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**Additional
Reading
Comprehension**



Name: _____ () Class: _____ Date: _____

Additional Reading Comprehension

Unit 6A: Van Gogh's World

Answer the following questions using information from the article.

GIST

1. The main point of this passage is to _____.
- A. describe van Gogh's masterpiece, *The Starry Night*
 - B. discuss van Gogh's combinations of colors
 - C. introduce readers to van Gogh's life and art
 - D. discuss the relationship between mental illness and art
- | | | | |
|-----------------------|-----------------------|-----------------------|-----------------------|
| A | B | C | D |
| <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |

COHESION

2. In which position—[1], [2], [3], or [4]—should this sentence be added to this section of paragraph B?
He spent so much of this money on paints and models that he could barely buy food, and so he often went hungry.

He loved to draw, and his work showed talent, but no one encouraged him to become an artist. Instead, his father thought he should take a “sensible” job—something like a salesclerk or carpenter. [1] As a young adult, he wandered from job to job with little success and very little money, becoming more depressed with each failure. [2] In March 1880, however, just before his 27th birthday, something changed inside van Gogh. [3] He realized that he was meant to be a painter, and he began to study art in Brussels, receiving financial help from his brother Theo. [4]

- A. [1]
 - B. [2]
 - C. [3]
 - D. [4]
- | | | | |
|-----------------------|-----------------------|-----------------------|-----------------------|
| A | B | C | D |
| <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |



DETAIL

3. Van Gogh changed his style of painting when he was living in _____.

- A. Zundert
- B. Brussels
- C. Paris
- D. Arles

- | | | | |
|-----------------------|-----------------------|-----------------------|-----------------------|
| A | B | C | D |
| <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |

VOCABULARY

4. The word inhibited in paragraph F, line 7 is closest in meaning to _____.

- A. restricted
- B. encouraged
- C. followed
- D. helped

- | | | | |
|-----------------------|-----------------------|-----------------------|-----------------------|
| A | B | C | D |
| <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |

DETAIL

5. How many paintings did van Gogh produce while living in Auvers-sur-Oise?

- A. only one
- B. around 70
- C. around 100
- D. several hundred

- | | | | |
|-----------------------|-----------------------|-----------------------|-----------------------|
| A | B | C | D |
| <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |



Name: _____ () Class: _____ Date: _____

Additional Reading Comprehension

Unit 6B Seeing the Light

Answer the following questions using information from the article.

GIST

1. The main point of this reading is to _____.
- A. compare art in Brazil with art in the U.S.
 - B. discuss new movements in painting and photography
 - C. summarize Picasso's Influence on two modern artists
 - D. describe the lives and art of two international artists
- A B C D
○ ○ ○ ○

INFERENCE

2. According to information in the passage, the LEAST likely subject of a painting by Tarsila is _____.
- A. a monkey in a tree
 - B. a small village in the country
 - C. street scenes in Brazilian cities
 - D. someone picking coffee beans
- A B C D
○ ○ ○ ○

INFERENCE

3. According to information in the passage, the LEAST likely subject of a photo by Vivian Maier is _____.
- A. a farmer on a tractor
 - B. children playing in a park
 - C. a worker repairing a sidewalk
 - D. a passenger getting out of a taxi
- A B C D
○ ○ ○ ○



DETAIL

4. Where did Vivian Maier take most of her photos?

- A. Chicago
- B. Austria
- C. France
- D. New York City

- | | | | |
|-----------------------|-----------------------|-----------------------|-----------------------|
| A | B | C | D |
| <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |

DETAIL

5. The author mentions a _____ being nominated for an important award.

- A. photograph
- B. film
- C. exhibit
- D. book

- | | | | |
|-----------------------|-----------------------|-----------------------|-----------------------|
| A | B | C | D |
| <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |

Additional Reading Practice



Name: _____ () Class: _____ Date: _____

Additional Reading Practice

Unit 6A Van Gogh's World

Read the passage and choose the correct answer for each question.

Painting with Music

A Put on a Bach concerto and close your eyes. Now picture a color. What color do you see? If it is a fast Bach concerto in a major key, it is likely you will picture a color that is more saturated and brighter, like a red or a yellow. And if it is a slower Bach piece, you will likely see something darker and bluer in your head.

B “We can predict with 95 percent accuracy how happy or sad the colors people pick will be, based on how happy or sad the music is that they’re listening to,” said Stephen Palmer, a vision scientist at the University of California, Berkeley.

C Palmer and a team of researchers at Berkeley asked nearly 100 people to listen to 18 pieces of classical music that varied in key and tempo. The participants—half from San Francisco and half from Guadalajara, Mexico—were then asked to choose five colors that they most associated with each piece, selecting from a 37-color palette or range of colors.

D The results, published in the *Proceedings of the National Academy of Sciences*, found that people in both countries picked bright, warmer colors when they heard faster, more upbeat music and darker, cooler colors for pieces in minor keys. Those connections, Palmer says, are largely based on emotional connections our brains make. In other words, if a classical music piece is happy and lively, people are more likely to pick colors that are also happy and lively because they feel happy and lively when listening to the music. This might seem obvious, but now the idea is backed up by Palmer’s research.

E “We saw that the brain will use emotion as the basis for a musical-color match,” says Palmer. —The music activates some representation of emotion in whatever part of the brain is coding emotion. The colors also have associations with emotions.”

F Palmer’s team has recreated the experiment with more than 34 different genres of music—from hip-hop



to the blues to heavy metal—all with the same results. The findings may be useful for advertising and creative non-drug-based therapies. They also may help researchers better understand people who have a condition called synesthesia, said Palmer.

G “People with synesthesia see colors or taste sounds,” he said. —We’re planning to replicate the experiment with them in the future and ask them to pick the colors they’re experiencing that most closely represent the color on the wheel.”

