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UNIT 1 Art, design and fashion

This unit focuses on argument and discursive writing. You will look at rhetorical devices, and also practise identifying reader positioning and analysing writers' stylistic effects. You will do some research, practise using colons and semi-colons and spelling, revisit summarising and sequencing, discuss a poem and write a magazine article.

Activities

- **a** With a partner, list the names of as many artists or architects as you can think of.
- **b** Now list the names of famous works of art or buildings.
- **c** Write your own definitions for:
 - i fashion
 - ii architecture
 - iii art.

Text 1A

What good is Art, and what is good Art?



hat good is Art? This question is usually asked by tax-payers who don't think the state should 'waste' money on it, by parents who don't want their children to become artists because they don't see it as a secure career, or by governments who think universities should focus on science, maths and other 'useful' subjects which will benefit industry and the economy.

But did anyone ever ask what the work of Michelangelo and Leonardo da Vinci was good for? Our opinions about the need for the existence of art may have changed over the centuries. Those who defend it argue that Art (with a capital A) needs to exist because it makes people see, makes people think, or makes people happy.

But more to the point, what is good art? Where do we draw the line between art and non-art, and between good and bad art? And who decides? What kinds of creativity should be



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termed art? And what is the difference between an art and a craft? Who is worthy of being called an artist? And can it be a child or a monkey?

If art is used as advertising, for example on a box of chocolates or biscuits, does that demean it? And are the ridiculously high prices paid for

a painting remotely justifiable? And should the public be denied access to national treasures kept hidden in exclusive private collections? And is abstract art as clever as representational art? One could go on and on asking questions about art, or Art.

In this activity you will look at the effect of the range of sentence structures used in Text 1A.

- a Find examples of antithesis in Text 1A (i.e. words or phrases put together as opposites) and explain their effect.
- **b** Find examples of balanced phrases in the passage (i.e. words or phrases with similar meanings) and explain their effect.
- **c** Find examples of triple structures in the passage (i.e. the use of a grammatical form repeated three times in a row) and explain their effect.

Working in pairs, say what you notice about:

- a the syntax (grammatical structures) in Text 1A
- **b** the punctuation used in the passage
- the overall effect of the sentence types and use of punctuation in С the passage.

Key point

Rhetorical devices

The use of questions not requiring answers is a rhetorical device used for persuasive effect. Being asked questions makes the audience/reader think about them and try to give an answer themselves. Rhetoric (the art of persuasive speaking or writing) began in ancient times when orators delivered speeches in public places to win support for a political view or course of action.

Here are some other rhetorical devices:

- deliberate repetition
- putting words in inverted commas or italics for emphasis
- antithesis and balance





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UNIT1 Art, design and fashion



- euphemism (making something sound more pleasant)
- juxtaposition (placing two ideas next to each other)
- rule of three (using three of a kind)
- bathos (ridiculous anti-climax)
- hyperbole (deliberate exaggeration)
- meiosis (understatement)
- tautology (another way of saying the same thing).

Breaking the normal rules of writing and starting sentences with *And*, *But*, *So* and *Or* also attracts attention and expresses an idea simply and directly enough to have an immediate emotional effect on the audience.

- **a** What do you think the writer's attitude to Art is in Text 1A, and what is the evidence?
- **b** Make notes on your own views on Art, and think of some more questions you could ask about it.
- **c** Using the devices mentioned in Activities 2 and 3, and using the passage as a model, write half a page about your views on the purpose and value of Art, and read it to the class in the style of delivering a speech.

Text 1B

Underwater wonder

he Mexican government has paid an artist to make 8,000 statues – all to be dumped on the sea bed. Why? In an attempt to save an endangered coral reef off the coast at Cancún, which suffers from repeated attack by hurricanes and is therefore at risk and needs protecting from anything which may further damage it. The statues of human figures now form the world's largest underwater sculpture display, 10 metres below the sea surface, which can be seen from boats passing above it. The statues are made from a specially hard and non-toxic form of clay. The first statues were lowered in 2006 and the site was declared open in 2009. The statues show human forms engaged in day-to-day activities, such as watching TV and driving a car. After being lowered to the sea bed, they are covered with coral to encourage growth. The aim is to tempt divers away from the

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MesoAmerican or Manchones reef, the second longest coral chain in the world, to prevent further destruction to its delicate environment. There are now 500 statues, created and sunk over a period of 7 years by 38-year-old Jason deCaires Taylor, a British-Guyanese artist. It has been rated by National Geographic magazine as a contemporary Wonder of the World. The Cancún National Marine Park attracts 750,000 visitors annually. Taylor's target is to sink 8,000 statues in all; it will take several more years to achieve the conservation project. Not all the locals agree that this is a worthwhile endeavour, and some are concerned that it will attract even more divers to the area, many of whom are inexperienced. They believe that instead of protecting the environment, this artificial reef will actually damage it further.

