

Migrant

José Manuel Mateo and Javier Martínez Pedro

Javier Martínez Pedro

Migrant

By José Manuel Mateo, Illustrated by Javier Martínez Pedro

Curriculum Guide

Designed by Andrew Schleisman

INTRODUCTION

This curriculum guide is designed to accompany *Migrant* by José Manuel Mateo and illustrated by Javier Martínez Pedro. The unit is aligned to 4th grade English language arts standards for TEKS and Common Core as well as 4th grade social studies TEKS.

The United States is a nation of immigrants. From ancient humans traversing the Bering land bridge to modern refugees escaping a violent civil war, people throughout history have sought peace and prosperity in a new land.

In *Migrant*, José Manuel Mateo tells a contemporary tale of a family seeking a better life in the United States. The story is told as a first-person narrative through the voice of an unnamed child born in rural Mexico. The child recalls his/her idyllic childhood helping his/her tenant farmer father tend the crops and playing with his/her sister in the fields. The child recounts the decline in the profitability of farming and the resulting flight of male labor to the United States. The child's mother tries to provide financially for the family, but opportunities are scarce in the rapidly dwindling rural community. The family embarks on a harrowing journey to reunite with the father in Los Angeles. The child describes the dangers of riding the train, hiding from police dogs and being in fear of "disappearing." Eventually, the child and his/her family arrive in Los Angeles to find work and continue the search for the father. The book concludes without resolving the search for the child's father, and the child recalls fond memories of his/her dog left back home.

Migrant is an excellent launching point into the underlying causes of immigration. The book not only parallels common themes of immigration between the United States and Mexico but can also be used to explore reasons for immigration in a historical context. People leave their homelands for many reasons: financial instability, violence, family, and religious persecution among others. Often, immigrants face grave dangers throughout their journey, and life in a new land does not always fulfill promises. In this unit, students will use historical examples to uncover the various themes of immigration. Additionally, students will explore their own family's journey to their present-day home through written and visual representations. *Migrant* is illustrated in one continuous folding page, called a codex. Students will narrate and illustrate their own journey through their own personal codex.

STANDARDS

TEKS

Language Arts 4.7(A) Reading/Comprehension of Literary Text/Literary Nonfiction: Identify similarities and differences between the events and characters' experiences in a fictional work and the actual events and experiences described in an author's biography or autobiography

Language Arts 4.3(A) Reading/Comprehension of Literary Text/Theme and Genre: Summarize and explain the lesson or message of a work of fiction as its theme

Language Arts 4.16(A) Writing/Literary Texts: Students write literary texts to express their ideas and feelings about real or imagined people, events, and ideas. Students are expected to: write imaginative stories that build the plot to a climax and contain details about the characters and setting

Language Arts Figure 19(F): Make connections (e.g., thematic links, author analysis) between literary and informational texts with similar ideas and provide textual evidence

Social Studies 4.12(C): Analyze the effects of exploration, immigration, migration, and limited resources on the economic development and growth of Texas

Social Studies 4.10 (B): Explain the economic activities early immigrants to Texas used to meet their needs and wants

COMMON CORE

CCSS.ELA-LITERACY.RL.4.2

Determine a theme of a story, drama, or poem from details in the text; summarize the text.

CCSS.ELA-LITERACY.RL.4.7

Make connections between the text of a story or drama and a visual or oral presentation of the text, identifying where each version reflects specific descriptions and directions in the text.

CCSS.ELA-LITERACY.W.4.3

Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.

OBJECTIVES

Compare and contrast contemporary examples of immigration to historical examples.

Explore reasons for immigration to and within the United States.

Write and illustrate a narrative story to describe student's own immigration history.

TEACHING STRATEGIES

Engage 20-30 minutes

Have you ever moved before? Have you or your family traveled long distances to live in a new place? Present students with the essential question for the unit: *¿Por qué las personas se van*

de su tierra natal?/Why do people leave their homeland? Form groups of 3-4 students and brainstorm a list of examples and reasons why people move to a new place. Direct groups to share out their reasons and record responses on an anchor chart to be visible throughout the unit. Common examples are economic opportunity, family, conflict, and natural disasters.

Explore

Introduction: 20 minutes

Provide students with 9 copies of CSI graphic organizer (Appendix 1) and several different-colored writing utensils for CSI: Color, Symbol, Image (see Color, Symbol, Image link in resources). If students are unfamiliar with the activity, demonstrate with a few short poems and examples. Symbols are often the most difficult element to conceptualize. Show examples of emojis and street signs to give students context.