GIST

1. What would be the best alternative title for the passage?

- A. Warm Colors in Mexico
- B. Hip-hop Is Yellow
- C. The Music of Bach
- D. Music, Emotion, and Color

- | | | | |
|-----------------------|-----------------------|-----------------------|-----------------------|
| A | B | C | D |
| <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |

DETAIL

2. What did Palmer’s research discover?

- A. The participants picked different colors for the same music.
- B. Fast classical music makes people see blue or purple.
- C. Emotion is the link between music and color.
- D. The results vary when popular music is played.

- | | | | |
|-----------------------|-----------------------|-----------------------|-----------------------|
| A | B | C | D |
| <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |

DETAIL

3. Which of these is the research NOT useful for?

- A. publishing music in color
- B. advertising
- C. non-drug therapies
- D. understanding synesthesia

- | | | | |
|-----------------------|-----------------------|-----------------------|-----------------------|
| A | B | C | D |
| <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |



COHESION

4. At the end of which paragraph would the sentence *Only about five percent of people in the study chose different colors for the musical pieces* best fit?

- A. paragraph A
- B. paragraph B
- C. paragraph C
- D. paragraph D

- | | | | |
|-----------------------|-----------------------|-----------------------|-----------------------|
| A | B | C | D |
| <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |

DETAIL

5. According to Palmer, the brains of people with synesthesia ____.

- A. keep repeating the same sounds over and over
- B. can differentiate between 37 colors on a wheel
- C. link one sense, like taste or hearing, with another
- D. associate the color gray with heavy metal music

- | | | | |
|-----------------------|-----------------------|-----------------------|-----------------------|
| A | B | C | D |
| <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |



Name: _____ () Class: _____ Date: _____

Additional Reading Comprehension

Unit 6B Seeing the Light

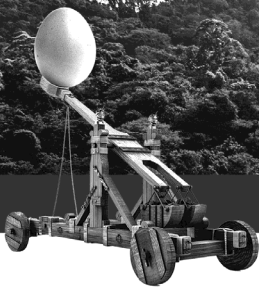
Read the passage and choose the correct answer for each question.

Van Gogh the Paradox

A Vincent van Gogh was the ultimate paradox. Often depicted as aimless and shiftless as he moved from one job or profession to another, once set on art, he was incredibly prolific, producing over 2,100 artworks in a decade. Described as a loner and lonely, he sustained a remarkable relationship with his brother Theo and communicated with others in letters that show great sensibility. Reputed to have only sold one painting during his lifetime, a century later one of his paintings commanded the highest price ever paid for a painting. His works were regarded as eccentric by the art establishment, but they are now among the most appreciated and accessible art in the world. What is the source of these apparent contradictions?

B A typical biography of van Gogh starts with his birth near the border between the Netherlands and Belgium to a Dutch clergyman and his wife who wanted their son to pursue a practical career. What often is not mentioned is that the pastor had three brothers who were art dealers, far from a conventional occupation. When van Gogh was 16, his uncle facilitated his apprenticeship to another dealer, so for six years he worked in the art sales business, first in The Hague, and then in London. At Goupil & Cie, young van Gogh was exposed to the popular art styles of the day, art that —sold and supported the businesses.

C In the usual biography, we do not hear much about van Gogh's siblings during his childhood, especially his brother Theo who was to play such a significant role in his adult life. Theo was four years younger than Vincent, and at age 16, he too joined the Parisian art dealers Goupil & Cie at one of their Dutch branches. Unlike Vincent who was fired from the company at age 23, Theo worked for them for much of his successful career as an art dealer. It was Theo's job that made possible the money that he sent to support his older brother. In return, he received most—but not all—of Vincent's artwork once he settled on a career as an artist. From the voluminous exchange of letters, it seems that the brothers considered this a fair exchange, Theo seeing future value in his brother's work. Moreover, Theo provided steadfast emotional support for Vincent throughout his life.

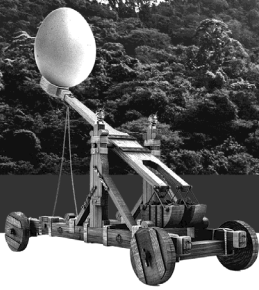


Reading Explorer: Theme-based Anthology (Upper Intermediate) Third Edition

D Much of what is actually known about van Gogh's life is based on a large collection of letters, more than 600 of which he wrote to his brother Theo. It appears that while Theo kept Vincent's letters, the reverse is not true since only about 40 from Theo were found after Vincent's death. Vincent also wrote to his sister Willemmina and to other artists such as Émile Bernard. The content in the letters ranged from descriptions of places where Vincent stayed, to theories about art and the changing art scene, to comments about Vincent's recent work. There is a gap in the letters during the period 1886–1888 when Vincent was in Paris near Theo. It was at this time that Vincent became acquainted with some of the innovative artists who broke with tradition in their painting styles and techniques.

E Much of the fascination with the van Gogh paradox focuses on his health and how it impacted his artistry. In more than a century since his death, many doctors have sought clues from Vincent's letters and behaviors and have diagnosed a range of illnesses, some physical, others mental. There seems to be some consensus that both factors were at play, with underlying physical problems made worse by mental illness and alcoholic consumption. Using the letters and van Gogh's works to create a timeline, it appears that some of his illnesses were episodic, descending on him suddenly and severely, followed by periods of remission when he seemed better. According to letters to Theo, Vincent did not even have confidence in Dr. Gachet, the subject of a portrait that was sold at auction for 82.5 million dollars in 1990. But in 1890, physicians like Gachet were not sure how to cure —melancholy‖ and did not regard it as seriously as depression is viewed today. Author Joel Swerdlow—who read van Gogh's letters and visited important sites as part of his background research—asked what would have happened if the artist had been effectively treated. Would he have still produced great art?

