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For Today

Book Five: OUR CHANGING CULTURE

The National Council of Teachers of English

Second Edition

# TEACHER'S MANUAL

Second Edition

## ENGLISH FOR TODAY

Book Five: OUR CHANGING CULTURE

THE NATIONAL COUNCIL  
OF TEACHERS OF ENGLISH

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English for Today  
Book Five: Our Changing Culture  
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# Introduction

*Our Changing Culture* is a major revision of *Life in English-Speaking Countries*, which appeared in 1967 as Book Five of the *English for Today* series. The important changes that have been incorporated into this revision may be summarized as follows:

## 1. Changes in the Readings

Only three of the fourteen readings in the original edition have been retained. The new readings have all been chosen to reflect important changes that are taking place in American culture. Those in the first unit, for example, provide insight into the increasing questioning and reexamination of traditional life-styles. The enormous popularity of Ann Landers and Abigail Van Buren (their columns are read by millions of Americans) indicates the widespread concern for seeking advice on matters that range from the relatively trivial (Should we continue to invite guests who are always late?) to the most fundamental (Is divorce the only alternative to an unhappy marriage?). The selection on the annual Folk-Life Festival sponsored by the Smithsonian Institution emphasizes a growing disenchantment with an impersonal world dominated by machines and a desire to return to a simpler life. And the selection that concludes the unit deals with the discontent the younger generation feels toward the values of their elders. The serious and penetrating questions that are being asked about such moral issues as the excessive emphasis on money and material things and the use of war to solve international problems may well have a major impact on the government and the laws of the future.

In the second unit the emphasis is on innovation in art forms. The first selection describes recent directions in motion picture technology and content. The selection on musical comedy describes significant changes in that art form, from *Oklahoma!* to *Hair*. Rock music is interesting in itself as a distinctive new musical style, and the performances of the rock stars and the reactions of their audiences, as the third selection points out, raise serious questions about changes in life-styles and values. The final selection on skyscrapers, which was retained from the original edition, has been updated to include some of the more recent architectural innovations.

The third unit deals with three important new directions in American education. The first selection represents not only the nationwide concern for equal job opportunities for women but also the concern for education for mature adults who wish to change occupation. The new emphasis on providing education for ethnic minorities is reflected in the selection describing a program developed for Puerto Ricans.

And the final selection was chosen to represent the rapidly growing interest in bilingual education: American society, it appears, is slowly shifting from belief in the concept of the melting pot (which assumed that all citizens spoke the same language and had the same culture) to belief in the concept of cultural pluralism. The hope is that in the not-too-distant future, different languages and cultures will not only be accepted but encouraged and preserved.

The four selections in the unit on language describe dialectal and stylistic differences in English. Change is also the theme here. The selection "Who Uses English?" by Randolph Quirk discusses the development and spread of the English language and argues that there can be no single standard for the most international of languages. This theme is taken up again in "A Conversation on British and American English," between Randolph Quirk and Albert Marckwardt, in which these two well-known scholars discuss the differences and similarities between American and British English. The article "Where Do All the New Words Come From?" by Harold Allen was written especially for Book Five. It describes some of the ways in which new words are made in English. And the final article, "Variety and Style in Language," written by Albert Marckwardt for Book Five, describes differences in style and usage.

The final unit has two purposes. The four speeches included there deal with some of the fundamental problems that American society must solve as it develops and changes. Their content, then, is relevant to the concerns of Book Five. But the speeches were also chosen because they are outstanding examples of the artistic use of language to achieve emotional effects. Hopefully this brief introduction to language as art will provide a useful transition to *Literature in English*, the final volume of the series.

## 2. Exercises in Reading Comprehension

The revised Book Five parallels Book Four in its inclusion of an extensive set of reading comprehension activities immediately following each selection. As in Book Four, these activities are carefully sequenced from the simpler to the more difficult and from the sentence level to the paragraph level and beyond. For example, students are asked to choose from a list of possible topic sentences before they are expected to find the sentences themselves, and they are asked to skim familiar readings to find information before they are asked to skim new material.

From one unit to the next, the main focus or emphasis of the comprehension activities gradually shifts. Unit One emphasizes the comprehension of detail in sentences. Unit Two focuses mainly on sentences but also introduces paragraph comprehension. In Unit Three, equal emphasis is given to sentence and paragraph comprehension, while in Unit Four paragraphs are in primary focus. Finally, in Unit Five, paragraphs continue to receive attention as the focus shifts to include understanding of the complete selection.