Read Aloud: 30 minutes

Read aloud *Migrant* without letting students see the images. After each page, have students represent the excerpt with a color, a symbol, and an image. Instruct students to use the sentence stems on the graphic organizer to describe their representations.

Guiding Questions:

Page 1:

- How does the child feel about his/her home? / *¿Cómo se siente el niño acerca de su hogar?*
- What is the father's job? / *¿Cuál es el trabajo del padre?*

Page 2:

- Why did people stop farming? / *¿Por qué la gente dejó de cultivar la tierra?*
- Why do you think Señor Augusto left his sons when he left the first time? / *¿Por qué crees que el Señor Augusto dejó a sus hijos cuando se fue la primera vez?*
- Why did only the men leave? / *¿Por qué sólo se fueron los hombres?*
- Where do you think the men went? / *¿Adónde crees que fueron los hombres?*

Page 3:

- Why do you think the owner told the mother that she couldn't farm? / *¿Por qué crees que el dueño le dijo a la madre que no podía cultivar la tierra?*
- Why do you think the father stopped sending money? / *¿Por qué crees que el padre dejó de enviar dinero?*
- Why did the family leave their house? / *¿Por qué se fue la familia de su casa?*
- Where do you think they are going? / *¿Adónde crees que van?*

Page 4:

- Why did they have to jump on the train? / *¿Por qué tuvieron que saltarse al tren?*
- Why didn't the family choose a safer way to travel? / *¿Por qué no eligió la familia una manera más segura de viajar?*
- How do you think the family felt once they were on top of the train? / *¿Cómo crees que se sentió la familia cuando al llegar al techo del tren?*

Page 5:

- Why did the family have to hide? / *¿Por qué se tuvo que esconder la familia?*

- What were the police doing? / *¿Qué estaba haciendo la policía?*

Page 6:

- What did the child mean by, "You disappear?" / *¿Qué quería decir el niño al decir "desapareces?"*
- Why was there a very high wall? / *¿Por qué había un muro muy alto?*
- Why do you think the police called the dogs back? / *¿Por qué crees que la policía llamó a los perros?*

Page 7:

- How do you think the family felt once they arrived in Los Angeles? / *¿Cómo crees que se sintió la familia llegando a Los Ángeles?*

Page 8:

- Why do so many people live in their house? / *¿Por qué vive tanta gente en su casa?*
- Why are there so many people who want to give the family work? / *¿Por qué hay tanta gente que quiere dar trabajo a la familia?*

Page 9:

- Do you think they are going to find their father? Why or why not? / *¿Crees que van a encontrar a su padre? ¿Por qué sí o por qué no?*
- How does the child feel about being in Los Angeles? / *¿Cómo se siente el niño al estar en Los Ángeles?*

Reflection: 20 minutes

After reading, have students compare their CSI for each page within their small group. Once students have shared with each other, reveal the images from the book and discuss how their representations compared to the book.

Explain

Gallery Walk: 40-60 minutes

Have students participate in a gallery walk with historical and contemporary examples of immigration. Stations will include visual, written, and video artifacts relating to the lives and journeys of:

Stephen F. Austin (Appendix 2): One of the first colonists from the United States to settle in Spanish Texas

Greenbury Logan (Appendix 3): A freed slave from Kentucky who fought in the Texas Revolution

Nicolaus Zink (Appendix 4): A German immigrant who was one of the founders of the city of New Braunfels, TX

Quanah Parker (Appendix 5): A Native American leader who was eventually forced to move to a reservation in Oklahoma

Martín De León (Appendix 6): A Mexican impresario who founded the city of Victoria, TX

Isabel Allende: An award-winning author who emigrated from Chile to Venezuela during a coup in 1973. You will need a computer with an internet connection to view the interviews at

<https://www.youtube.com/watch?v=1cj08ubKs4g>. Show an excerpt between 17:00 and 22:00.

Have students spend 5-10 minutes at each station. Direct students to record their responses to three questions: What do you notice, what do you wonder, and why do you think this person chose to leave their homeland? / *¿Qué observas, qué te preguntas y por qué crees que esta persona eligió abandonar su patria?* Have students record their responses individually or leave thoughts on sticky notes at each station.

Debrief: 10 minutes

After students have visited and reflected at each station, debrief with the class, comparing and contrasting each example.

