

## LESSON PLAN

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**SCHOOL YEAR:** 2025 – 2026

**SCHOOL:** Secondary Education, Cyprus Ministry of Education, Sport and Youth-Think Tank Workshops

**CEFR LEVEL:** B2

**CLASS:** C Lyceum

**DATE:** 26/03/26

**THEMATIC UNIT:** 10 Does Art Reflect Our Cultural Identity?

**TIME:** 45'

Students' book p. 104 - 105

### CEFR DESCRIPTORS

#### 1. Overall spoken interaction

- Can use the language fluently, accurately and effectively on a wide range of general, academic, vocational or leisure topics, marking clearly the relationships between ideas.

#### 2. Reading for orientation:

- Can scan quickly through long and complex texts, locating relevant details

#### 3. Overall reading comprehension

- Can read with a large degree of independence, adapting style and speed of reading to different texts and purposes, and using appropriate reference sources selectively. Has a broad active reading vocabulary, but may experience some difficulty with low-frequency idioms.

#### 4. Goal-oriented co-operation:

- Can outline an issue or a problem clearly, speculating about causes or consequences, and weighing advantages and disadvantages.
- Can understand detailed instructions reliably.

**ATTAINMENT TARGETS - LESSON OBJECTIVES (ΔΕΙΚΤΕΣ ΕΠΙΤΥΧΙΑΣ)  
& TEACHING TARGETS (ΔΕΙΚΤΕΣ ΕΠΑΡΚΕΙΑΣ)**

**Attainment Targets**

By the end of the lesson students will be able to:

- Identify main ideas and specific details in a factual text about Aboriginal art.
- Infer meaning and draw conclusions from the text based on evidence.
- Express and justify opinions about the relationship between art and cultural identity.

**Teaching Targets.**

- Reading comprehension skills (skimming, scanning, and identifying key information in a text)
- Interpretation of textual information (drawing inferences and supporting answers with evidence).
- Speaking and argumentation (expression and justification of opinions using appropriate vocabulary).

**PRIOR KNOWLEDGE:**

- Vocabulary related to art and culture
- Ability to express opinions and ideas
- Familiarity with online dictionary use (e.g. Merriam-Webster)
- Basic understanding of cultural identity and traditions.

**PROCEDURE:**

**ACTIVITY 1: – INTRODUCTION (5 minutes)**

The teacher begins the lesson by projecting images of Aboriginal artwork similar to those shown in the coursebook (page 105). Students are asked to observe carefully and respond to guiding questions such as what kind of art they think it is, where it might come from, and what makes it distinctive. The teacher encourages students to describe shapes, colours, and patterns in simple terms.

The teacher then introduces the term *Aboriginal* by writing it on the board and eliciting any prior knowledge. A brief explanation is provided to ensure all students understand that it refers to the indigenous people of Australia. This stage activates background knowledge and prepares students for the reading text.

**ACTIVITY 2: - VOCABULARY DEVELOPMENT/ GROUP WORK. (10 min)**

The teacher introduces five key words from the text (***Aboriginal, contemporary, tribes, outsiders, community***). Students are divided into small groups and each group is assigned

one word. They are instructed to use an online dictionary (Merriam-Webster) to find the meaning, identify the word class (noun/adjective etc.), and create a simple example sentence. The teacher monitors and supports where necessary. Each group then presents their word, definition, and sentence to the class (write the definitions and sentence on the board). The teacher clarifies meaning where needed and ensures all students record the vocabulary in their notebooks. This stage supports comprehension of the reading text.

### **ACTIVITY 3: READING FOR GIST AND DETAIL (15 minutes)**

The teacher directs students to Exercise 2 on page 104 and asks them to first read the questions carefully. Key words in each question are highlighted and briefly discussed to ensure understanding. Students are then instructed to skim the text quickly to get a general idea of the content.

Following this, students read the text again more carefully and work in pairs to answer comprehension questions. They are specifically instructed to underline evidence in the text to justify their answers. The teacher monitors, offering support to weaker students where necessary.

After approximately 7–8 minutes, answers are checked as a whole class. The teacher elicits responses, confirms correct answers, and writes key points on the board. Students copy the answers. Emphasis is placed on how answers are located in the text, reinforcing exam-style reading strategies.

### **ACTIVITY 4: SPEAKING – ART AND CULTURAL IDENTITY (10 minutes)**

The teacher returns to the central question: “*Does art reflect our cultural identity?*” Students first discuss this question in pairs for 2–3 minutes, using examples from the text.

The discussion is then extended to the whole class. The teacher asks students to compare Aboriginal art with Cypriot culture by answering a question such as: “*Can you think of any art that represents Cypriot cultural identity?*” In a multicultural class, the teacher encourages students to refer to their own cultural backgrounds. Students are asked to justify their ideas with examples. The teacher facilitates discussion, reformulates where necessary, and writes key ideas on the board.