It should be added here that every effort was made to introduce a variety of reading comprehension exercises so that teachers will become familiar with a wide range of techniques and procedures. This variety, we believe, is absolutely necessary in the classroom. Techniques that are successful with some classes may not be effective

in others; and the constant repetition of one or two techniques, no matter how effective they may be, inevitably leads to boredom on the part of teacher and student.

### 3. Controlled Composition Activities

The new composition activities in *Our Changing Culture* closely parallel those of Book Four although the language and organization of the selections required some changes in ordering. Each lesson has more than one composition activity, and these activities are generally sequenced from the simpler to the more difficult. There is also a progression of difficulty from the earlier to the later lessons. As the student advances through the book, the composition exercises become increasingly longer and more demanding. (Those composition exercises dealing with the preparation of a term paper are set off by a color rule above and below.)

### 4. The Grammar Exercises

Although some new grammatical exercises have been added to the revised edition, most of the exercises in the original have been retained. Whenever necessary, the exercises have been reordered and recontextualized so that the sentences to be practiced are related in content to the reading.

### 5. Usage Notes

Book Five introduces the student to a wide variety of writing styles, from the colloquial style of the letters written to Ann Landers and Dear Abby (which represent, in effect, speech written down) to the formal and carefully composed rhetoric of chiefs Seattle and Owhi, Martin Luther King, and President Kennedy. Because it is extremely difficult to become aware of stylistic differences in another language, the usage notes are provided to develop your students' awareness of levels of usage and formality.

### 6. Commentary

A new feature has been introduced in the lesson-by-lesson notes of the Teacher's Manual. At the beginning of each lesson, you will find a Commentary that provides cultural and background information that you can use to help students understand the reading. By this time your students have gained enough control of English grammar and vocabulary to enable them to move on toward the next and more difficult stage in language learning. This is the stage in which the use of English words and idioms occurs not only with reference to their dictionary meanings but also with implications of a vast and complicated set of social meanings. A good dictionary, for example, will define *motion picture* and *movies* concisely and with precision. But it will not tell you that when young Americans say, "Let's go to the movies tonight," they expect not only to watch a motion picture in a theater or an outdoor drive-in but also to eat popcorn or candy and have a soft drink while they watch it.

These comments, then, will offer information that you can draw upon to bridge the differences between the culture in which your students live and the culture familiar to American students.

## HOW TO USE OUR CHANGING CULTURE

This new edition of Book Five has been designed to fit a variety of programs. Before you plan your syllabus in detail, you will need to be aware of the options available to you so that you can adjust the lessons to meet the needs and interests of your own students most effectively.

### 1. Omission of the Final Lesson in Each Unit

A central concern of teachers and supervisors is the question of time needed to "complete" a textbook. If you do not have time to cover the material in all seventeen lessons, you can omit the last lesson in each unit. Since these final lessons do not introduce new reading comprehension or composition activities, they are not essential to the sequential teaching of reading and writing. Their purpose is to provide additional practice in the skills introduced in the earlier lessons of the unit.

Other alternatives are possible. One is to assign the last lesson in each unit as additional work for advanced students only. Another is to spend more time on some readings than on others. Not all the paragraphs, for example, need to be gone through sentence by sentence. Sometimes you may want to summarize one or more of the paragraphs so that the students can finish a reading more quickly. There is still another way of using these final lessons: If time permits, you can return to them later in the course for review and reinforcement.

### 2. Selection of the Number and Kind of Comprehension Activities

Since the main emphasis of Book Five is the development of reading comprehension skills, and since the activities that develop those skills are carefully sequenced, you will need to teach the readings in the order given. Within each lesson, however, you can be selective in the number and kind of comprehension activities assigned. Each set of comprehension activities, for example, has a final section in which the students are asked to relate the content of the selection to their own experience. In Lesson One this section is called "What Would Your Advice Be?"

### 3. Selection of the Number and Kind of Composition Activities

The composition section of each lesson offers a variety of activities so that you will be able to select those that are most appropriate for your students. If, for example, writing in English is one of the goals of your syllabus, you will want to assign most, if not all, of the composition tasks. If, on the other hand, the goal is reading comprehension, you will want to omit some of the exercises.

Regardless of the emphasis of the syllabus, however, it would be unwise to skip the composition section entirely. Since the activities are closely tied to the reading and the reading comprehension sections, many of them are extremely useful in developing comprehension skills. Also, many of the composition exercises provide important grammatical practice. For example, the second assignment in Lesson One includes practice on prepositional gerund phrases, such as *after considering* and *before reading*.

