

The background of the cover is an abstract collage made of torn pieces of paper in various shades of yellow, orange, red, and green. The edges of the paper are jagged and layered, creating a textured, three-dimensional effect. The top section is a solid yellow, while the middle and bottom sections are composed of the torn paper pieces.

AMERICAN VOICES

AN INTEGRATED SKILLS READER

RUTH M. JACKSON

ROBERT J. DI PIETRO

AMERICAN VOICES

An Integrated Skills Reader

Ruth M. Jackson
Robert J. Di Pietro

University of Delaware
Newark, Delaware



Heinle & Heinle Publishers
A Division of Wadsworth, Inc.
Boston, Massachusetts 02116

Photo Credits

opposite 1 George Holton, Photo Researchers, Inc.; **15** Owen Franken, Stock, Boston; **20** Rafael Macia, Photo Researchers, Inc.; **30** Charles Kennard, Stock, Boston; **34** Jim Whitmer, Stock, Boston; **48** Spencer Grant, Stock, Boston; **52** The Bettmann Archive; **61** Andy Levin, Photo Researchers, Inc.; **64** Michael Weisbrot, Stock, Boston; **77** Bob Daemmrich, The Image Works, Inc.; **82** Courtney Clarke, Photo Researchers, Inc.; **94** Marcello Bertinetti, Photo Researchers, Inc.; **98** Jean-Claude Lejeune, Stock, Boston; **109** The Bettmann Archive; **112** UPI/Bettmann Newsphotos; **120** Jacques Chenet, Woodfin Camp & Associates, Inc.; **124** The Bettmann Archive; **136** UPI/Bettmann; **140** Inge Morath, Magnum Photos; **148** Franco Zecchin, Magnum Photos

Text Design: Carla Bolte

Cover Design: Viqui Maggio

Project Management: Hockett Editorial Service

American Voices An Integrated Skills Reader

Copyright © 1992 by Heinle & Heinle Publishers

All rights reserved. No parts of this publication may be reproduced or transmitted in any form or by any means, electronic, or mechanical, including photocopy, recording, or any information storage and retrieval system, without permission in writing from the publisher.

Heinle & Heinle Publishers is a division of Wadsworth, Inc.

Manufactured in the United States of America

Library of Congress Cataloging-in-Publication Data

Jackson, Ruth M.

American voices : an integrated skills reader / Ruth M. Jackson and Robert J. Di Pietro.

p. cm.

ISBN: 0-8384-3847-4

1. English language—Textbooks for foreign speakers. 2. Readers—United States. 3. United States—Civilization—Problems, exercises, etc. I. Di Pietro, Robert J. II. Title.

PE1128.J25 1992b

428.6'4—dc20

91-28550

CIP

10 9 8 7 6 5 4 3 2 1

Dedication

To my beautiful mother, who taught
"All are precious in His sight"

RMJ

In memory of Sebastiano Giallo and Maria Bongiorno Giallo,
whose presence is felt in these pages.

RDP

Preface

American Voices is an interactive, integrated-skills reader for advanced and high-advanced ESL/EFL students. It is also a reader for university-level cultural-diversity classes and for classes in advanced composition for native writers. This book can be used in any learning situation in which the teachers' aims are to promote cross-cultural understanding and to develop students' skills in thinking and communicating to their full potential.

The book's ten chapters offer a range of content-based materials about the cultural composition of the United States. Its contents are designed to stimulate students' thinking and to inspire them to find their own voices—to help them move from Stage 4 of the reading and writing processes to Stage 5, where they are *independent* thinkers and *creators* of new ideas and schemata. The activities and exercises give students the opportunity to clarify their thinking and to examine their values while they are integrating their listening and speaking skills with their reading and writing skills. In each chapter, students listen to, discuss, read about, and write about experiences which people face in ordinary life. In these interactions, and in the learner-centered environment which this text induces, students can acquire the target language naturally and optimally.