F In the end, it is the great art that people find so appealing today. Certainly the landscapes of wheat fields, sunflowers, cypress trees, and starry nights are universal scenes. The portraits and self-portraits convey mood and thought as well as what a person looked like. But it is van Gogh's striking use of color that is truly distinctive. Seen as radical during van Gogh's lifetime, today it is his depth and placement of colors that make his paintings vibrant. In his letters, van Gogh compared painting to performing music. He wrote, —Whether I really sang a lullaby in colors, I leave to the critics.‖ Modern critics would say his paintings truly sing.



GIST

1. What is the main idea of the title and paragraph A?
- A. Many aspects of van Gogh's life seem opposite, but they are all true.
 - B. It took a while for van Gogh to find a career, but he was very successful.
 - C. If van Gogh had not charged high prices, he would have sold more paintings.
 - D. The art establishment was very backward in failing to appreciate van Gogh.
- A B C D

GIST

2. What is the purpose of paragraph B?
- A. to explain why van Gogh's family did not like art
 - B. to give information about van Gogh's birthplace
 - C. to point out van Gogh's family connections to the art world
 - D. to tell why van Gogh could not afford to go to university
- A B C D

INFERENCE

3. What does a *fair exchange* refer to in paragraph C?
- A. Vincent sent Theo money he earned from selling his paintings.
 - B. Theo gave Vincent money and encouragement and got his artworks in return.
 - C. Vincent and Theo only exchanged letters because there was no telephone.
 - D. Vincent worked as an art dealer so Theo could go to school.
- A B C D

DETAIL

4. Which statement is NOT true about the letters?
- A. Vincent carefully kept all the letters Theo sent him.
 - B. Some of Vincent's letters were to his sister Willemina.
 - C. In some letters, Vincent mentioned paintings he had just finished.
 - D. There is a gap in the letters while Vincent lived in Paris.
- A B C D

DETAIL

5. Which idea would Swerdlow most likely agree with?
- A. There may be a connection between mental illness and great art.
 - B. If van Gogh had been happier, he would have used brighter colors.
 - C. Van Gogh was constantly ill for years before he died.
 - D. Dr. Gachet thought van Gogh's sadness would disappear
- A B C D

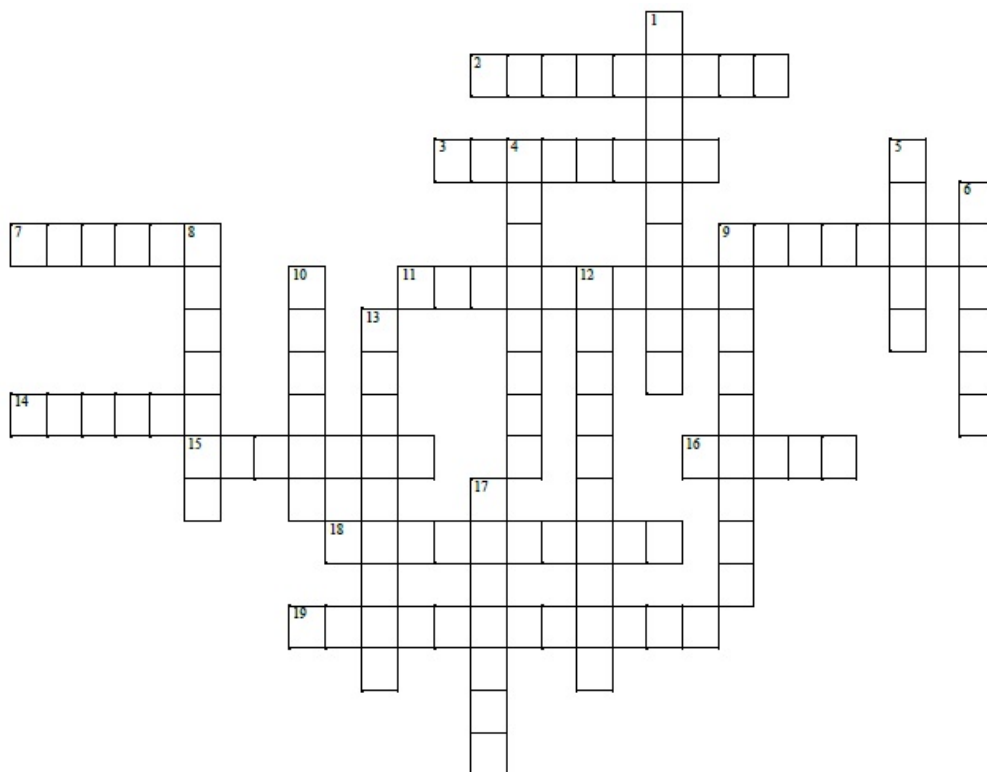
**Additional
Vocabulary
Crosswords**



Name: _____ () Class: _____ Date: _____

Additional Vocabulary Crosswords

Unit 6 Visual Pioneers



- | | |
|---|--|
| 2. to have an effect or impact on others | 1. able to understand other people's feelings and problems |
| 3. to buy something | 4. the process of being well again after an illness or injury |
| 7. to move around with no particular purpose | 5. relating to cities |
| 9. reasonable, practical, and showing good judgment | 6. to move to a place and make it your home |
| 11. relating to ideas or ways of doing things that are new or different | 8. to show or be a sign of something |
| 14. relating to the place where you were born | 9. a collection of things chosen from a group of similar things |
| 15. considered to be of great quality | 10. to stop yourself from having or wanting something |
| 16. a particular way of doing something | 12. to understand how good or useful something is |
| 18. the ability to produce original ideas | 13. someone who enters another country to live there permanently |
| 19. traditional or conventional | 17. a space where you put things that are not being used |

Additional Graphic Organizers



Name: _____ () Class: _____ Date: _____

Additional Graphic Organizers

Unit 6A: Van Gogh's World

Complete the artist fact file as you read Van Gogh's World.

