



LanguageCert  
Academic

# Lesson Plans

Reading

Language  
Cert

## LanguageCert Academic Lesson Plan for Teachers

### Reading Part 3

This lesson plan has been produced by teachers for teachers preparing students for the **LanguageCert Academic** test. It should help students relate their knowledge of previous lessons with task types to be expected on their test day.

The suggested lesson plan revolves around the Reading part of the **LanguageCert Academic** test and presents tasks set at C2 level (CEFR). Depending on the level of the students, tasks may need to be adapted accordingly.

All **LanguageCert Academic** lesson plans reflect a step-by-step approach and clearly indicate the lesson aim(s) and sub-aims, approximate duration, target language, material(s) used, assumptions, anticipated problems, suggested solutions and more.

We naturally encourage you to create similar tasks and the support material for both teachers and candidates available on our website ([www.languagecert.org](http://www.languagecert.org)) can certainly assist in this direction.

We hope our lesson plans will prove useful and we wish your students good luck on their **LanguageCert Academic** test - when the time comes!

#### **Acronyms:**

Ss: students

IW: individual work

PW: pair work

Q: question



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LESSON PLAN		
<b>Skill focus: Reading</b>	<b>Level: C2</b>	<b>Length of lesson: 45 minutes (approx.)</b>
<b>Lesson aim(s)</b> Practice in a part of the LanguageCert Academic Reading test <b>Sub-aim(s)</b> Recycling language recently taught related to "art" Practising and reminding students of a few Reading strategies <b>Target language</b> Vocabulary related to the art/creativity/inspiration		
<b>Materials</b> <ul style="list-style-type: none"> <li>LanguageCert Academic - Practice Paper #3 (Reading Part 3)</li> </ul>		
<b>Assumptions</b> <ul style="list-style-type: none"> <li>Language set at approx. C2 level (knowledge and skills)</li> <li>Awareness of language related to "art/creativity/inspiration"</li> <li>Awareness of basic Reading strategies (skimming, scanning etc)</li> </ul>		
<b>Anticipated problems</b> <ul style="list-style-type: none"> <li>Some students not at C2 level but aiming at C2 level certification</li> <li>Some students need more time than others to read and comprehend all 4 texts provided</li> <li>Lack of training/strategies to more effectively tackle the Reading task</li> <li>Students not aware of test (format/content/etc)</li> </ul>	<b>Solutions to these problems</b> <ul style="list-style-type: none"> <li>Spotting their "strengths"/"weaknesses" early enough and guiding them as to how they can fill their gaps</li> <li>Incorporating PW so that the stronger Ss can guide/help the weaker ones</li> <li>Have Ss thoroughly justify their answers by stating their opinion for the answers selected and share a few related strategies</li> <li>Making sure Ss remember the main features of the test and useful strategies by the end of the lesson</li> </ul>	
<b>Exam preparation aims</b> <ul style="list-style-type: none"> <li>Helping students become acquainted with the Reading component of the test</li> <li>Reminding Ss of Reading strategies (e.g. skimming, scanning)</li> </ul>	<b>Reflection &amp; analysis of the lesson</b> <ul style="list-style-type: none"> <li>Did you spot any specific "strengths" in certain Ss? Which? How could you exploit these "strengths" in the interest of the rest of the class?</li> <li>Which reading strategies did Ss use effectively and which do they most probably still need to work on?</li> <li>Overall, do Ss seem to be ready for their upcoming test?</li> </ul>	

TIME (mins)	STAGE/AIM/ INTERACTION	MATERIALS USED & PROCEDURE
15	<p><b>Pre-reading</b></p> <p><b>Warm-up</b></p> <p><b>IW</b></p>	<ul style="list-style-type: none"> <li>Briefly introduce Ss to the topic (topic related to “art/artists” in general) and ask Ss the following questions: <ul style="list-style-type: none"> <li>- Think of “artists” (e.g.singers, dancers, painters, poets, playwrights etc): what is their role in society?</li> </ul> <p><i>(Sample answers)</i></p> <ul style="list-style-type: none"> <li>- record the culture, events, people etc of their time</li> <li>- help society to see the world in a new or different way, from another perspective</li> <li>- present the everyday world more attractively or more meaningfully</li> <li>- express ideas and feelings in an even more tangible form</li> <li>- etc</li> </ul> <li>- Where do you think artists draw inspiration from? (e.g. from the work of others, nature, experiences, loneliness etc?)</li> <p><i>(Sample answers)</i></p> <ul style="list-style-type: none"> <li>- From the work of others</li> <li>- From their ‘idol’/role model</li> <li>- From nature</li> <li>- From friends</li> <li>- From personal experiences, etc</li> </ul> <li>- Do you think that developing someone else’s idea can be characterised as “stealing” it? Why?</li> <p><i>(Sample answers)</i></p> <ul style="list-style-type: none"> <li>- Yes, because initially the idea was not “yours”.</li> <li>- Not really, as the original idea was then developed into something different from what it was initially.</li> </ul> </li> </ul>
15	<p><b>While-reading</b></p> <p><b>Reading, answering questions, feedback</b></p> <p><b>PW</b></p>	<ul style="list-style-type: none"> <li>Ask Ss to get into pairs and inform them they will need to read 4 texts related theme-wise (see opposite page).</li> <li>Before they start, remind Ss: <ul style="list-style-type: none"> <li>- not to be put off by words they do not know and to try to guess these from the context (adjacent words, phrases/sentences) as clues,</li> <li>- to read the texts once through first to get the main idea and only then attempt answering the questions,</li> <li>- to underline key words/phrases/etc may help them remember which point is raised, where etc.</li> </ul> </li> <li>When they have answered all questions, ask pairs to compare them with the rest of the class and be ready to justify their answers.</li> <li>Finally, elicit answers and provide any feedback.</li> </ul>

