bronx.

BM: He was already in the Bronx, but people already looked - - many of the Puerto Ricans already migrated to the Bronx. Everybody was moving to the Bronx at the time.

Reasons for Migration Rubric

Reason for Migration	1 Student does not identify push, pull, force, or draw factor	2 Student misidentifies push, pull, force, or draw factor	3 Student identifies push, pull, force, or draw factor, but does not explain its cause	4 Student correctly identifies push, pull, or draw factor and explains its cause
Summary of Immigrant	1 Student makes no connection to immigrant	2 Student identifies name and country of origin, but does not describe specific situation	3 Student identifies name and country of origin and includes some details of life in home country or the United States	4 Student identifies name and country of origin and includes details of life in the home country and in the United States
Presentation	1 Student does not address topic	2 Student identifies reasons for migration or tells basic story of the immigrant	3 Student identifies reasons for migration and tells basic story of the immigrant	4 Student discusses and analyzes reasons for migration and tells the story of the immigrant in detail
Creativity	1 Student uses no color and/or images and pictures	2 Students work is unclear and sloppy, little color and few images, and pictures.	3 Student clearly and neatly explains all information using color	4 Students clearly and neatly explains all information using color, images, and pictures