Elaborate

Accessing Background Knowledge: 30 minutes

Brainstorm a list of questions students have about their family history. Have students use these questions to interview members of their family who are familiar with how they arrived in Texas/United States. Start with how their family arrived at their current home and work backwards in time as far as possible.

Storyboarding: Next day, 45 minutes

Show students the examples of storyboards (see storyboarding link in resources section) and sketch out a quick example using one of the immigrants from the gallery walk. Give students the storyboard template (Appendix 7) to create annotated storyboards that describe and illustrate their family's journey to their current home. Remind students how colors, symbols, and images can help tell their story.

Evaluate

Creating the Codex: 20 minutes

Guide students with converting their storyboards to a 6-page codex, including title page, to depict and describe their family's journey to Texas/United States. The story can be told as a first-person narrative or describe the journey of one of their family members. The illustrations and text in the codex will flow together in one unfolding page, much like the illustrations in *Migrant*.

To make the codex, fold three sheets of cardstock lengthwise to create two equal parts on each page. Starting with the first section, label the title page and pages 1-5 lightly with a pencil to ensure that the book unfolds in order. Layer the three pages with the spines of the fold facing the same direction. On the opposite side of the page numbers, use transparent tape to connect page one to page two and page three to page four, leaving as little space as possible between pages. The book should now unfurl in order.

Drafting and Illustrating: 2-3 hours

Follow the writer's workshop process for drafting, revising, and editing prior to writing on the final copy. Have students divide the written part of each page from the illustrations, much like it

appears in *Migrant*. Have students complete the written part of the codex in a journal or notebook prior to working on the final illustrations.

Use the sketches from the storyboarding activity to sketch out the illustrations for the codex. Give students sheets of drawing or copy paper divided into 5 equal sections to plan out the final illustrations. When students are ready to begin the final illustrations, instruct them to work with the codex unfurled to ensure the illustrations flow together.

Final Gallery Walk: 30 minutes

After the codices are completed, post the student work around the classroom for another gallery walk. Direct students to record their responses to three questions: What do you notice, what do you wonder and how does this journey compare to the immigrant journeys we have studied in this unit? / *¿Qué observas, qué te preguntas y cómo se compara este viaje con los viajes de inmigrantes que hemos estudiado en esta unidad?* Have students record their thinking individually or leave thoughts on sticky notes at each codex.

RESOURCES:

Color, Symbol, Image <http://www.pz.harvard.edu/resources/colour-symbol-image-routine>

Common Core Literacy Standards <http://www.corestandards.org/ELA-Literacy/>

Elementary ELA TEKS <http://ritter.tea.state.tx.us/rules/tac/chapter110/ch110a.html>

Elementary Social Studies TEKS <http://ritter.tea.state.tx.us/rules/tac/chapter113/index.html>

Greenbury Logan <https://tshaonline.org/handbook/online/articles/flo04>

Indian Territory, Department of the Interior, General Land Office, Farland, 1885

<http://www.archives.gov/education/lessons/fed-indianpolicy/images/territory-map-01.jpg>

Isabel Allende <https://www.youtube.com/watch?v=1cj08ubKs4g>

Martín de Leon <https://tshaonline.org/handbook/online/articles/fde08>

Martín de Leon Photos <http://www.humanitiestexas.org/programs/tx-originals/list/martin-de-leon>

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Nicolaus Zink http://www.waymarking.com/waymarks/WMM1QB_Nicolaus_Zink

Plains Indian Map <https://www.britannica.com/topic/Plains-Indian>

Quanah Parker <https://www.britannica.com/biography/Quanah-Parker>

Stephen F. Austin painting, Library of Congress

<http://www.loc.gov/pictures/resource/highsm.27900/>

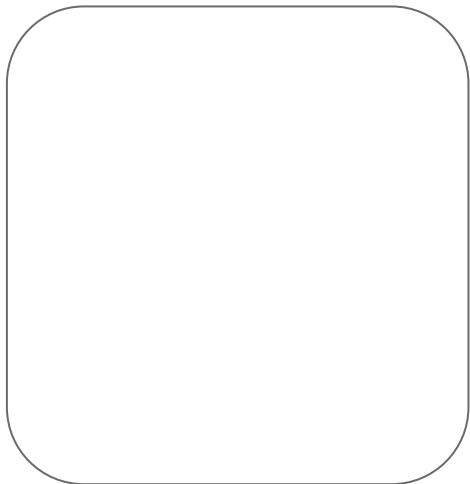
Storyboarding Examples <http://accad.osu.edu/womenandtech/Storyboard%20Resource/>