Each chapter consists of eight parts. The first part is a scenario, which provides a concrete experience with natural language, establishes (and subsequently reinforces) the interactive nature of the classroom, and sets up a situation or problem which the class must work on together to resolve. The scenario is the keystone for all subsequent schema building that will go on in the chapter. Discussion, in the form of debriefing questions, follows the scenario and allows students to clarify their own beliefs, the beliefs of

others, and points of grammar, syntax, semantics, and pragmatics. The third part, suggestions for further activities, allows students to do further schema building as necessary, or as the teacher may choose to do.

Next, students read an excerpt from an ethnic American writer. The purpose of using ethnic literature is two-fold. First, for ESL/EFL students, such content can enable them to see something of themselves in the experiences of these authors and, by realizing that they are not alone in their struggles to survive in a land where they are culturally and linguistically special, to take some comfort in this fact. For students enrolled in cultural-diversity classes, these reading passages can help them appreciate the richness and the variety of American voices. Second, a passage from ethnic literature can allow all students to “hear” voices from the home and hearth—in both a literal *and* a metaphoric sense. In the dialogues, for example, students can study the stress, tone, and pitch which speakers of languages other than English use as they become familiar with English. ESL/EFL students can then look at their *own* stage in language development and become more aware of the differences between their native languages and English. After the reading, students are asked to prepare answers to discussion questions. This work can be done in pairs or in small groups. These questions require critical thinking and values clarification.

The sixth activity is interactive grammar and usage. Working with a partner, the student is asked to choose answers to complete a passage coherently and cohesively. Then, in class discussion, students must provide the reason for their choices. This exercise develops cognitive skills, as students are led to an awareness of the structures, semantics, and pragmatics involved in the process of selecting the best answers. After completing the passage, they can be asked to induce and state the rules on which they have based their choices. Thus, they are learning grammar in a natural and communicative way, rather than by rote memorization.

The seventh activity increases students’ word power. By working with a partner and making judicious guesses about the meanings of words in context, each student builds meaning in a way that is common in natural discourse. To add further lexical dimensions of meaning, students are then encouraged to look up the words in a monolingual dictionary.

The final part of each unit is designed to help students find their own voices in the target language. Assignments for discussion and writing are included in this part to provide students with the opportunity to determine what they think and feel about the subjects and experiences they have been studying and with the opportunity to express those thoughts and emotions in a focused, effective manner.

The most significant approaches used in this text are the Experiential Learning Cycle (adapted from Kolb’s book *Experiential Learning*); the principles of values clarification (as established by Rath et al. in *Values and Teaching*, and as employed so effectively by Freire in his literacy circles—see *Pedagogy of the Oppressed*); and in the use of the scenario (as developed

by Di Pietro in *Strategic Interaction*). *American Voices* is grounded in learner-centered education, the principles of which we are deeply committed to cultivating.

A few final comments about the reading excerpts: the subject matter of the excerpts is, for the most part, serious. We were deliberate in choosing them, for understanding across cultures *is* a serious matter, requiring ongoing adjustments and tolerance as peoples from other countries become our neighbors and work together with us to create new and better lives. Each of the readings included here provides an intimate look into the kinds of problems and concerns which ordinary people often have. Each of us, whether we are new to a culture or “old” members of it, faces problems; but these problems can become even larger when the language needed to survive is not our native tongue or is not readily at our command. Real people are portrayed here, dealing with very real experiences as they make adjustments to life in their new homes in America.

ESL/EFL students will, we hope, be able to see something of themselves in the experiences of the authors represented here and thereby realize that they are not alone in struggling with the novelty of a new life in an alien land. For Americans already familiar with English, our hope is that the rich diversity of cultures portrayed in this book will heighten their awareness of the beauty and vigor with which Americans express themselves. But most important, this book has been designed to encourage its readers to add their *own* voices to those represented here.