Childhood:

Inspiration:

Art style:

Struggles:

“Descent into Madness”:

Artist value today:

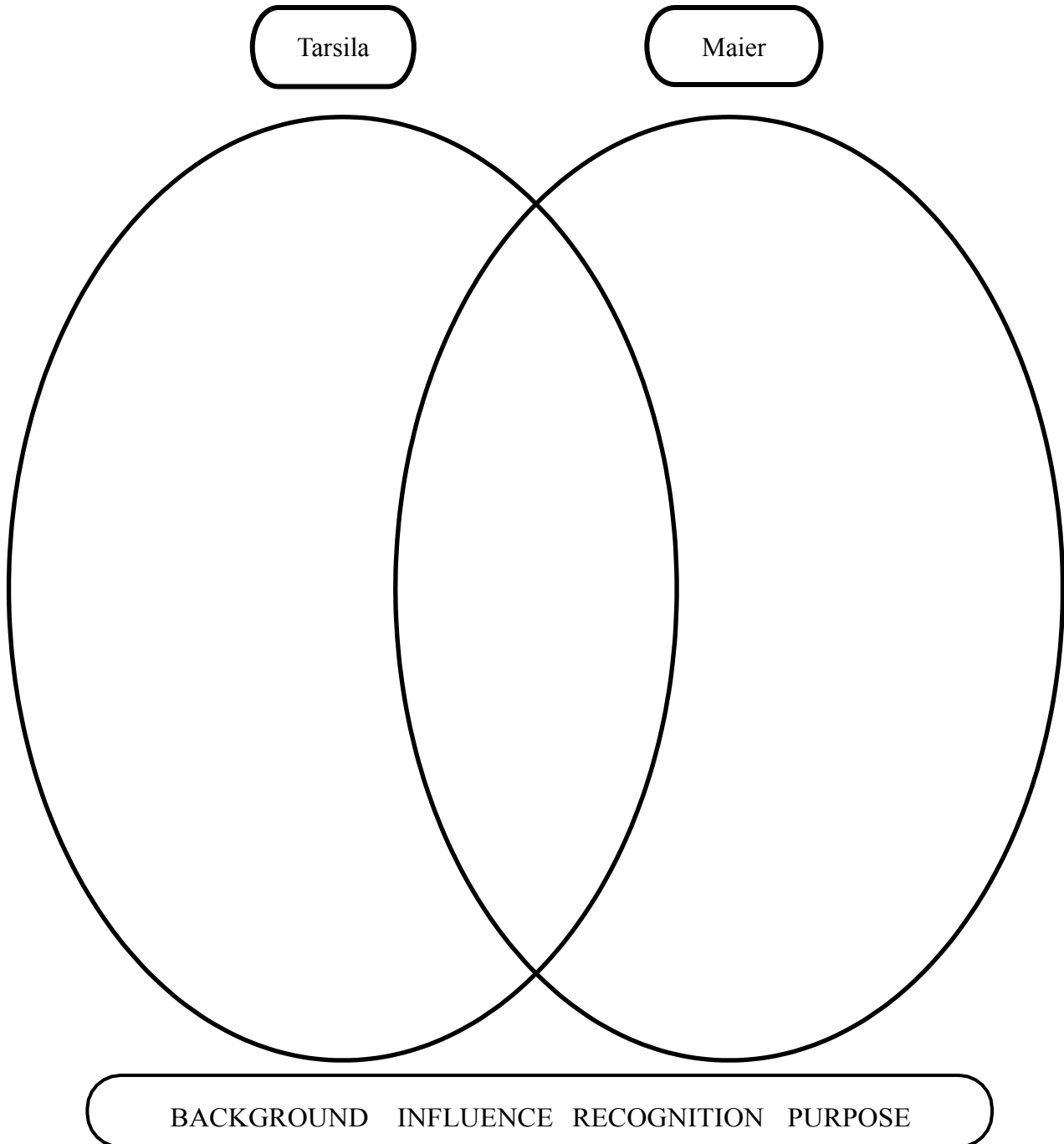
ARTIST FACT FILE



Additional Graphic Organizers

Unit 6B: Seeing the Light

Complete the Venn diagram about the two artists as you read *Seeing the Light*. Use the headers given below to organize your notes.



**Additional
Communicative
Activities**



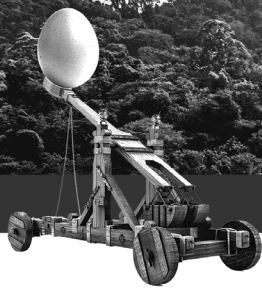
Name: _____ () Class: _____ Date: _____

Additional Communicative Activity

Unit 6 Visual Pioneers

Group Discussion

Which of Van Gogh's paintings do you like the most? Why?	What do you think of Impressionist art? What other art styles do you like the most?	Do you consider yourself to be someone with a lot of creativity?
Who are the most famous artists from your country? What kind of art do they make?	Do you have a favorite classic piece of art? Describe it.	Have you ever been to an art exhibition? What did you see?
Have you ever taken part in an art competition?	How important do you think art is to society?	Have you ever created a model or a sculpture?
What do you think of Tarsila do Amaral's innovative use of shape and color?	If your child wanted to be an artist, would you encourage them or would you suggest they got a more "sensible" job?	Have you ever purchased a piece of art? What was it?



Additional Communicative Activity

Unit 6 Visual Pioneers

Group Discussion – Teacher’s Notes

Activity Overview

Aims: To discuss personal views on art while recycling target language from Unit 11

Preparation: Cut out the cards and place them in a pile for each group/pair.