Text 1B could be rearranged into a more concise and effective sequence.

- a i On a copy of Text 1B, add brackets to remove the repetitions and examples.
 - ii Using numbers in the margin of the passage, decide on a new and logical order in which to use the material.
- **b** Rewrite the passage in a new sequence, linking ideas and using paragraphs.
- **c** After checking your work for accuracy and structure, give it to your teacher.

In this activity you will work in a small group to plan a presentation to the class.

- a Research the Seven Wonders of the Ancient World, and decide which one you think was the most spectacular.
- **b** Think of three sites you would wish to see on a list of contemporary man-made Wonders of the World, which may include one in your country.
- **c** Discuss and agree in your group which one is the most deserving of being on the list.
- d Make notes to explain what is so special about the site you have chosen.
- e One of the group presents your choice to the class, justifying why it deserves to be considered a Wonder. The class will vote on which sounds most impressive.



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UNIT1 Art, design and fashion



Text 1C Giant shapes in the sand



n the Nazca desert of southern Peru you can find the largest picture gallery in the world. But this is no ordinary display of art: the drawings, a whole zoo of animals and birds, are of monster size, laid out on the desert floor.

A giant condor has a wing-span of more than 120 metres; a lurking spider is nearly 50 metres long. There's a hummingbird with a vast bill, a curly-tailed monkey, a splashing whale, and many more birds, fishes and strange plant forms.

Because of their size, you can't really see the magnificent pictures at ground level. Only when airborne can you appreciate the whole wriggling, flying menagerie. They are highly stylised outlines, resembling the shapes which decorate the pottery of Indians who lived around Nazca from BCE to around 900 CE. They were made by the simple, if laborious, method of removing the dark stone layer which covers the desert, or *pampa*, and revealing the light-coloured sand beneath. The accuracy of the designs was probably achieved by skilful scaling-up of much smaller versions.

The awe-inspiring pictures were not discovered till 1941: they weren't easy to spot, since the desert winds had blown a thin dark layer of pebbles over the markings. The big puzzle is: why did Nazcas draw giant pictures in the sand which they couldn't see properly?

Perhaps they were for the gods, not humans, to see: most have connections in Nazca mythology with water, so they could have formed a kind of prayer for rain. Another theory is that the Nazcas gave their chieftains a burial ground that could be seen from the sky. It has also been argued that they had religious significance.

These marvellous monuments continue to intrigue and tantalise us; sadly, though, they are very fragile, and careless tourists have damaged a number of them. Now, the Peruvian government has banned everyone from the area where the best pictures are. Ironically, therefore, the world's biggest display of art can only be seen from the air, as originally intended but then lost sight of.

Hester Davenport, Early Times



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- a Find one or more synonyms in Text 1C for these five words in bold from the passage.
 - zoo vast outlines marvellous intrigue
 - **b** Why is there a question at the end of paragraph four?
 - **c** Look at the underlined phrase 'if laborious' and paraphrase it to show its meaning. Write a sentence of your own using 'if' in this way.
- ⁸ a On a copy of Text 1C, circle the colons. How many different types of usage for colons can you identify?
 - **b** How would you define the different uses?
 - c Write sentences of your own using colons in each of the different ways.

Key point



The three functions of a colon are to:

- expand on or explain an idea (perform the function of *i.e.*)
- introduce items in a list
- introduce a quotation or significant piece of direct speech.

A colon does not need to be followed by a capital letter. Be careful not to confuse the colon with the semi-colon, which separates sentences and can take the place of a full stop, but which does not act in any of the ways listed above.

Now you are going to plan and write a summary of Text 1C.

- a On a copy of Text 1C, underline the facts, and only the facts, about the Nazca sand pictures. (Do not include opinions, repetition, minor detail, comments, imagery or examples.)
- **b** Transfer the underlined points to a plan, and decide on the order in which to use them and which ones to group together in the same sentence.
- **c** Summarise the passage in as few sentences as possible, saving words by using semi-colons. Do not use more than 150 words (roughly half the length of Text 1C).



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Kilroy was here

There are many versions of the legend <u>to explain</u> how the slogan 'Kilroy was here!' came to appear all over the world. The sentence started to be seen during the Second World War in places where US troops were stationed, and people still write it on walls to this day, <u>to continue</u> the joke. It is often accompanied by a drawing of a kind of fairy-tale figure looking over a wall. This famous image, known as 'Chad', consists of a face with



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two large oval eyes and a long nose, and two sets of three fingers holding onto a wall. The rest is hidden by the wall **itself**.