#### 4. Selection of Grammar Activities

Each lesson ends with a grammar section that provides systematic practice on a selected set of grammatical structures. These exercises should be assigned only if the structures are unfamiliar to your students or if the students need additional practice with them.

#### A PLAN FOR LESSON TWO

Because Lesson Two has a single reading selection and is thus more representative than Lesson One of the organizational plan of Book Five, it was selected for detailed treatment here.

The first step in preparing to teach a new lesson is to study it carefully, selecting all the items to be taught under the three separate headings: Reading Comprehension, Composition, and Grammar. The next step is to decide the order in which you want to present the material and the number of class hours you will need to cover it. The sequence of presentation can, of course, be varied. For example, while you will generally want to begin with the reading, you may occasionally want to vary your presentation by beginning with one or more of the grammar exercises. Sometimes you may want to begin with several paragraphs from the reading, then practice one or more of the grammar exercises, and then return to the reading.

The number of class hours required to cover a lesson will depend on the priority you assign to the three main activities. If your emphasis is mainly on reading comprehension, for example, the composition and grammar exercises can be introduced only when they contribute directly to the development of that skill. You will also notice as you progress in Book Five that some lessons will be more difficult than others for your students. The subject of one of the readings, for example, may be unfamiliar to your students and require much more explanation of vocabulary and of meaning in general. Ultimately, of course, the timetable can only be based on experience in the classroom. Schedules that arbitrarily force the students to go through more material than they can grasp will inevitably result in frustration and failure.

The following detailed plan for Lesson Two describes one of many possible approaches to the teaching of Book Five. You will no doubt need to make adjustments to meet the particular needs of your own students. As you go through this teaching plan, it is essential that you keep in mind the fact that the techniques described here are those appropriate to the introductory lessons. In later lessons in Book Five, you will, of course, need to use other and more complex techniques.

A detailed discussion of the teaching of reading comprehension and controlled composition appears in the Introduction to the Teacher's Manual for Book Three, *The Way We Live*. Explanations and examples there demonstrate the goals and techniques of intensive and extensive reading, comprehension questions, and other activities. You will need to be familiar with them in order to teach Book Five effectively.

This schedule is based on a fifty-minute class period and assumes that all the reading comprehension, composition, and grammar exercises will be covered.



### First Day

1. Motivation of the reading, including a discussion of the Commentary for Lesson Two in the Teacher's Manual, page 14 (5 minutes)
2. Introduction of vocabulary in paragraphs 1, 2, and 3 (5 minutes)
3. Clarification of general meaning (5 minutes)
4. Intensive reading of paragraphs 1, 2, and 3 and intensive questions based on these paragraphs (25 minutes)
5. Comprehension questions: *Wh* Questions 1, 2, 3; Filling in Blanks 1, 2, 3; Contradiction and Comment 1, 2, 3, 4, 5 (10 minutes)

### Second Day

1. Oral summary—by students, with teacher prompting—of paragraphs 4, 5, and 6 (5 minutes)
2. Introduction of vocabulary in paragraphs 4, 5, and 6 (5 minutes)
3. Clarification of general meaning (5 minutes)
4. Intensive reading of paragraphs 4 and 5 and intensive questions based on these paragraphs (15 minutes)
5. Extensive reading of paragraph 6 (5 minutes)
6. Comprehension questions: *Wh* Questions 4 and 5; Filling in Blanks 4 and 5; Contradiction and Comment 6, 7, 8, and 9 (10 minutes)
7. Oral summary of paragraphs 4, 5, and 6 (5 minutes)

### Third Day

1. Oral summary of paragraphs 1 through 6 (5 minutes)
2. Introduction of vocabulary in paragraphs 7 and 8 (5 minutes)
3. Clarification of general meaning (5 minutes)
4. Intensive reading of paragraph 7 and intensive questions based on this paragraph (5 minutes)
5. Extensive reading of paragraph 8 (5 minutes)
6. Comprehension questions: *Wh* Questions 6, 7, and 8; Contradiction and Comment—review of 1 through 9, addition of 10 (5 minutes)
7. Oral summary of entire reading (20 minutes)

### Fourth Day

1. Students ask and answer *wh* questions based on the reading (10 minutes)
2. Written answers to Toward Interpretation (10 minutes)
3. Oral discussion of Folkcrafts in Our Changing Culture (15 minutes)
4. Oral discussion of Comments on Usage and Style (15 minutes)
5. Announcement of written test on "Folk-Life Festival," to be given at the beginning of the next class meeting