Texas Constitution of 1836 <http://www.tamu.edu/faculty/ccbn/dewitt/texascon.htm>

Name _____

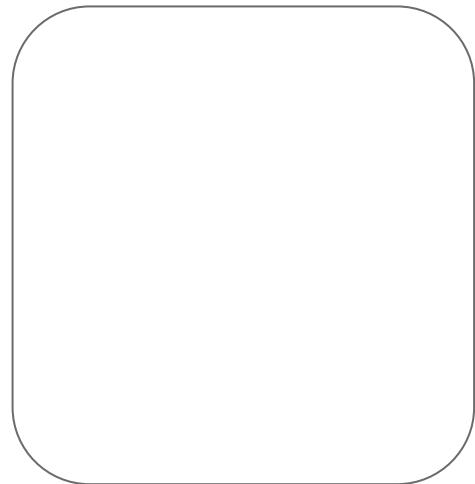
Page:

CSI: Color, Symbol, Image



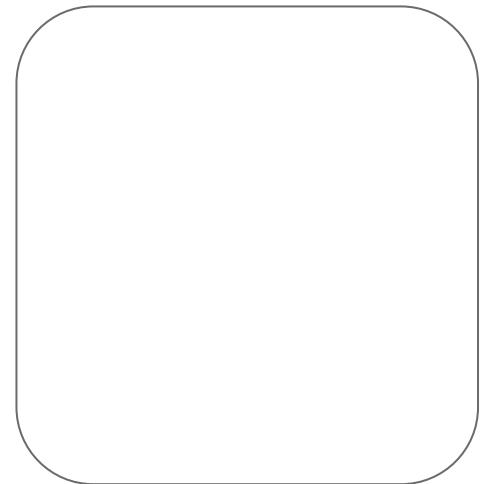
Color

I chose this color because ...



Symbol

I chose this symbol because ...



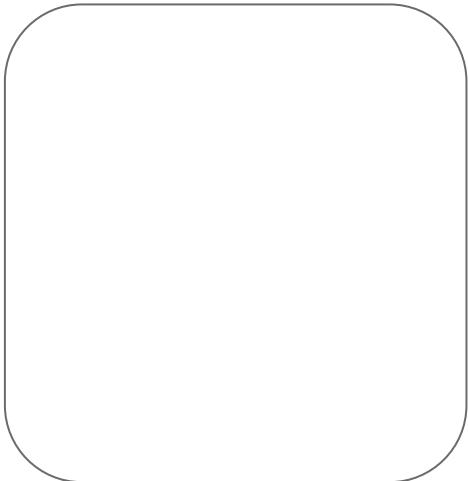
Image

I chose this image because ...

Nombre _____

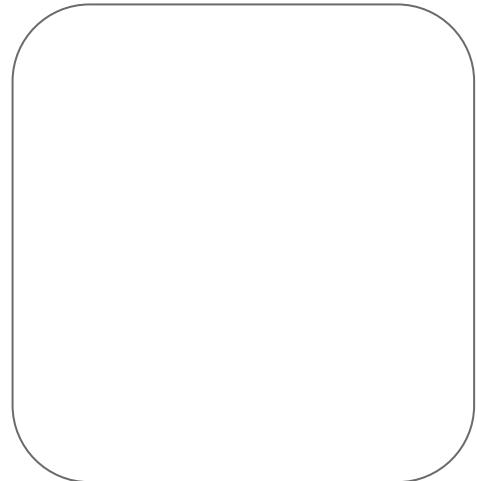
Página:

CSI: Color, Símbolo, Imagen



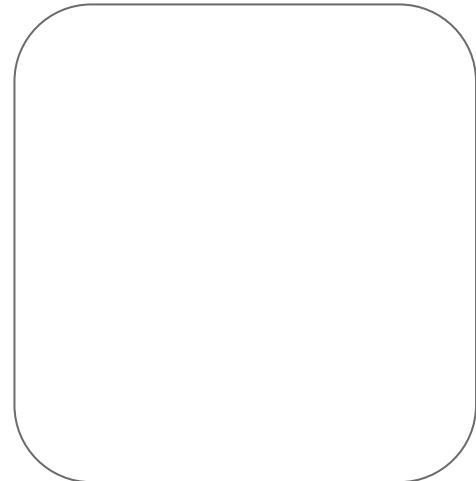
Color

Yo escogí este color
porque ...