◆ Acknowledgments

We wish to thank our students, from whom we continually learn; the director of the University of Delaware’s English Language Institute, Dr. Scott G. Stevens, for his encouragement and support; associate director Kathy Schneider, for wishing us luck; and our colleague and friend, Sandra McCollum, who always gave willingly of her critical acumen and her empathy. Also from Ruth, the deepest appreciation to dear, dear friends, Nan, Bill, and Ian Marcus, whose love, laughter, and abiding faith inspire.

Ruth M. Jackson
Robert J. Di Pietro

AMERICAN VOICES



Contents

Preface

xi

◆ 1. African American 1

Listening to Each Other: Scenario	1
Speaking Out: Debriefing Questions	1
Reaching Out: Suggestions for Further Activities	2
Reading: From <i>Roots</i> , by Alex Haley	2
Understanding Each Other: Discussion Questions	14
Interactive Grammar and Usage: Rules in Reflection	15
Increasing Word Power: Vocabulary in Context	17
Finding Your Own Voice: For Discussion and Writing	18

◆ 2. Chinese American 21

Listening to Each Other: Scenario	21
Speaking Out: Debriefing Questions	21
Reaching Out: Suggestions for Further Activities	21
Reading: From <i>Chinatown Family</i> , by Lin Yutang	22
Understanding Each Other: Discussion Questions	29
Interactive Grammar and Usage: Rules in Reflection	30
Increasing Word Power: Vocabulary in Context	31
Finding Your Own Voice: For Discussion and Writing	33

◆ 3. German American	35
Listening to Each Other: Scenario	35
Speaking Out: Debriefing Questions	35
Reaching Out: Suggestions for Further Activities	35
Reading: From <i>"Surviving" and Other Essays</i> , by Bruno Bettelheim	36
Understanding Each Other: Discussion Questions	47
Interactive Grammar and Usage: Rules in Reflection	48
Increasing Word Power: Vocabulary in Context	49
Finding Your Own Voice: For Discussion and Writing	50
 ◆ 4. Greek American	 53
Listening to Each Other: Scenario	53
Speaking Out: Debriefing Questions	53
Reaching Out: Suggestions for Further Activities	53
Reading: From <i>America America</i> , by Elia Kazan	54
Understanding Each Other: Discussion Questions	60
Interactive Grammar and Usage: Rules in Reflection	61
Increasing Word Power: Vocabulary in Context	62
Finding Your Own Voice: For Discussion and Writing	63
 ◆ 5. Hispanic American	 65
Listening to Each Other: Scenario	65
Speaking Out: Debriefing Questions	65
Reaching Out: Suggestions for Further Activities	66
Reading: From <i>Barrio Boy</i> , by Ernesto Galarza	66
Understanding Each Other: Discussion Questions	77
Interactive Grammar and Usage: Rules in Reflection	78
Increasing Word Power: Vocabulary in Context	79
Finding Your Own Voice: For Discussion and Writing	80
 ◆ 6. Italian American	 83
Listening to Each Other: Scenario	83
Speaking Out: Debriefing Questions	83
Reaching Out: Suggestions for Further Activities	83
Reading: From <i>Christ in Concrete</i> , by Pietro Di Donato	84
Understanding Each Other: Discussion Questions	94
Interactive Grammar and Usage: Rules in Reflection	95
Increasing Word Power: Vocabulary in Context	96
Finding Your Own Voice: For Discussion and Writing	97