Time: 15–25 minutes

1. Have students form small groups. Have them take turns to take a card from the deck and read the question to their group.
2. Each member of the group should answer the question and explain any reasons.
3. Monitor the activity to make sure all students are participating and expressing their opinions. Provide help with unknown vocabulary when needed.

EXTENSION

Ask each group to discuss and write down another art-related discussion question to share with the other groups.

Additional Video Worksheets



Name: _____ () Class: _____ Date: _____

Additional Video Worksheets

Unit 6 The Genius of Picasso

Fill in the blanks with the correct words from the box.

boundaries	reinvented	determined	contribution
buck	creatively	genius	emerged

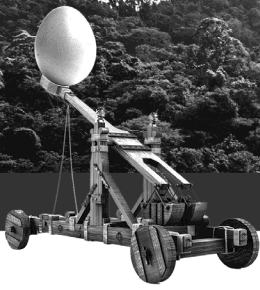
Where does genius come from? According to Pablo Picasso, his own journey to becoming a ¹ _____ began at birth with a puff of smoke in the face from his uncle's cigar. But it is more likely that Picasso was simply born with a rage to master, a strong drive or passion to succeed and push the ² _____ of art. This drive led Picasso to ³ _____ traditions and create new styles of art.

I am not in favor of following any ⁴ _____ school, he said, because that only brings about similarity among adherents. When Picasso moved to Paris at the age of 22, he spent time with many other creative artists and writers. They inspired one another, and from this, ⁵ _____ Picasso's most famous ⁶ _____ to art history. A new style of art called cubism.

Cubism showed us the world as Picasso saw it: a world of irregular shapes and unusual forms. A picture used to be a sum of additions, Picasso said. With me, a picture is a sum of destructions.

Throughout his career, Picasso often ⁷ _____ his medium and style and made thousands of works of art including sculptures, drawings, and paintings.

Scientists have discovered that art like Picasso's invites us to think ⁸ _____. It's because our brains enjoy taking the incomplete clues and filling in the missing details. Picasso's effect is to make us see the world differently. It's part of what makes him an artistic genius. For Picasso, the picture lives only through the man who is looking at it.



Name: _____ () Class: _____ Date: _____

Additional Video Worksheets

Unit 6 The Genius of Picasso

Fill in the blanks with the correct words.

Where does genius come from? According to Pablo Picasso, his own journey to becoming a ¹ _____ began at birth with a puff of smoke in the face from his uncle's cigar. But it is more likely that Picasso was simply born with a rage to master, a strong drive or passion to succeed and push the ² _____ of art. This drive led Picasso to ³ _____ traditions and create new styles of art.

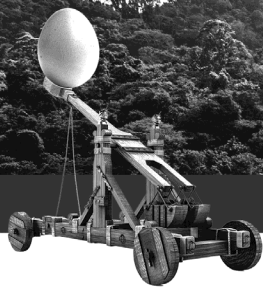
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Vocabulary List



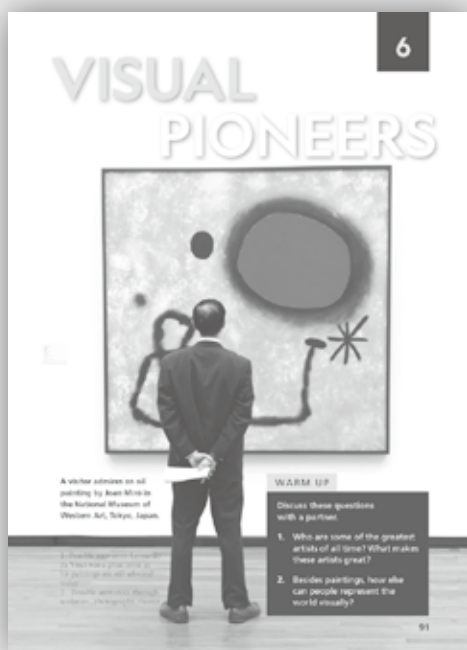
Vocabulary List

Unit 6 Visual Pioneers

Unit	Word	CEFR	Definitions
6A	appreciate	B2	(verb) to understand how good or useful something is
6A	classic	B2	(adjective) considered to be of great quality
6A	creativity	B2	(noun) the ability to produce original ideas
6A	innovative	C1	(adjective) relating to ideas or ways of doing things that are new or different
6A	purchase	B2	(verb) to buy something
6A	recovery	B2	(noun) the process of getting well again after an illness or injury
6A	resist	B2	(verb) to stop yourself from doing something that you want to do
6A	sensible	B1	(adjective) reasonable, practical, and showing good judgment
6A	sensitive	B2	(adjective) able to understand other people's feelings and problems
6A	wander	B2	(verb) to move around with no purpose
6B	conservative	C1	(adjective) traditional or conventional
6B	immigrant	B2	(noun) someone who moves to live in another country
6B	influence	B2	(verb) to have an effect or impact on others
6B	native	B2	(adjective) relating to the place where you were born
6B	reflect	B2	(verb) to show or be a sign of something
6B	selection	B2	(noun) a collection of things chosen from a group
6B	settle	C1	(verb) to move to a place and make it your home
6B	storage	B2	(noun) a space where you put things that are not being used
6B	style	B1	(noun) a way of doing something
6B	urban	B2	(adjective) relating to cities

Teacher's Guide

VISUAL PIONEERS



UNIT INTRODUCTION

This unit focuses on artists who have started movements and made a difference to the world. In “Van Gogh’s World,” students read about the Dutch painter Vincent van Gogh and the challenges he faced as an artist. In “Seeing the Light,” students read about two different artists who made a name for themselves in interesting ways: Tarsila do Amaral and Vivian Maier. In “The Genius of Picasso,” students will watch a video about the artist Picasso and what made him unique. Students will also read about Japanese woodblock prints, and the Jamaican artist Nari Ward.