Símbolo

Yo escogí este símbolo
porque ...



Imagen

Yo escogí esta imagen
porque ...

Stephen F. Austin

The Settlement of Austin's Colony, by Henry Arthur McArdle, in the House of Representatives chamber in the Texas Capitol. Stephen F. Austin is shown rallying his colonists against the Karankawa Indians around 1824, as an unnamed scout comes to the cabin door to sound the alarm.

Image and caption from the [Library of Congress](#).



Stephen F. Austin

El asentamiento de la colonia de Austin (The Settlement of Austin's Colony), de Henry Arthur McArdle, en la Cámara de Representantes del Capitolio de Texas. Stephen F. Austin se ve animando a sus colonos contra los indios karankawa alrededor de 1824. Un centinela sin nombre llega a la puerta de la cabina para sonar la alarma. (Imagen y leyenda: [Library of Congress](#))



Greenbury Logan

Greenbury Logan was born a slave in Kentucky in 1799 and emancipated by his white father, David Logan. Greenbury moved to Austin's colony in 1831 and trained to be a blacksmith. Greenbury joined the Texas army on October 7, 1835, and fought in Battle of Concepción and the siege of Bexar. During the fighting he was wounded in his right arm and was crippled for life.

In 1841 Logan complained that the Constitution of 1836 deprived him of "every privilege dear to a freeman . . . no vote or say in any way," and asked that his bounty land be declared tax-exempt by Congress. A bill to do so failed to pass the Congress. The date and cause of his death are unknown.

Texas Constitution of 1836

General Provisions

Sec. 9. All persons of color who were slaves for life previous to their emigration to Texas, and who are now held in bondage, shall remain in the like state of servitude. . . **No free person of African descent, either in whole or in part, shall be permitted to reside permanently in the republic without the consent of congress.**

Greenbury Logan

Greenbury Logan nació esclavo en Kentucky en 1799 y fue emancipado por su padre blanco, David Logan. Greenbury se mudó a la colonia de Austin en 1831 y entrenó para ser herrero. Greenbury entró al ejército de Texas el 7 de octubre de 1835, y luchó en la Batalla de Concepción y el sitio de Bexar. Durante la lucha fue herido en el brazo derecho y quedó lisiado por el resto de su vida.

En 1841, Logan se quejó de que la Constitución de 1836 le privó de "todos los privilegios queridos a un hombre libre . . . sin voto o decir de ninguna manera", y pidió que su tierra de recompensa fuera declarada exenta de impuestos por el Congreso. Una solicitud de ley para hacer la declaración no fue aprobado por el Congreso. No se sabe ni la fecha ni la causa de su muerte.

Constitución de Texas de 1836

Provisiones generales

Sec. 9. Todas las personas de color que fueron esclavos antes de su emigración a Texas, y que ahora están en servidumbre, permanecerán en el mismo estado de servidumbre . . . **Ninguna persona libre de ascendencia africana, total o parcialmente, será permitida a residir permanentemente en la república sin el consentimiento del congreso.**

