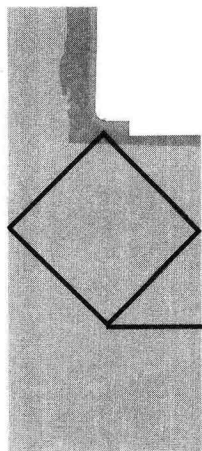


MANY VOICES

A Multicultural Reader



Linda Watkins-Goffman · Richard Goffman



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A Multicultural Reader

Linda Watkins-Goffman

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of the City University of New York*

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Prentice
Hall

Upper Saddle River, New Jersey 07458

Watkins-Goffman, Linda.

Many voices : a multicultural reader / Linda Watkins-Goffman, Richard W. Goffman.

p. cm.

Includes index.

ISBN 0-13-975624-8

1. College readers. 2. Pluralism (Social sciences)—Problems, exercises, etc. 3. English language—Rhetoric—Problems, exercises, etc. 4. Report writing—Problems, exercises, etc. 5. Readers—Pluralism (Social sciences) 6. Culture—Problems, exercises, etc. 7. Readers—Culture. I. Goffman, Richard W. II. Title.

PE1417.W28 2001

808'.0427—dc21

99-056714

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Cover Art: The Lowe Art Museum, The University of Miami / Super Stock

Marketing Manager: Brandy Dawson

Proofreading: Maine Proofreading Services

Acknowledgments begin on page 224, which constitutes a continuation of this copyright page.

This book was set in 10/12 Palatino by Pub-Set, Inc. and was printed and bound by Courier Companies, Inc. The cover was printed by Phoenix Color Corp.



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A Division of Pearson Education

Upper Saddle River, New Jersey 07458

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Printed in the United States of America

10 9 8 7 6 5 4 3 2 1

ISBN 0-13-975624-8

Prentice-Hall International (UK) Limited, *London*

Prentice-Hall of Australia Pty. Limited, *Sydney*

Prentice-Hall Canada Inc., *Toronto*

Prentice-Hall Hispanoamericana, S.A., *Mexico*

Prentice-Hall of India Private Limited, *New Delhi*

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Pearson Education Asia Pte. Ltd., *Singapore*

Editora Prentice-Hall do Brasil, Ltda., *Rio de Janeiro*

MANY VOICES



Preface

◆ WRITING ABOUT READING

This book was designed to encourage critical thinking about the ideas contained in the reading selections. We believe that students will get the most benefit from this text if they begin with Chapter One. Although the readings are in the first person singular, the assignments and writing prompts for the most part encourage academic, text-driven writing in which both the authors' and the readers' ideas can connect in a coherent essay. Using the Revising and Editing Checklists should help refine and correct students' drafts. These checklists can be used both to facilitate group activity and to help individuals refine and edit their drafts.

◆ PREREADING

The prereading questions are designed to provoke thoughts and feelings about the ideas contained in the readings. They may be used to evoke discussion and writings, or they may be assigned as a prereading assignment or a group activity. Their purpose is to guide the reader in making his or her

own connection with the text. With this mind set, the reading will be more meaningful.

◆ WORKING WITH WORDS

The “Working with Words” section is designed to encourage thinking about vocabulary in context as well as to develop word skills. Students should feel free to add similar words and expressions to the list.

◆ EXAMINING CONTENT

The “Examining Content” questions encourage students to recall key ideas in the selection they have just read. These questions could also be used to help students summarize the main ideas of the excerpts and stories. They are focused on the important ideas in the content with the intention of helping students prepare for the more difficult questions and writing prompts that follow.

◆ RESPONDING TO IDEAS

Designed to elicit discussion and more abstract thinking and writing, the “Responding to Ideas” questions can be answered either individually or in groups. The ideas could also be used as writing prompts for reader-response essays. In addition, students should feel free to add their own questions to this list. Chapter One discusses the writing of the reader-response draft.

◆ MORE WRITING TOPICS

In addition to Reader Response Topics, other abstract writing prompts in this section give readers more practice with academic, expository writing. Students may choose to write as many drafts as time permits. In addition, students should use the Revising and Editing Checklists to prepare the final copy.

◆ MAKING THE FINAL COPY

Additional writing prompts and revising and editing exercises and checklists are provided in order to prepare the draft for its final evaluation. Students are encouraged to add to the Revising and Editing Checklists as needed.

◆ ACKNOWLEDGEMENTS

We would like to thank every writer whose poem, story, article, or excerpt appears in this book.

We would also like to acknowledge the ideas and feedback from the students of Hostos Community College, The Bronx, New York. A special thank you to Virginia DeLeon, whose draft appears in Chapter One.

We thank former Acquisitions Editor Maggie Barbieri, Acquisitions Editor Craig Campanella, Editorial Assistant Joan Polk, and Production Editor Linda Pawelchak. The following reviewers made invaluable suggestions at an earlier stage of the writing: Keith Coplin, Colby Community College; Margo L. Eden-Camann, Georgia Perimeter College-Clarkston; Kathryn Gleason, New York City Technical College; Mary Helen Halloran, University of Wisconsin-Milwaukee; Harvey Rubinstein, Hudson County Community College; Karen Standridge, Pikes Peak Community College; and Charles Wukasz, Austin Community College.

We hope that a deeper appreciation of the many voices of these writers from diverse corners of the world will be one of the results of reading this book, and that this will, in some small way, promote world communication and understanding.

Linda Watkins-Goffman
Richard Goffman



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Introduction

◆ INTRODUCTION TO INTERACTIVE READING

How, when, and why do you read? Some people read only for information. Others like to read for pleasure. Some people take a book to bed and fall asleep reading, while others read on the train or bus, so they don't have to look around them. This text asks you to read differently from the way to which you have become accustomed. It wants you to read *interactively*.

This means you will read with a pen or pencil in your hand and possibly a highlighter nearby. You will *read as if you are having a conversation with the writer*. You will ask questions in the margin, writing down key words that strike you as important. You will underline and highlight as well, but the most important thing is that you are *actively seeking to connect with the words* in the text, rather than letting the words simply wash through your mind.

Here are some questions with which you might approach something you are reading in this interactive fashion. You can think of them as questions to ask yourself, or you can direct the questions or comments at the writer and the text.

1. What is the writer's purpose?

OR, *To the writer: What's your purpose? Why did you write this?*