Key Words for Internet Research: *Joan Miró, Vincent van Gogh, Impressionism, Japanese woodblock prints, Tarsila do Amaral, surrealism, antropofagia, Vivian Maier, Finding Vivian Maier, Picasso*

WARM UP

TEACHING NOTES

- Read the unit title aloud as students look at the photo. Explain the word *pioneers* and explain that a visual pioneer could be someone who creates a new type of art. Have students say how they think the picture relates to the title, and give their opinion about the painting. Do they like it? Why or why not?
- Read aloud the caption and explain the words *oil painting*. Have students discuss Joan Miró and say what they know about the artist. If possible, have students research about Miró and find other of his paintings online.

- Have students discuss the questions with a partner, and follow up with a class discussion.

LESSON OVERVIEW

Target Vocabulary: *appreciate, classic, creativity, innovative, purchase, recovery, resist, sensible, sensitive, wander*

Reading Passage Summary: Vincent van Gogh, a Dutch painter in the late 1800s, is well-known today for his post-impressionistic work. Despite experiencing discouraging failures in life, he created over two thousand works, many of which became universally recognized and loved after his death. Many aspects of his life are still disputed, such as the illness that interfered with his work and eventually caused him to take his own life.

TEACHING NOTES

Before You Read



A. Quiz: Have students complete the quiz individually, and then compare answers in pairs.

B. Scanning: Have students check their answers by scanning the first two paragraphs of the reading passage. Note that the text first says van Gogh was Dutch, and then that he was born in Holland. Both are correct: the Netherlands is the entire country, while Holland refers to just two provinces in the Netherlands.

Reading Comprehension



A. Comprehension: Have students read the entire passage silently, and then have them answer the questions. Alternatively, play the audio and have students read along. Check answers as a class, asking students to give evidence for their answers using paragraph references from the reading passage.

B. Sequencing: Have students work individually to complete the sequence of events, and then have them compare answers with a partner. Together, have pairs sketch his route on the map.

Reading Skill



Have students read the paragraph **Inferring Information (2)**. Remind students that they have already learned about this concept. Explain that inferring is an important skill that takes practice to master. It's important to know how to look for evidence or information in a text to understand details that the writer doesn't state.

A. Inferring: Have students read the statements first before looking back in the reading passage to find the evidence. Have students work individually to complete the activity, then check answers as a class.

B. Inferring: Have students note answers to the questions by inferring information from the reading passage, and then discuss answers in pairs.

Critical Thinking



- ▶ Have students work individually and use evidence from the text to complete the chart.
- ▶ In pairs, have students discuss each factor and give their opinion about which was probably the most important.

Vocabulary Practice

A. Completion: This paragraph is about the connection many Impressionist painters felt toward Japanese woodblock prints. Direct students' attention to the photo and caption next to activity A.

Have students read the paragraph first before completing the information with the correct form of the words from the box. Ask for a volunteer to read the completed paragraph aloud to the class.

- It helps if students understand that the passage compares two types of Western artists: Impressionists, who admired Japanese woodblock prints, and other artists who preferred a more classical style.

B. Definitions: Have students choose the correct option to complete each sentence, and then compare answers in pairs.

Challenge: For students interested in doing more with the topic, assign the following task:

Look at *Bridge in the Rain* on page 98 and describe at least two techniques that give the feeling of a very heavy rainstorm. Answer: vertical black lines of rain, the dark sky, and the way people are bent over.

C. Word Link: The word *sense* is often collocated with *make sense*—"to be understandable"—and *common sense*, a natural ability to make good judgments and to behave sensibly. Have students complete the activity, and then compare answers in pairs. If time permits, have students write a new sentence for each word in the box.

LESSON OVERVIEW

Target Vocabulary: *conservative, immigrant, influence, native, reflect, selection, settle, storage, style, urban*

Reading Passage Summary: Tarsila do Amaral and Vivian Maier are two very different artists with their own distinct styles who both have a global audience. Tarsila created a uniquely Brazilian art style by breaking from tradition and creating bold scenes mixing diverse cultures. Maier tells a visual story by photographing real urban scenes of people going about their everyday lives.

TEACHING NOTES

Before You Read

A. Discussion: Give students time to study the paintings, and then have them work in pairs to share their ideas.

B. Predicting: In pairs, have students discuss why the work of each artist is important. Explain or elicit the meaning of *diverse, industrial, and auction*.

Reading Comprehension

A. Comprehension: Have students read the entire passage silently, and then answer the questions. Alternatively, play the audio and have students read along. Check answers as a class, asking students to give evidence for their answers using paragraph references from the reading passage.

B. Main Ideas: Have students read paragraphs F–K again, and choose the best headings. Check answers as a class.

Reading Skill

Have students read the paragraph **Recognizing Lexical Cohesion (2)**. Remind students that they have already learned about this concept—the use of synonyms to avoid repetition. Some synonyms are exact matches, while others are similar but not exact. Using synonyms makes writing more interesting and helps the reader follow the writer’s ideas.

A. Identifying Synonyms: Have students reread the paragraphs that are mentioned to find synonyms for each of the underlined words. Have them compare answers in pairs.

B. Identifying Synonyms: Have students reread the paragraphs that are mentioned and find the synonyms for the words in italics. Have them compare answers in pairs.

Critical Thinking

Have students reread paragraph K and discuss the questions in pairs.

- ▶ Have students think about reasons why artists might keep their work hidden.
- ▶ Encourage students to imagine they are the artist, the artist’s family, a person in the artist’s hometown, and the subject of the artists’ work as they consider the pros and cons.

