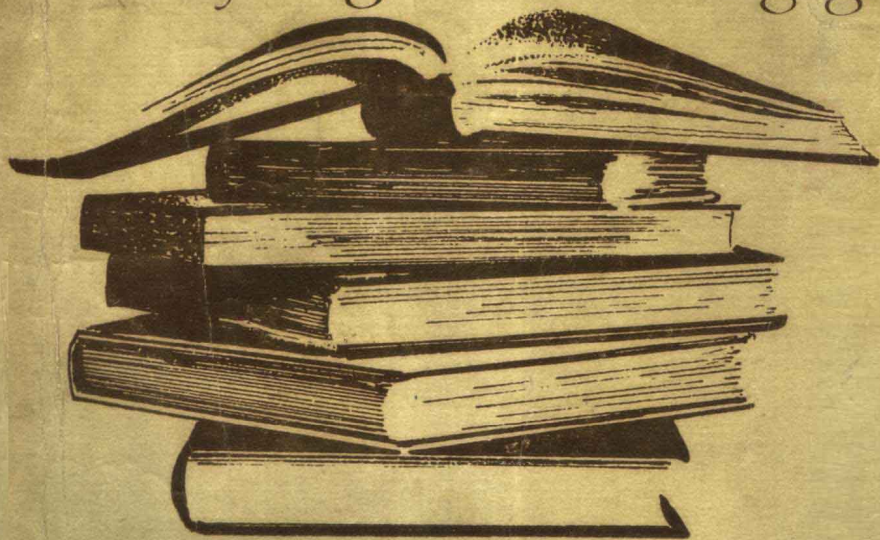


2nd edition

Reading  
in  
English

for students of English as a second language



Danielson Hayden  
Hinze-Pocher Glicksberg

2nd edition

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*Reading*  
*in*  
*English*

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Dorothy Danielson  
Rebecca Hayden

*Library of Congress Cataloging in Publication Data*

Main entry under title:

Reading in English.

First ed. (1961) edited by D. Danielson and  
R. Hayden.

Includes bibliographical references and indexes.

1. English language—Text-books for foreigners.
2. College readers. I. Danielson, Dorothy.
- II. Danielson, Dorothy, ed. Reading in English.

PE1128.D3 1980 428' 6'4 79-20466

ISBN 0-13-753442-6

Editorial/production supervision: Robert Hunter

Cover and interior design: Jayne Conte

Manufacturing buyer: Harry P. Baisley

© 1980 by Prentice-Hall, Inc., Englewood Cliffs, N.J. 07632

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Printed in the United States of America

10 9 8 7 6 5 4 3 2 1

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PRENTICE-HALL OF AUSTRALIA PTY. LIMITED, *Sydney*  
PRENTICE-HALL OF CANADA, LTD., *Toronto*  
PRENTICE-HALL OF INDIA PRIVATE LIMITED, *New Delhi*  
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PRENTICE-HALL OF SOUTHEAST ASIA PTE. LTD., *Singapore*  
WHITEHALL BOOKS LIMITED, *Wellington, New Zealand*

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# Preface

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This new edition of *Reading in English* is intended for the same group of college and university students as the first edition—advanced ESL/EFL students in reading and composition courses. The content of the present edition is somewhat similar to that found in reading and composition books for native speakers, but the orientation is for ESL, EFL, and bilingual students who need to improve their English to meet the English requirements of academic institutions.

The selections in this edition are by twentieth-century American writers. Our main focus, however, is the development of crosscultural perspectives rather than the teaching of American culture. In the search for material, a primary consideration was the possibility of crosscultural treatment; other factors were topical interest for students and an appropriate level of conceptual and linguistic difficulty.

We have included definitions of some words and occasional cultural notes to help students get on with the reading. The footnoted definitions are for the most part simple and brief. Where a word is used in an unusual sense, we first give the general meaning, followed by the specific meaning. In deciding what to gloss, we referred initially to the first 4,000 words in *The Teacher's Word Book of 30,000 Words* by Edward L. Thorndike and Irving Lorge. We also consulted *The American Heritage*

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*Word Frequency Book* by John B. Carroll, Peter Davies, and Barry Richman and *A General Service List of English Words* by Michael West; and we conducted a survey of glossed items to estimate the knowledge and vocabulary level of advanced ESL students and, we hope, applied a generous amount of common sense.

Although we realize that meaning and language cannot be cleanly and neatly separated, we have divided the exercises into two sections: *A Look at the Ideas* and *A Look at the Language*. In both sections we were guided by what we consider to be one of the main objectives of an advanced ESL/EFL course: accurate interpretation and critical interaction with the ideas of the author.