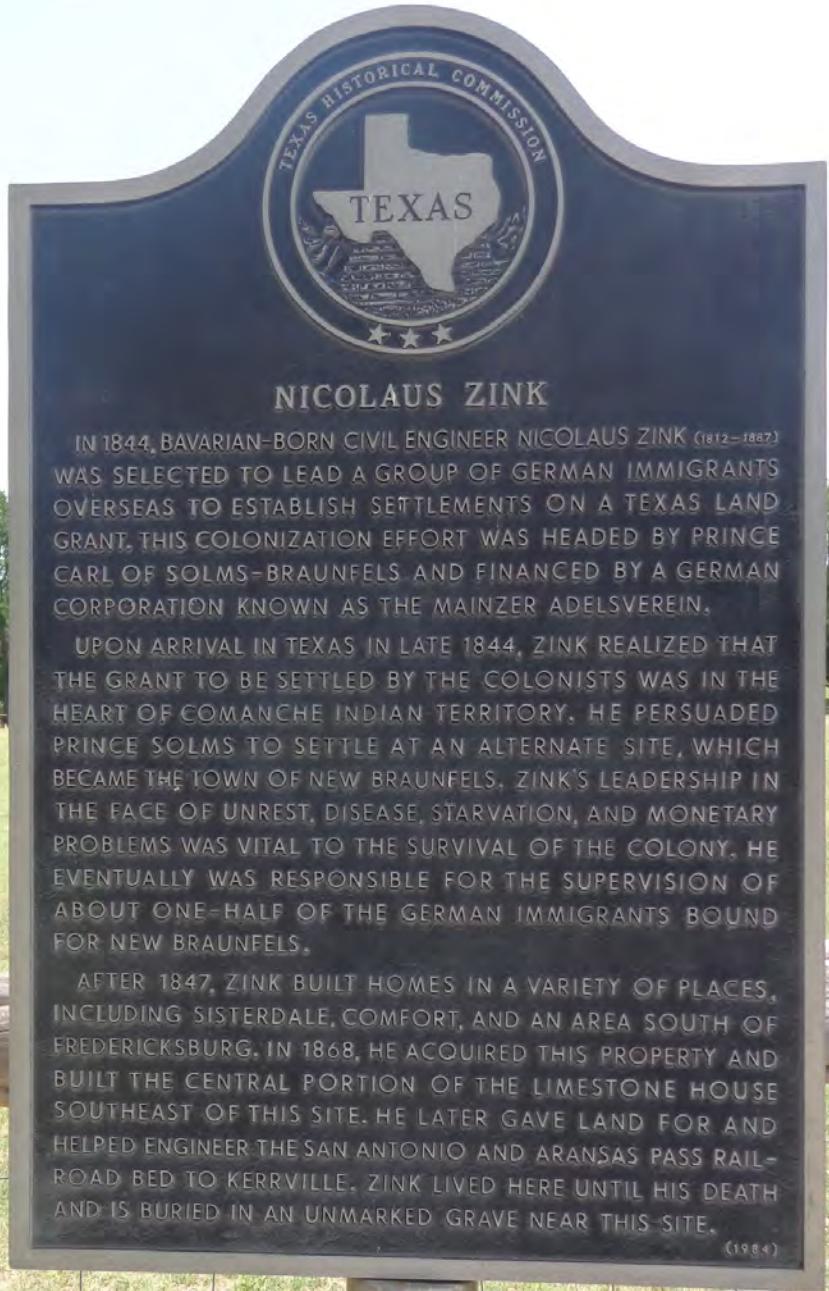


Image courtesy of [Waymarking.com](#). Texas Historical Marker located in front of a gate at the Don Strange Ranch, south of Welfare, TX, on the Waring-Welfare Road.

Nicolaus Zink

En el año 1844, Nicolaus Zink, un ingeniero civil nacido en Baviera, fue seleccionado para dirigir un grupo de inmigrantes alemanes para establecer asentamientos en la tierra de Texas. Este esfuerzo de colonización fue encabezado por el príncipe Carl de Solms-Braunfels y patrocinado por una corporación alemana llamado Mainzer Adelsverein.

Al llegar a Texas a finales de 1844, Zink se dio cuenta de que la tierra de los colonos estaba en el corazón del territorio Comanche. Convenció al príncipe Solms a establecerse en un lugar alternativo, que se convirtió en la ciudad de New Braunfels. El liderazgo de Zink frente a la agitación, las enfermedades, el hambre y los problemas monetarios fue vital para la supervivencia de la colonia. Finalmente, Zink fue responsable por la supervisión de más o menos la mitad de los inmigrantes alemanes que llegaban a New Braunfels.

Después del año 1847, Zink tuvo hogares en una variedad de lugares, incluyendo Sisterdale, Comfort y otra zona al sur de Fredericksburg. En 1868 adquirió esta propiedad y construyó la parte central de la casa de piedra caliza al sureste de este sitio. Más tarde apartó unas tierras para el ferrocarril en San Antonio y Aransas a Kerrville, y ayudó en su construcción. Nicolaus Zink vivió el resto de su vida en este local. Fue enterrado en una tumba sin nombre cerca de este sitio.

Este texto está escrito en una placa que se encuentra en frente del Rancho Dan Strange, al sur de Welfare, TX, sobre la ruta Waring-Welfare.

Quanah Parker

Quanah was the son of Chief Peta Nocona, a Comanche, and Cynthia Ann Parker, a white woman captured by the Comanches as a child. Quanah moved between several Comanche bands before joining the Kwahadi—enemies of the white hunters who had taken the tribe's best land on the Texas frontier and decimated the buffalo herds.

In order to stem the onslaught of Comanche attacks on settlers and travelers, the U.S. government assigned the Indians to reservations in 1867. Quanah and his band, however, refused to cooperate and continued their raids. Quanah and his group held out on the Staked Plains for almost a year before he finally surrendered at Fort Sill.