Vocabulary Practice

A. Completion: This paragraph is about the Jamaican artist Nari Ward. Direct students’ attention to the photo and caption next to activity A. Have students do activity A by choosing the correct form of the words from the box to complete the sentences. Ask for a volunteer to read the completed paragraph aloud to the class.

B. Definitions: Have students select the best way to complete each sentence according to the meaning of the highlighted word, then have them check answers in pairs.

C. Word Link: Have students work individually to complete the sentences, then have them check answers in pairs. If time allows, have students make a new sentence with each word.

SHOULD STREET ART BE APPROPRIATED FOR PROFIT?

LESSON OVERVIEW

Reading Passage Summary: A blog entry about the controversial street artist Banksy and whether one should visit a local art exhibition showcasing his works

TEACHING NOTES

Before You Read



Background information on street art:

Definition of street art: Street art is unofficial visual or performative art created in public locations. It is often an illegal practice, and should not to be confused with sanctioned public art. Street art has evolved since its early days of being the simple defacement of public property in the 1920s to now having different disciplines. Street art today encompasses forms like graffiti, stencils, yarn bombing, wheatpasting, and performative art. It has become accepted as a legitimate genre of contemporary art, with many works fetching huge sums at art auction houses.

Origins: Some historians see a link between street art and primitive art, such as ochre-based artwork or rock art. However, there is a key difference in these works' purpose and artistic intention. Primitive art is related to religious, cultural or hunting rituals, while street art makes defiant statements levelled at the status quo, or are acts of solidarity between oppressed or silenced voices. Graffiti, considered an archetypal form of street art, began in the early twentieth century in cities around the globe. These beginnings are attributed to either the practice of New York gangs that defaced railway carriages in the 1920s, to Parisian artists in the 1930s, or to Mexican Muralism dating from the 1920s. Graffiti in its modern form is thought to have emerged in Philadelphia, spreading to New York's metro in the 1960s, in particularly around Washington Heights. Graffiti artists such as TAKI 183 and Tracy 168 gained notoriety in that neighbourhood for tagging their monikers. Around 1974, street artists Tracy 168, CLIFF 159, and BLADE began to add illustrations or scenery to their tags, laying the foundation for the elaborate murals that can be seen today.

Controversy: The acceptance of street art by official organizations has critics in both high and subversive art circles. Some believe it undermines the nature of street art, with art institutions seen as appropriating and sanitizing it. Street artists who collaborate with institutions are accused of siding with the establishment rather than with activism. There is also the problem of the ownership of street art — whether it belongs to the artist, the property it is on, or the community, and whether street art can even be protected by copyright¹. As most street art is unauthorized, artists who engage in the practice are risking criminal prosecution. A famous artist leaving an artwork in a community leads to increased tourist traffic, and thus the creation of street art, and even its removal, affects entire communities.

For more information on street art, visit:

Top 10 Types of Street Arts - List Dose:

<http://listdose.co/top-10-types-of-street-arts/#:~:text=%20Top%2010%20Types%20of%20Street%20Arts%20, sticker%20slapping%2C%20slap%20tagging%20and%20sticker...%20More%20>

64 Powerful Street Art Pieces That Tell The Uncomfortable Truth | Bored Panda

https://www.boredpanda.com/environmental-street-art-graffiti-climate-change/?utm_source=google&utm_medium=organic&utm_campaign=organic

For more information on famous street artists visit:

13 Famous Street Artists, From Cornbread to Banksy (timeout.com)

<https://www.timeout.com/newyork/art/top-famous-street-artists>

The 11 Most Influential Street Artists in the World | TheRichest

<https://www.therichest.com/most-influential/the-11-most-influential-street-artists-in-the-world/>

A. Scanning: Have students complete Activity A. Check answers as a class.

¹ Banksy trademark 'at risk' after street artist loses legal battle | Banksy | The Guardian

<https://www.theguardian.com/artanddesign/2020/sep/17/banksy-trademark-risk-street-artist-loses-legal-battle-flower-thrower-graffiti>

TEXT TYPE ANALYSIS

Blog entry (Subversive Art Website)

- Heading: The question discussed in the blog
 - Introduction: Gives details of the exhibition, and implies that the exhibition is problematic
 - “Tempted” hints at the dilemma discussed in the text, and that a moral choice is needed
 - Background for Banksy’s rise to fame and development as an artist. Presents the illegal nature of street art
 - Description of some of Banksy’s famous works and their social and cultural significance, explaining that they are tied to activism
 - Explanation of the commercial value of Banksy’s works showing how street art can become incredibly prized and popular. Presents the contradiction of an inherently counterculture art form becoming commercialized
- SHOULD STREET ART BE APPROPRIATED FOR PROFIT?**
- For HK\$180, one can purchase a ticket to “Banksy: Genius or Vandal?”, an exhibition of works by the legendary and controversial street artist, Banksy. The extensive selection includes original artworks, sculptures, installations, videos, and photographs. These pieces offer the opportunity to reflect upon Banksy’s stylistic development from a young, subversive graffiti artist on the streets of his native Bristol, UK in the early 1990s to an international art superstar. However, the artist is not involved with this exhibition. Others are profiting from exhibiting his street art.
- As an artist myself, I’m tempted to buy a ticket to this exhibition because Banksy has been a strong influence on my own creativity.
- When the anonymous guerrilla graffitist’s work first began appearing across Bristol, it was executed in classic hand-drawn, graffiti style, but after a close shave with the law, Banksy adopted the stencil method of application to halve the time it took to create an artwork and reduce the risk of arrest. Many suspect street artist Robin Gunningham, who previously went by the nickname ‘Robin Banks’, is the real Banksy, but since unauthorized graffiti is illegal in the UK, Banksy’s real identity has never been confirmed.
- Banksy’s startling images and performance art stunts engage with sensitive, controversial global issues and resonate deeply with those who see him as a voice of reason for the current generation. His works featuring children caught up in war, violence, and urbanization echo the desire of many that love, hope, and kindness replace hate, anger, and oppression. Signature works *Napalm 2004*, *Frisked Outside the Barbican Centre, 2017*, and *Mediterranean Sea View, 2017*, use biting satire to draw attention to social inequalities and injustices, diminishing personal freedoms, and the immigrant crisis.
- Many Banksy artworks now surpass the popularity and sales of famous mainstream artists, fetching millions of pounds at prestigious auction houses Sotheby’s and Christie’s. His 2002 *Girl with Balloon* stencil on London’s Waterloo Bridge was voted Britain’s favorite artwork in 2019, having previously made headlines in 2018 when a paper version self-shredded immediately after fetching £1.04m at auction. Promptly renamed *Love is in the Bin*, the partially destroyed work ironically increased in value, globally inciting both controversy and delight at the stunt.