If you are familiar with the first edition of *Reading in English*, you will notice a marked change in the range and types of exercises. Our primary aim has been to get the students involved in the material. In *A Look at the Ideas*, basic comprehension (getting the facts straight) is accomplished by asking students questions that begin "Comment briefly on (a) . . . ; (b) . . . ; (c) . . ." Students also deal with comprehension on another level by responding to a list of statements, first, from the author's point of view and, then, from their own view. Where concepts are especially difficult or complex, we have tried to open up questions by using a multiple-choice or matching question followed by a series of short questions rather than the conventional "What does the author mean when he says . . . ?"

In *A Look at the Ideas*, we also provide open-ended vocabulary exercises to give students a chance to use vocabulary of their own and from the selection to describe people or situations. There is also ample opportunity for students to discuss and then write reactions to the author's ideas and to apply what insights and information they have gained to their own situations. In some places we give fairly specific suggestions for writing a paper or composition. These suggestions are intended to guide rather than direct or control the writing of students.

In *A Look at the Language*, you will find exercises that focus on vocabulary, the paraphrasing and rewriting of sentences, an examination of the function of words and phrases of a passage, a comparison of registers or communicative styles, an interpretation of the intention of speakers, and an analysis of the organization and style of an author. Here, as in *A Look at the Ideas*, we have tried to offer enough exercises so that teachers and students can select those that will be most interesting and useful for their purposes.

In an *Index of Exercise Types*, at the end of the book, we have tried to provide a handy reference to major types of exercises. The categories in the index are as follows: *Composition and Writing*, *Cross-*

cultural Comparisons, Interpretation, Organization and Mechanics, Style, and Vocabulary.

We wish to thank the many students whose questions have given us insights and direction. We also thank colleagues and friends who have given us suggestions and support; our colleague James Kohn, who tried out some of the material in its early stages; and students and instructors who participated in the vocabulary survey. We want to pay special tribute to our late colleague Ray L. Grosvenor, who gave us some of his imaginative ideas for exercises. Finally, we are grateful to the following reviewers who offered valuable criticism and encouragement: Dorothy Brown, Berea College, Berea, Kentucky; Betsey Saden, University of Michigan; Rachel Spack Levenson, University of Miami.

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*Reading*  
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## John Steinbeck (1902-1968)

John Steinbeck grew up in California and attended Stanford University, where he studied marine biology. He worked at various jobs before gaining fame in the 1930s with his novels—such as *The Grapes of Wrath* (1939)—about farm workers during the Depression. By 1962, the year he was awarded the Nobel Prize for Literature, he had written several novels—including *East of Eden* (1952), dozens of short stories and essays, and other nonfiction work.

The following selection is taken from *Travels with Charley: In Search of America* (1962), a collection of essays resulting from a “new discovery” trip Steinbeck took across, and up and down, the United States, accompanied by his French poodle named Charley, in a pick-up truck named *Rocinante*. At the end he summed up his trip: “From start to finish I found no strangers . . . these are my people and this is my country.” His views—after a close examination of the country—reveal a sense of love spiced with criticism.





# Travels with Charley

Niagara Falls<sup>1</sup> is very nice. It's like a large version of the old Bond sign on Times Square.<sup>2</sup> I'm very glad I saw it, because from now on if I am asked whether I have seen Niagara Falls I can say yes, and be telling the truth for once.

When I told my adviser that I was going to Erie, Pennsylvania, I had no idea of going there, but as it turned out, I was. My intention was to creep across the neck of Ontario, bypassing<sup>3</sup> not only Erie but Cleveland and Toledo.

I find out of long experience that I admire all nations and hate all governments, and nowhere is my natural anarchism<sup>4</sup> more aroused than at national borders where patient and efficient public servants carry out their duties in matters of immigration and customs. I have never smuggled<sup>5</sup> anything in my life. Why, then, do I feel an uneasy sense of guilt on approaching a customs barrier?<sup>6</sup> I crossed a high toll bridge and

<sup>1</sup>**Niagara Falls:** The famous waterfall serves as a boundary between Canada and the United States. Just below the falls there is a high bridge. To cross the bridge, one must pay a fee (toll).

<sup>2</sup>**version . . . Times Square:** It looked like the waterfall on an electric advertising sign in New York City, only bigger.

<sup>3</sup>**bypass(ing):** Go(ing) around.

<sup>4</sup>**anarchism:** A belief or feeling that all forms of government interfere with a person's liberty.

<sup>5</sup>**smuggled:** Brought something into a country without declaring it; that is, illegally.

<sup>6</sup>**barrier:** In this case, a customs checkpoint or point of entry.