The best known explanation for the phenomenon is that there was a James J. Kilroy who was a ship inspector in the shipyard at Quincy, Massachusetts, USA. It was his responsibility to check on how many holes a riveter had filled during his work shift on any given day. To prevent double counting by dishonest riveters and to prove to his supervisors that he'd been doing his job, he began marking 'Kilroy was here' inside the hulls of the ships being built. He used yellow crayon so it would be easily visible; this way the other inspectors wouldn't count the rivets more than once and pay the riveter for work he hadn't done himself. (A female version of Kilroy, known as Rosie the Riveter, exists in some versions of the story.)

Once the ships became operational, carrying military troops that were headed overseas and bound for the war, it became a complete mystery why the phrase was still being seen, and not in ships but on buildings, and in out-of-the-way places. All anyone could be certain of was that Kilroy, whoever he was, had been there first. As a joke, troops began placing the graffiti **themselves** wherever US forces landed, claiming it had already been there when they'd arrived; it quickly became a challenge <u>to put</u> the picture and slogan in the most remote places before anyone else got there.

It is alleged <u>to exist</u> in the most unlikely places imaginable: on the top of Mount Everest in Nepal; on the torch of the Statue of Liberty in New York harbour; on the underside of the Arc de Triomphe in Paris; on the Marco Polo Bridge in China; on huts in Polynesia; and even scrawled in the dust on the moon.

Read Text 1D carefully and then work with a partner.

- a Decide whether each of the following statements is true or false, according to Text 1D.
 - i The Kilroy graffiti were originally found in places where there were American troops.
 - ii The Kilroy graffiti date back to the beginning of the Second World War.
 - iii The Kilroy graffiti started inside unfinished ships.
 - iv US troops found the graffiti already there wherever they arrived.
 - **v** It is unlikely that the Kilroy graffiti exist on the moon.
- b i Look at the underlined infinitive verb forms in the passage.
 Decide which ones could have 'in order' placed in front of them to show intention.
 - ii Rephrase the following quotation from the passage using 'in order to'.*He used yellow crayon so it would be easily visible*
- **c** The words in bold in the passage are reflexive pronouns.
 - i Agree on a rule for how this part of speech is used.
 - ii Write other examples of sentences containing reflexive pronouns.



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For Activity 13c Look Cover Write Check

This is one of the most effective methods for learning and correcting spellings:

- study the correct spelling of the word for a few seconds, taking note of its letter strings/sequences and 'hot spots'
- cover the word and write it according to the 'picture' of it you have in your mind
- check that your spelling of the word matches the original when you uncover it
- write the word correctly twice more, without looking at it, to fix it in your memory.



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THE STREET RAT

Blek le Rat is a French street artist who calls himself 'The Man Who Walks Through Walls': he is a **phantom**, a shadow, a **myth**. He began his work as an urban decorator and political commentator in Paris in the early 1980s, when he was twenty. He is the **pioneer**, the ancestor, the grandfather of street art. He took to the streets when a Parisian fortune teller told him that she could see him working with walls. At first he misunderstood what she had meant: he started training to be an architect.

His real name is Xavier Prou, and at 56 years old he is far from being a youth **rebel**. He does not draw aggressive images, only reflective ones, and he says, 'My images are a present I make for everyone to enjoy, even children.' His dream is to be allowed to provide art to the city streets without having any problems. He was once caught by the police and the court case lasted a whole year. He then switched to putting up posters instead. They are faster; you cannot stay for longer than two minutes before the police come. And it's better for the walls.

His designs, based on life-size stencils of human beings and animals, don't decorate cities so much

as haunt them. Their quirkiness, sarcasm and social observation make them poignant, humorous and political, like cartoon caricatures. His controversial career began with silhouettes of scampering rats, hence his name: that of a subversive city animal, but also an anagram of ART. These evil, thieving creatures of the night spread from Paris to the provincial French towns like a plaque. He needed a secret identity because street artists, working under cover of darkness, obviously can't sign their real names for the police to trace.

He says that when you go on the street with a spray can, and spray your signature, you will go back and see it, because when you leave something in the street, you leave part of yourself. Street artists cannot resist coming back to admire their own handiwork; it is the main reason for doing it. He denies that he is a **vandal** or intends to destroy anything. He claims that the urge to produce graffiti, to fill a space on a blank wall, is a basic human instinct, and that it can never be stopped. You can trace it back to the decoration of cave walls 20,000 years ago. If a graffiti drawing is painted over, someone else will come and fill the gap.

Graffiti artists often have their own website to remind everyone of their 'works'. The internet has made street art a global movement, but it is the art of the common people and not of highly paid and respectable artists. There is no bigger contemporary cultural phenomenon in the world than street art. It is taking over the planet. Most cities are daubed with it, so much so that it is noticeable when there isn't any. You will see it in London, Rio, Melbourne, Barcelona, Beijing ... It is even being auctioned, like 'real' works of art.