Eventually agreeing to settle on the reservation in southwestern Oklahoma, Quanah persuaded other Comanche bands to conform. He soon became known as the principal chief of all Comanche, a position that had never existed. During the next three decades he was the main interpreter of white civilization to his people, encouraging education and agriculture, advocating on behalf of the Comanche, and becoming a successful businessman.

Text adapted from [Britannica.com](#).

Quanah Parker

Quanah fue el hijo del jefe comanche Peta Nocona y Cynthia Ann Parker, una mujer blanca quien fue capturada por los comanche cuando era niña. Quanah vivía entre varias bandas de comanches antes de unirse a los Kwahadi, enemigos de los cazadores blancos que se habían apropiado de las mejores tierras en la frontera de Texas y que estaban matando a los rebaños de búfalos.

Con el fin de parar los ataques comanches contra los colonos y viajeros, el gobierno de los EE.UU. designó las reservas indias en 1867. Sin embargo, Quanah y su banda se negaron a cooperar y continuaron sus incursiones. El grupo de Quanah se mantuvo en las Llanuras Estacadas durante casi un año antes de por fin rendirse en Fort Sill.

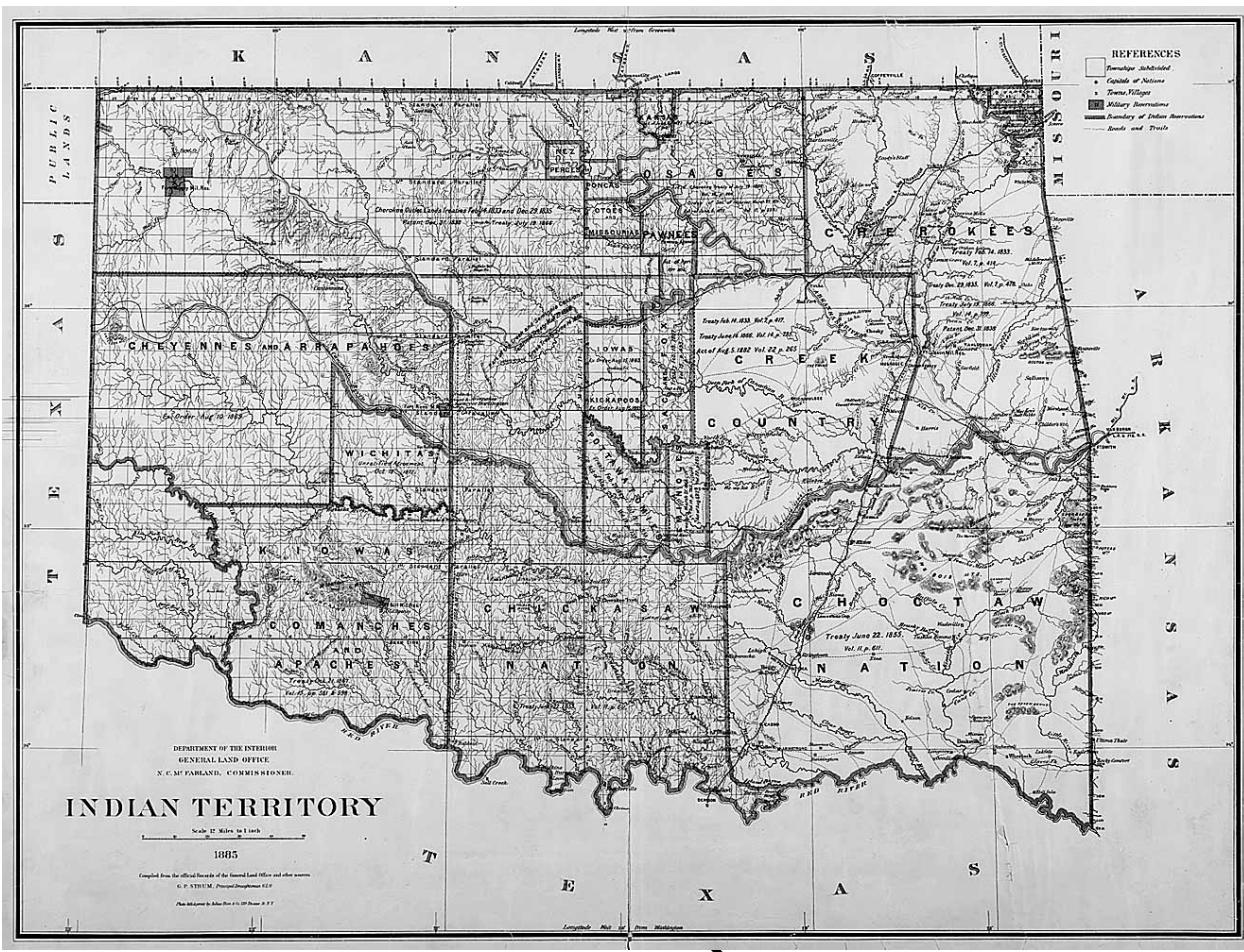
Finalmente, al aceptar la mudanza a una reserva en el suroeste de Oklahoma, Quanah convenció a otras bandas comanches a conformarse. Llegó a ser conocido como el principal jefe de todos los comanche, una posición que nunca había existido antes. Durante las tres décadas siguientes, fue el principal intérprete de la civilización blanca para su pueblo, promoviendo la educación y la agricultura, defendiendo a los comanches y convirtiéndose en un exitoso hombre de negocios.