15	<p><b>Post-reading</b></p> <p><b>Whole class discussion</b></p> <p><b>IW</b></p>	<ul style="list-style-type: none"> <li>• <b>Wrapping up:</b> upon completion of the Reading task, ask the class what they all need to remember about this part of the test (e.g. format and question type to be expected, reading strategies that can help them).</li> <li>• <b>Follow-up questions:</b> after Ss have completed the above, ask them to answer these questions: <ul style="list-style-type: none"> <li>- <i>Can you think of an instance when what you saw, read or heard inspired you to create something? Was it your own idea or was it actually someone else's idea which you "developed"?</i></li> <li>- <i>We sometimes hear that a certain artist "had a muse". What do you think we mean by that?</i></li> <li>- <i>Do you think that all forms of art (e.g. electronic music, abstract painting etc) need to be recognizable and understood? Why (not)?</i></li> </ul> </li> </ul>
	<b>Homework</b>	<ul style="list-style-type: none"> <li>• Ask Ss to write an argumentative essay of approximately 250 words and express their opinion about the following statement: <i>"Creating something new simply means imitating something which was already there".</i> (Tell Ss they can use the arguments put forward in the texts).</li> </ul>

### Reading Part 3

Read the four texts about the saying 'Good artists borrow, great artists steal.' There are seven questions about the texts. Which text gives you the answer to each question? Choose the correct text (A-D) for each question.

#### A

Pablo Picasso, the influential 20th century artist is widely quoted as having said that 'good artists borrow, great artists steal' Whether or not Picasso was truly the first person to voice this idea is in some dispute, but what cannot be denied is that existing ideas feed into the creation of new ones. Shakespeare, widely regarded as the greatest writer in the English language, routinely stole plotlines and even whole scenes from other writers for his own plays. The thematic and technical similarities that characterize art movements are due in large measure to deliberate imitation of seminal works of art. Regardless of the origins of the quote, I find the choice of words rather curious. Surely the idea of stealing is misplaced here, given that my use of your idea in no way denies you the use of your idea, and may even lead me to create new ideas that you will benefit from.

#### B

This saying is often on the lips of artists, thinkers, filmmakers and even internet T-shirt designers. Unfortunately, the second part of the quote is taken by some as license to plagiarize, but that is a misinterpretation of its meaning. The saying is, at its root, about finding inspiration in the work of others, and then using it as a starting point for original output. Artists may recontextualize, remix, substitute, or otherwise mashup existing work to create something new. So, what makes this 'stealing? It's that instead of just imitating something - which only serves to remind people of the superior original - you change it with your own compelling ideas. When you've elevated someone's idea, an informed audience could look at both works and say yours explores a certain idea better, In a sense you own that idea now and can therefore be said to have stolen it.

#### C

You've probably heard a version of this saying, which has been said in slightly different ways by many great creatives, including T. S. Eliot, Pablo Picasso, and even the tech inventor Steve Jobs. It has almost reached the status of internet meme these days. The problem is that the original context of quotes like these is often absent, and that is crucial for understanding the meaning - which is emphatically not about endorsing plagiarism.

For me, the only ideas that are up for grabs are famous images or stories that are already in the public domain, and which to some extent we all have in our consciousness. Sometimes these retellings, or 'thefts' if you like, allow authors from marginalized backgrounds to redress some of the outdated and offensive material found in classic literature. What's important is that artists 'stealing' in this way wear their influences openly, and do not try to hide anything.

#### D

This saying has been echoed throughout history by many masters, proving its wisdom. What it tells us is that there is no such thing as an original idea, but this is a notion modern young artists resent. For them, the recipe for success would seem to involve finding something that's never been done before. Perhaps this is understandable in an era where trends are endlessly revolving doors - the same music beats, fashion trends and fictional tropes endlessly ebbing and flowing. However, the practised artist does not mistake originality for success. They understand that all forms of art are made to be consumed and no one is interested in consuming something completely unrecognisable. This is why no art should be made in a vacuum. It requires context, experience and intention to make it worth expressing.

**In which text does the writer say the following?**

- 18. Bringing a masterpiece from the past up to date can allow unacceptable content to be removed.
- 19. Some people incorrectly believe that novelty is something to be aimed for when making art.
- 20. There are those who use the saying 'Great artists steal' to defend their dishonest use of another's work.
- 21. The origin of the quote, 'Good artists borrow, great artists steal' is uncertain.
- 22. Taking an idea from someone else can be a legitimate creative activity as long as the idea is transformed in some way.
- 23. It is puzzling that the use of another's ideas should be characterised as theft.
- 24. The reworking of existing ideas is justifiable as long as the sources are familiar to the audience.







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