◆ 7. Japanese American	99
Listening to Each Other: Scenario	99
Speaking Out: Debriefing Questions	99
Reaching Out: Suggestions for Further Activities	99
Reading: From <i>Yokohama, California</i> , by Toshio Mori	100
Understanding Each Other: Discussion Questions	108
Interactive Grammar and Usage: Rules in Reflection	109
Increasing Word Power: Vocabulary in Context	110
Finding Your Own Voice: For Discussion and Writing	111
 ◆ 8. Middle-Eastern American	 113
Listening to Each Other: Scenario	113
Speaking Out: Debriefing Questions	113
Reaching Out: Suggestions for Further Activities	113
Reading: From <i>Syrian Yankee</i> , by Salom Rizk	114
Understanding Each Other: Discussion Questions	119
Interactive Grammar and Usage: Rules in Reflection	121
<i>Syrian Yankee</i> Grammar and Usage Choice List	121
Increasing Word Power: Vocabulary in Context	122
Finding Your Own Voice: For Discussion and Writing	123
 ◆ 9. Native-American	 125
Listening to Each Other: Scenario	125
Speaking Out: Debriefing Questions	125
Reaching Out: Suggestions for Further Activities	125
Reading: From <i>Custer Died for Your Sins</i> , by Vine Deloria, Jr.	126
Understanding Each Other: Discussion Questions	135
Interactive Grammar and Usage: Rules in Reflection	136
Increasing Word Power: Vocabulary in Context	137
Finding Your Own Voice: For Discussion and Writing	138
 ◆ 10. Russian American	 141
Listening to Each Other: Scenario	141
Speaking Out: Debriefing Questions	141
Reaching Out: Suggestions for Further Activities	141
Reading: From <i>Moscow-on-the-Hudson</i> , by M.K. Argus	142
Understanding Each Other: Discussion Questions	147
Interactive Grammar and Usage: Rules in Reflection	149
Increasing Word Power: Vocabulary in Context	150
Finding Your Own Voice: For Discussion and Writing	151

CHAPTER 1

African American

◆ Listening to Each Other: Scenario

A scenario is an activity which will provide you with the opportunity to interact with fellow students and to do some negotiating of your own choosing. Playing in scenarios will help you to acquire vocabulary and to prepare for discussion, debate, reading, and writing.

Your teacher will assign roles to you to enact in the scenario. First, separate groups of students will each get a role. Then, each group will have some time to work on the task associated with the role. When you are sufficiently prepared, one member of your group will play the role in interaction with someone from the other group or groups. During this performance of the roles, you may stop the conversation in order to return to your group for advice and help. Afterward, the teacher will lead the entire class in a discussion of the performance, touching on important words, grammatical constructions, and other matters pertinent to the interaction.

You should take notes during all phases of the scenario (preparation, performance, and discussion), as you see fit. These notes will help you in future conversations and interactions.

Prepare and perform the scenario "The search for one's roots."

◆ Speaking Out: Debriefing Questions

1. Identify and discuss any differences in attitudes among the scenario participants about working and visiting relatives in the country of an-

- cestors referred to in the scenario. Are any of these differences *generational*?
2. If you are or if you plan to become a citizen of the United States, have you maintained contact with your homeland and relatives? How important is doing so to you and to your family?
 3. If you are visiting or studying in the United States and plan to return home in the near future, how important to you is it to stay in touch with people in your home country?
 4. Do you identify with any character in the scenario? If so, which one? Explain why you empathized with that person.
 5. Would you change anything if the scenario were acted out again?

◆ Reaching Out: Suggestions for Further Activities

1. Go to the library and locate some books which tell the life stories of African slaves in the United States (for example, Harriet Tubman). Prepare a presentation in which you become that person and tell "your" life story to your classmates.
2. Research the history of the movement known as the "Harlem Renaissance." Who were the important figures in this movement? Whom did they influence? If possible, visit a nearby library and consult its offerings in black studies. The Langston Hughes Library at Lincoln University, Lincoln, Pennsylvania, for example, contains an extensive collection of books and manuscripts by black American authors and on black American history.
3. African Americans have made many outstanding contributions to the development of culture and of the sciences in the United States. Choose one such black woman or man and give a short presentation to your class about that person.
4. If possible, watch the first part of the television miniseries "Roots." Take notes on Kunta Kinte's story. Then read the selection from the book *Roots*. How closely does the miniseries presentation follow Haley's book?
5. Write an essay about one aspect of the scenario and bring it into class for the group to critique and polish.