Texto adaptado de [Britannica.com](#).

Map of Plains Indian Territories Prior to European Exploration



Image courtesy of Britannica.com.



Indian Territory, Department of the Interior, General Land Office, Farland
1885 Comanche Territory

Image courtesy of [U.S. Department of the Interior](#).

Martín De León

Martín De León, the only Mexican impresario to found a colony in Texas, was born in 1765 in what is now Tamaulipas, Mexico, where his parents, Bernardo and María Galván De León, settled after moving from Spain. The De Leóns were an aristocratic family of great wealth.

An excursion to La Bahía, San Antonio, and Nacogdoches in 1805 led Martín to settle in Texas. He established a ranch between Chiltipin Creek and the Aransas River, stocked it with cattle, horses, mules, and goats that he brought from Mexico, and enclosed land with a fence to corral and domesticate mustangs.

On April 8, 1824, Martín petitioned the Mexican government to settle forty-one Mexican families on the lower Guadalupe River and founded the town of Nuestra Señora Guadalupe de Jesús Victoria. The town is best known simply as Victoria.

As a devout Catholic, De León was planning to build the largest church in Texas when he became a victim of the cholera epidemic of 1833 and died, leaving his widow, four sons, and six daughters an estate of over a half-million dollars.

After the Texas victory at the Battle of San Jacinto in 1836, the De Leóns fell victim to the prejudice directed against Texans of Mexican descent. The De León family was forced to abandon their lands, cattle, and most possessions and flee to Louisiana for their lives.

Martín De León

Martín De León, fue el único empresario mexicano que fundó una colonia en Texas. Nació en 1765 en lo que ahora es Tamaulipas, México, donde sus padres, Bernardo y María Galván De León, vivieron después de mudarse de España. Los De León eran una familia aristocrática de gran riqueza.

Una excursión a La Bahía, San Antonio y Nacogdoches en 1805 llevó a Martín a establecerse en Texas. Él estableció un rancho entre la quebrada de Chiltipin y el Río Aransas, y lo llenó con el ganado, los caballos, las mulas y las cabras que trajo de México. Construyó una cerca para meter en un corral a los mustang domesticados.

El 8 de abril de 1824, Martín solicitó al gobierno mexicano que asentara cuarenta y una familias mexicanas en el bajo Río Guadalupe y fundó la ciudad de Nuestra Señora Guadalupe de Jesús Victoria. La ciudad es más conocida simplemente como Victoria.

Como católico devoto, De León estaba planeando construir la iglesia más grande de Texas cuando se enfermó durante la epidemia de cólera de 1833 y se murió, dejando a su viuda, cuatro hijos y seis hijas una herencia de más de medio millón de dólares.

Después de la victoria de Texas en la Batalla de San Jacinto en 1836, los De León fueron víctimas del prejuicio contra los tejanos de ascendencia mexicana. La familia De León se vio obligada a abandonar sus tierras, ganado y la mayoría de sus posesiones y huir a Luisiana para salvarse la vida.



Martín De León's grave at Evergreen Cemetery in Victoria. Photo courtesy of Museum of the Coastal Bend.



The De León family brand on the brand wall at the Museum of the Coastal Bend. Photo courtesy of Museum of the Coastal Bend.

Text adapted from [Texas State Historical Society](#)
Images from [Humanities Texas](#)

Title/Título:

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