### Fifth Day

1. Written test on "Folk-Life Festival" (10 minutes)

2. Discussion of composition exercise 1 (10 minutes)
3. Composition exercise 2 (30 minutes)

### Sixth Day

1. Composition exercise 3 (10 minutes)
2. Grammar exercise 2.1: written answers followed by discussion of a selected set of the students' sentences written on the board (30 minutes)
3. Grammar exercise 2.2 orally (10 minutes)

## THE FIRST DAY IN DETAIL

### 1. Motivation of the Reading

TEACHER: The second reading selection is about the Festival of American Folk-Life that is held annually by the Smithsonian Institution in Washington, D. C. At this festival, artisans from all over the country come to display their work. Do you have any skill as an artisan? Do any of your relatives or friends? What do they make?

(At this point you might want to show pictures of artisans at work. A discussion of these pictures will create interest in the subject and help with the introduction of new vocabulary.)

In conclusion you will want to introduce the Commentary in the Teacher's Manual and provide any additional information your students might need.

### 2. Introduction of Vocabulary

Some of the more difficult words and phrases are explained in the marginal notes: *the basics*, *a way of salvation*, *pitch in*, *ground crew*, and *longhouse*. You might begin with these. Other words and phrases that may need attention are *the crafts*, *legion*, *homemade*, *pavilion*, *geodesic dome*, and *natural foods*.

TEACHER: Before we begin to read, let's look at these words and phrases on the board. Make sure you can say them and that you understand their meanings.

### 3. Clarification of General Meaning

The subtitle, "The Celebration of Hands," describes the theme of the selection: Many young Americans are becoming disillusioned by a life dominated by machines and are developing an intense interest in doing things by hand—in carving, in blowing glass, in making pottery, in weaving rugs. The following two sentences describe the main idea of the reading:

1. After decades of people scorning the homemade as not good enough, this generation is returning to the basics and rejecting the interference of the machine.
2. These young people have begun to believe that working with their hands is a way of salvation.

Ask your students to restate this main idea in their own words.

(At first your students will have difficulty with paraphrase and will need help. If they do not come up with a satisfactory paraphrase, you should not hesitate to provide one.)

#### 4. Intensive Reading of Paragraphs 1, 2, and 3

Intensive questions should be based directly on the sentence itself. They are of three types:

*Yes-no:* Is the Smithsonian Festival held annually?

*Or:* Is the Smithsonian Festival held every year or just occasionally?

*Wh:* How often is the Smithsonian Festival held?

TEACHER: I'm going to read aloud one sentence at a time. You listen and then repeat the sentence after me in chorus. Then answer the questions I ask. You will find the exact answer in the sentence itself.

(It is worth noting here that the students are not asked to read aloud a sentence they have not heard. Reading aloud is a highly specialized skill that must be consciously acquired even by native speakers. Furthermore, reading aloud is not necessary for comprehension. In many cases, it actually interferes with meaningful reading.)

Time will not permit you to ask all the possible *yes-no*, *or*, or *wh* questions that can be based on the sentences in the first three paragraphs. This means that you will have to be selective, concentrating on those questions that reveal the students' understanding of the general meaning. You will also need to vary the technique so that the students do not become bored.

One variation is to pass out questions:

TEACHER: Now I'm going to pass out five cards with *wh* questions based on the sentences in the second paragraph.

(John), will you read your question?

(Mary), will you answer it?

(Tom), will you write the answer on the board?

Another variation is to have the students themselves ask questions.

TEACHER: (John), will you ask a *yes-no* question based on the sentence? Then call on someone to answer it.

(Mary), will you ask an *or* question based on the sentence? Then call on someone to answer it.

(Tom), will you ask a *wh* question based on the sentence? Then call on someone to answer it.

#### 5. Comprehension Questions

The comprehension questions can be done after the first three paragraphs have been read. The answers can be oral or written. If they are written, you might ask the students to read their answers out loud or write them on the board. If the type of

exercise is new to your students, you must introduce it carefully and provide adequate examples. The Contradiction and Comment exercises, for example, may require explanation.

TEACHER: Open your books to page 19 and we will begin to practice a new kind of exercise. It is called "Contradiction and Comment." You will be given a statement that is wrong: "The geodesic dome was made of aluminum and glass, wasn't it?" Then you will be asked to contradict the statement: "No, it wasn't." Finally you will be asked to provide a comment in the form of a correct statement: "It was made of pine and fir saplings." Now let's do numbers 1 through 5.