◆ Reading: From *Roots*, by Alex Haley

Read the following selection, keeping in mind the scenario you have already experienced. It is always a good idea to have an English-English dictionary at hand when you read. A useful technique is to read the selection through quickly the first time, highlighting words or phrases that you think you need to look up. Then go back and do a more careful reading, looking up unfamiliar words.

CHAPTER 120

- 1 Soon after, I went to the National Archives in Washington, D.C., and told a reading-room desk attendant that I was interested in Alamance County, North Carolina, census records just after the Civil War. Rolls of microfilm were delivered. I began turning film through the machine, feeling a mounting sense of intrigue while viewing an endless parade of names recorded in that old-fashioned penmanship of different 1800s census takers. After several of the long microfilm rolls, tiring, suddenly in utter astonishment I found myself looking down there on: "Tom Murray, black, blacksmith—," "Irene Murray, black, housewife—" . . . followed by the names of Grandma's older sisters—most of whom I'd listened to countless times on Grandma's front porch. "Elizabeth, age 6"—nobody in the world but my Great Aunt Liz! At the time of that census, Grandma wasn't even born yet!
- 2 It wasn't that I hadn't believed the stories of Grandma and the rest of them. You just *didn't* not believe my grandma. It was simply so uncanny sitting staring at those names actually right there in official U.S. Government records.
- 3 Then living in New York, I returned to Washington as often as I could manage it—searching in the National Archives, in the Library of Congress, in the Daughters of the American Revolution Library. Wherever I was, whenever black library attendants perceived the nature of my search, documents I'd requested would reach me with a miraculous speed. From one or another source during 1966, I was able to document at least the highlights of the cherished family story; I would have given anything to be able to tell Grandma—then I would remember what Cousin Georgia had said, that she, all of them, were "up there watchin'."
- 4 Now the thing was where, what, how could I pursue those strange phonetic sounds that it was always said our African ancestor had spoken. It seemed obvious that I had to reach as wide a range of actual Africans as I possibly could, simply because so many different tribal tongues are spoken in Africa. There in New York City, I began doing what seemed logical: I began arriving at the United Nations around quitting time; the elevators were spilling out people who were thronging through the lobby on their way home. It wasn't hard to spot the Africans, and every one I was able to stop, I'd tell my sounds to. Within a couple of weeks, I guess I had stopped about two dozen Africans, each of whom had given me a quick look, a quick listen, and then took off. I can't say I blame them—me trying to communicate some African sounds in a Tennessee accent.
- 5 Increasingly frustrated, I had a long talk with George Sims, with whom I'd grown up in Henning, and who is a master researcher. After a few days, George brought me a list of about a dozen people academically renowned for their knowledge of African linguistics. One whose background intrigued me quickly was a Belgian, Dr. Jan Vansina. After study at the University of London's School of African and Oriental Studies, he had done

his early work living in African villages and written a book called *La Tradition Orale*. I telephoned Dr. Vansina where he now taught at the University of Wisconsin, and he gave me an appointment to see him. It was a Wednesday morning that I flew to Madison, Wisconsin, motivated by my intense curiosity about some strange phonetic sounds . . . and with no dream in this world of what was about to start happening. . . .