- Admission by the author that he / she is still morally unsure about the exhibition, elaborating his / her primary objection to it which aligns with the contradiction previously mentioned
- Invitation for readers to share their viewpoints on this contentious issue
- A viewpoint against the exhibition from a stance of a person who disapproves of street art
- A viewpoint contrasting the previous one that acknowledges the dilemma raised in the text, but comes to its own conclusion

I would very much enjoy seeing the exhibition, but I may resist. I feel conflicted because these works were originally gifted by the innovative, phantom artist to urban communities and the world in order to provoke thought and spur conversation. They were not meant to be removed from the street, put into storage or galleries, or sold by those on whose property Banksy had creatively trespassed.

What do you think? Do any readers support this exhibition?

Chow-Chow	I definitely would NOT pay to see this vandal's "art"! He should apologize to the community and property owners. Don't elevate property damage to the status of art.
Ratfink	It's a tough call. I don't agree with corporations exploiting street art, but I'll attend because I'm inspired by Banksy's work and want to learn new techniques from him.

Language tips

1. To establish a personal, informal tone:

- Use personal pronouns and first person voice: ... *I can purchase a ticket to "Banksy: Genius or Vandal?"* ...
- Share personal experiences and feelings: *As an artist myself, I'm tempted... I would very much enjoy seeing the exhibition, but I may resist.*

2. To encourage the reader to engage critically with the issue:

- Imply a contradiction or underlying dilemma: *As an artist myself, I'm tempted to buy a ticket to this exhibition because Banksy has been a strong influence on my own creativity.*
- Offer arguments for a side of the problem: *I feel conflicted because these works were originally gifted ... in order to provoke thought and spur conversation. They were not meant to be removed from the street, put into storage or galleries, or sold by those on whose property Banksy had creatively trespassed.*
- Ask the reader to reflect on the dilemma: *What do you think? Do any readers support this exhibition?*

3. To provide information:

- Report with factual language: *Since unauthorized graffiti is illegal in the UK, Banksy's real identity has not been confirmed.*
- Present unconfirmed information in the passive voice and give evidence: *Many suspect street artist, Robin Gunningham, who previously went by the nickname, 'Robin Banks', is the real Banksy.*

4. To support an opinion:

- Use available information to justify the opinion: *I feel conflicted because these works were originally gifted by the innovative, phantom artist to urban communities and the world in order to provoke thought and spur conversation.*

5. To capture the reader's interest:

- Use descriptive adjectives and adverbs: *startling images, phantom artist, creatively trespassed, controversially increased*
- Use figures of speech such as idioms: *after a close shave with the law*
- Vary sentences by:
 - using short, concise sentences for emphasis: *Part of me resists the desire to go. It's a tough call.*
 - beginning with a noun group: *Signature works Napalm 2004...*
 - beginning with an adverb: *Promptly renamed ...*
 - using the rule of three to create a memorable pattern: *His works featuring children caught up in war, violence, and urbanization echo the hopes of many that love, hope, and kindness will replace hate, anger, and oppression; to draw attention to social inequalities and injustices, shrinking personal freedoms, and the immigrant crisis.*
- Ask for the reader's opinion to encourage them to apply their own viewpoint or experience to the topic

6. To organize ideas within the text:

- Start by situating the main topic to be discussed
- Provide general information the reader must know before elaborating with more specific details
- Group relevant content into paragraphs and sequence logically
- Use connectives such as reference nouns: *The extensive selection (referring back to the exhibition), They (referring back to the works), the partially destroyed work (referring back to Girl with a Balloon)*



Video Summary: This video talks about Pablo Picasso and what made him a genius. Picasso changed his style many times throughout his painting career, and his innovative works of art affect us today.

Key Vocabulary: *buck, genius, push the boundaries, reinvent*

TEACHING NOTES

Before You Watch

A. Definitions: Have students read the information first before completing activity A, and then have them compare answers with a partner.

B. Predicting: In pairs, have students discuss the meaning of “rage to master,” and then choose the answer they think is correct. Students will then watch the video to check their answers.

While You Watch

A. Viewing: Play the video. Then have students check their answer to Before You Watch B.

B. Multiple Choice: Have students read the questions first. Play the video again. Have students complete the activity, and then have them compare answers with a partner.

Critical Thinking

- ▶ In pairs, have students discuss which artist they think was the most talented and say what aspects of their work they like best. Remind students that van Gogh was not famous when he was alive.
- ▶ Have students consider artists today that are not considered great, but might be in the future.

Vocabulary Review

Have students work alone to check their understanding of the unit’s target vocabulary. If time allows, have students write an example sentence with each word. Ask for volunteers to read their completed sentences aloud to the class.