## WRITTEN TESTS FOR READING COMPREHENSION

Written tests should be announced in advance so that the students have an opportunity to prepare for them. Your tests should be brief and might include any of the following activities:

1. Dictate three to five of the longer sentences from the reading. Or dictate a single paragraph.
2. Ask the students to write out complete answers to five or questions or to five *wh* questions.
3. Ask for synonyms of five words or phrases—for example, *youthful, enormously, plenty to do, put together, a great place*.
4. Ask for opposites of five words or expressions—for example, *youthful, strange, put up, long-haired, cool off*.
5. Ask the students to supply the right word or phrase to complete the following sentences:
  - a. The annual Smithsonian Festival of American Folk-Life celebrates \_\_\_\_\_.
  - b. This generation is returning to the basics and rejecting the interference of the \_\_\_\_\_.
  - c. These young people have begun to believe that working with \_\_\_\_\_ is a way of salvation.
  - d. The festival is put up and \_\_\_\_\_ by a group of young people.
  - e. They come from across the country to set up the festival and to \_\_\_\_\_.
6. Ask your students to write three sentences describing what the young people who came to the festival did.
7. Ask for written responses to the first five sentences in the Contradiction and Comment exercise.
8. Choose one paragraph from which you delete every *n*th word. Supply the students with a copy of the paragraph with the words deleted and ask them to supply the missing words. (This is known as the cloze technique.) Here is how paragraph 2 would look if every seventh word were deleted:

The festival is put up and \_\_\_\_\_ by a group of young people. \_\_\_\_\_ ragged shorts and bare feet they \_\_\_\_\_ from across the country to set \_\_\_\_\_ the festival and to keep it \_\_\_\_\_. Sympathizers—local long-haired types and even \_\_\_\_\_ few tourists—pitch in to help \_\_\_\_\_ time to time.



There is always \_\_\_\_\_ to do. For example, in the \_\_\_\_\_ of 1971 the ground crew put \_\_\_\_\_ an Indian longhouse, fourteen tents, a \_\_\_\_\_ pavilion, all the platforms and stages, \_\_\_\_\_ a geodesic dome.

*Lesson One*

## **Seeking Advice**

### **COMMENTARY**

Ann Landers and Abigail Van Buren ("Dear Abby") are the pen names of twin sisters who are probably the most popular and widely read newspaper columnists in the United States. There are others who do the same kind of thing they do, but none of these others writes for so many newspapers and not one of them has so many readers.

What Ann Landers and "Dear Abby" do is simply answer letters written to them by their readers, who seek help with personal problems. People of all ages ask them for advice about every kind of problem, from how soon boys and girls should begin to date one another to what to do about a mother-in-law who tries to run the lives of her married children and their husbands or wives. People have trouble with neighbors. They are sorry for a wrong committed years before. They suffer from pimples or shyness or premature baldness. They have to work with unpleasant people. They suspect their husbands—or wives—of unfaithfulness. They are afraid they might commit suicide. Yet all such people and many more feel and hope that somehow a sympathetic person like Ann Landers—neither a professional counselor nor a trained psychiatrist—can solve their problems.

Often the help provided, of course, is nothing more than having the opportunity to write to someone who will read the letter, an opportunity apparently welcome to boys and girls who are not able to discuss things with their parents or to men and women who can no longer talk freely with their spouses. Whatever their motive, probably more than a million Americans each year seek solace and help from such newspaper columns. Abigail Van Buren alone, who has been offering this service since 1956, receives more than 1,000 letters every day. And millions more are entertained and sometimes helped as well by the lively replies to these letters.

To a reader in another country these letters and the replies are a rich source of information about some aspects of American life. Here are revealed the popular reactions to changing social customs of teenage boys and girls; the controversy over the use of marijuana; the conflict in attitudes toward fidelity in marriage; the loneliness and despair that sometimes result from the decline of the extended family that included not only parents and children but also grandparents and more distant relatives all in one household. These letter columnists do not reveal all of America, of course, but they do provide entertaining and significant glimpses of many of its current aspects.

As the article on "Ms." indicates, one of those aspects is the movement for equal rights for women. Although in many countries a woman retains her own family name after she marries, in Western culture it is not only customary but usually requisite that a woman adopt her husband's family name and then show this new relationship by a prefixed title: *Frau* in Germany, *Mme. (Madame)* in France, and *Mrs.* ("missiz" for earlier "mistress") in England, Canada, and the United States. But since men do not publicize in a similar way that they are married, the use of the newly proposed *Ms.* has become a symbol for women who demand equality in marriage as well as in other areas. Already several states have allowed married women to use their maiden names.