- 6 That evening in the Vansinas' living room, I told him every syllable I could remember of the family narrative heard since little boyhood—recently buttressed by Cousin Georgia in Kansas City. Dr. Vansina, after listening intently throughout, then began asking me questions. Being an oral historian, he was particularly interested in the physical transmission of the narrative down across generations.
- 7 We talked so late that he invited me to spend the night, and the next morning Dr. Vansina, with a very serious expression on his face, said, "I wanted to sleep on it. The ramifications of phonetic sounds preserved down across your family's generations can be immense." He said that he had been on the phone with a colleague Africanist, Dr. Philip Curtin; they both felt certain that the sounds I'd conveyed to him were from the "Mandinka" tongue. I'd never heard that word; he told me that it was the language spoken by the Mandingo people. Then he guess translated certain of the sounds. One of them probably meant cow or cattle; another probably meant the baobab tree, generic in West Africa. The word *ko*, he said, could refer to the *kora*, one of the Mandingo people's oldest stringed instruments, made of a halved large dried gourd covered with goatskin, with a long neck, and twenty-one strings with a bridge. An enslaved Mandingo might relate the *kora* visually to some among the types of stringed instruments that U.S. slaves had.
- 8 The most involved sound I had heard and brought was Kamby Bolongo, my ancestor's sound to his daughter Kizzy as he had pointed to the Mattaponi River in Spotsylvania County, Virginia. Dr. Vansina said that without question, *bolongo* meant, in the Mandinka tongue, a moving water, as a river; preceded by "Kamby," it could indicate the Gambia River.
- 9 I'd never heard of it.
- 10 An incident happened that would build my feeling—especially as more uncanny things occurred—that, yes, they were up there watchin' . . .
- 11 I was asked to speak at a seminar held at Utica College, Utica, New York. Walking down a hallway with the professor who had invited me, I said I'd just flown in from Washington and why I'd been there. "The Gambia? If I'm not mistaken, someone mentioned recently that an outstanding student from that country is over at Hamilton."
- 12 The old, distinguished Hamilton College was maybe a half hour's drive away, in Clinton, New York. Before I could finish asking, a Professor Charles Todd said, "You're talking about Ebou Manga." Consulting a course roster, he told me where I could find him in an agricultural economics class.

Ebou Manga was small of build, with careful eyes, a reserved manner, and black as soot. He tentatively confirmed my sounds, clearly startled to have heard me uttering them. Was Mandinka his home tongue? "No, although I am familiar with it." He was a Wolof, he said. In his dormitory room, I told him about my quest. We left for The Gambia at the end of the following week.

- 13 Arriving in Dakar, Senegal, the next morning, we caught a light plane to small Yundum Airport in The Gambia. In a passenger van, we rode into the capital city of Banjul (then Bathurst). Ebou and his father, Alhaji Manga—Gambians are mostly Moslem—assembled a small group of men knowledgeable in their small country's history, who met with me in the lounge of the Atlantic Hotel. As I had told Dr. Vansina in Wisconsin, I told these men the family narrative that had come down across the generations. I told them in a reverse progression, backward from Grandma through Tom, Chicken George, then Kizzy saying how her African father insisted to other slaves that his name was "Kin-tay," and repetitively told her phonetic sounds identifying various things, along with stories such as that he had been attacked and seized while not far from his village, chopping wood.
- 14 When I had finished, they said almost with wry amusement, "Well, of course 'Kamby Bolongo' would mean Gambia River; anyone would know that." I told them hotly that no, a great many people *wouldn't* know it! They showed a much greater interest that my 1760s ancestor had insisted his name was "Kin-tay." "Our country's oldest villages tend to be named for the families that settled those villages centuries ago," they said. Sending for a map, pointing, they said, "Look, here is the village of Kinte-Kundah. And not too far from it, the village of Kinte-Kundah Janneh-Ya."
- 15 Then they told me something of which I'd never have dreamed: of very old men, called *griots*, still to be found in the older back-country villages, men who were in effect living, walking archives of oral history. A senior *griot* would be a man usually in his late sixties or early seventies; below him would be progressively younger *griots*—and apprenticing boys, so a boy would be exposed to those *griots'* particular line of narrative for forty or fifty years before he could qualify as a senior *griot*, who told on special occasions the centuries-old histories of villages, of clans, of families, of great heroes. Throughout the whole of black Africa such oral chronicles had been handed down since the time of the ancient forefathers, I was informed, and there were certain legendary *griots* who could narrate facets of African history literally for as long as three days without ever repeating themselves.
- 16 Seeing how astounded I was, these Gambian men reminded me that every living person ancestrally goes back to some time and some place where no writing existed; and then human memories and mouths and ears were the only ways those human beings could store and relay information. They said that we who live in the Western culture are so conditioned to the