## COMPREHENSION ANSWERS

### True-False Sentences

1. True
2. False
3. False

### Yes-No Questions

1. No. She doesn't lift a finger.
2. Yes. She has a tantrum.
3. No. She says she's exploiting her.

### Contradiction and Comment

1. No. She cries about everything.
2. No, he doesn't. He says "cut that out."
3. No. She will be thrilled.

### True-False Sentences

1. True
2. True
3. False
4. True
5. False
6. False

### Or Questions

1. They had more fun together.
2. They stayed angry.
3. She ignored it.

### Multiple-Choice Questions

1. manuscript/millisecond
2. a title for any woman
3. dislikes the terms "Mrs." and "Miss"/has accepted the designation "Ms."
4. is becoming respectable/is the name of a magazine for and by women

## COMPOSITION ANSWERS

1. There are five time expressions in paragraph 3 of Letter 5: *Wednesday night*, *Thursday morning*, *at supper*, *that afternoon*, *by the time*.

2. When your column appeared, all hell broke out around here.  
Don't expect lilacs to bloom when you plant onions.

Sample answers:

Before I eat dinner, I always do my homework.  
My parents are angry with me every time that I come home late.  
As soon as Pete has enough money, he is going to buy a car.

Sample answers:

1. After reading the newspaper, I went to bed.
  2. After writing a letter to Ann Landers, I felt better.
  3. After reading Dear Abby, I talked to my parents about the column.
  4. Before going out, Joe helped with the dishes.
  5. Before going to bed, I read the newspaper.
  6. Before eating dinner, I opened the mail.
4. Frequency adverbs in the reading:

Letter 1: *now, until, again, then*

Letter 2: *in time*

Letter 3: *now*

Letter 4: *never, extremely*

Letter 5: *yesterday, years ago, never*

Letter 6: *none*

Letter 7: *again, later, today*

Letter 8: *only*

Selection 9: *generally, for some time, recently, now, often, still, finally, so far*

## GRAMMAR ANSWERS

### Reverse Psychological Verbs\*

#### 1.1

1. The use of the newly proposed *Ms.* fascinated me.
2. The letter about the woman's husband dying horrified everyone.
3. Ann's answers to the letters impressed me.
4. The letter about the woman who always cried bored me.

#### 1.2

1. I was shocked by the letter about the lazy daughter.
2. I ~~was~~ pleased by the article on *Ms.*
3. My husband was disgusted by the talk of the women's liberation movement.
4. She was confused by the discussion of the many meanings of *ms.*

\*The exercises on reverse psychological verbs are based on information in an article by Marina K. Burt, "Error Analysis in the Adult EFL Classroom," *TESOL Quarterly*, vol. 9, March, 1975.



# **Folk-Life Festival: The Celebration of Hands**

## **COMMENTARY**

The Europeans who founded the original thirteen Atlantic colonies and those who later emigrated to the United States in the nineteenth century came from many different countries with different customs. The desire to become part of the life and society in the New World led many of them to deliberately reject their cultural background—the old ways of dress and cooking, the festivals, the traditional music and dances.

But today there is a growing appreciation of the rich values of these varied customs. People are beginning to realize that they have much to gain by understanding their ethnic past and by restoring and reviving some of the ways and crafts of their ancestors. Just as this is true of the Old World past, so it is now becoming true of the American past. Although the United States is not a very old country, so many social and technological changes have happened in this century that many earlier folkways have been almost completely forgotten. Now, however, the new interest in the past, strengthened by the 1976 bicentennial celebration of Independence Day, has led to a great variety of activity. Historical buildings have been restored, historical events have been recreated, pioneer handicrafts are being demonstrated and taught, and the folk arts of music and dance are being revived. Such an activity is the Smithsonian Festival of American Folk-Life.

## **COMPREHENSION ANSWERS**

### **Wh Questions**

1. The festival celebrates hands.
2. A group of young people put up and maintained the festival.
3. A geodesic dome was built of pine and fir saplings.
4. The crew organized trash parades to help keep the show clean.
5. Rinzler and his friends watched the crafts and demonstrations to try to learn.
6. He was a glass cutter.
7. She learned to be a carver by watching her brother, father, and grandfather.
8. Nathan Jackson learned his crafts in school. He is a painter and carver.

### **Filling in Blanks**

1. guitars/fiddles/carving/blowing/weaving (making)
2. craftworkers/admirers
3. young/appreciated