### **ACTIVITY 5: EXIT CARD (5 minutes)**

To consolidate learning, the teacher distributes exit cards. Students are asked to complete two short tasks:

1. Write one interesting fact they learned about Aboriginal art.
2. Use one new vocabulary item in a sentence.

The teacher collects the cards to assess understanding and provide feedback.

### **FOLLOW UP ACTIVITY/ INDEPENDENT PRACTICE OPPORTUNITIES**

#### **Homework:**

Students choose **one** of the following:

- **Reading task:** Find a short article about traditional or cultural art. Write 3 comprehension questions (gist + detail) and answer them.
- **Writing task:** Write a paragraph (100–120 words) on “*What type of art represents your culture and why?*”
- **Vocabulary task:** Write 5 sentences using new vocabulary from the lesson.

#### **Differentiation:**

- **Weaker students:**
  - Work in mixed-ability pairs
  - Provided with vocabulary support
  - Focus on locating answers in specific parts of the text
- **Stronger students:**
  - Provide extended answers with justification
  - Make inferences beyond the text
  - Take a more active role in discussion

### **RESOURCES / MATERIALS:**

- Coursebook (pp. 104–105)
- Projector (images of Aboriginal art)
- Whiteboard
- Dictionaries (online or app-based)
- Exit cards

# Appendix

Reading to learn

## Does art reflect our cultural identity?

1 Look at pictures A and B on page 105, and answer the questions below. Then read and listen to the article and check.

2.10

- Where do you think this style of art comes from?
- How old do you think the type of painting in picture A is?

2 Read the article on page 105 again and answer the questions.

- Why wasn't Papunya a very nice place to live?
- Where did the Papunya children get their inspiration for their art?
- What did the sand designs of the Aboriginals at Papunya represent?
- Why did the art movement spread from Papunya to other Aboriginal communities?
- Why did some Papunya artists decide to change their painting style?
- Why do stores in Australia today have so many souvenirs with Aboriginal dot patterns on them?

Reading strategy

### Making inferences

Not everything that a text tells us is stated in words. To understand a text fully, we often have to "read between the lines" and make inferences. To do this, we carefully consider the evidence available in the text, using our reasoning skills to come to conclusions.

3 Study the reading strategy. Then read the article again and make inferences to answer the questions below. Explain your reasoning.

- What do you think caused the Aboriginal people's way of life to come under threat?  
*I think it was the non-Aboriginal people's control of the Aboriginal homelands. The text tells us about that in the same sentence since it states that the Aboriginal way of life was under threat, which implies that the two facts are connected. Perhaps non-Aboriginals started to farm the land, which would affect the Aboriginal access to food.*
- What can you infer from the text about attitudes towards old people in Aboriginal society?
- Why do you think some Aboriginal people feel that non-Aboriginals are taking advantage of their culture?
- Do you think the writer supports the move to rebuild traditional Aboriginal lifestyles?

### Discover vocabulary Dependent prepositions

Student Book ► Page 130 Workbook ► Page 96

4 Complete these verb phrases with the correct preposition.

- to (x2) of (x2) in about
- |  |   |
|--|---|
| 1 show interest <input type="text"/> (something) | 4 accuse (someone) <input type="text"/> (doing something) |
| 2 be related <input type="text"/> (something)    | 5 take advantage <input type="text"/> (someone)           |
| 3 be concerned <input type="text"/> (something)  | 6 make contributions <input type="text"/> (something)     |

5 Make sentences about yourself and people you know, using verb phrases from exercise 4.

*My parents have always shown more interest in music than in art.*

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TALKING POINTS Discuss the questions.

- Does art help us to understand a culture that's very different from our own? How?
- Is it important to understand a work of art to appreciate it?
- Imagine you have to choose a work of art to represent your country's culture at an international exhibition. Which would you choose? Why?

Discover more

SEARCH ONLINE and find out the meaning of different symbols in Australian Aboriginal art.

## Aboriginal art:

### The story of an art movement

Contemporary Aboriginal art was one of the great art movements of the twentieth century. Its success continues today, with artists' work being exhibited in prestigious museums from Sydney to Seattle and from Paris to St. Petersburg.

Does "movements" here mean that something is moving? What else do you think it means?

It was 1971 – a difficult time for Aboriginal people. Their ancestors had lived in Australia for tens of thousands of years, but now non-Aboriginal people controlled their homelands, and their way of life was under threat. In the Western Desert, a thousand Aboriginals from different tribes were forced to live in a settlement called Papunya. Poor living conditions, bad health, and tension between tribal groups with different languages and traditions made it a troubled place.

At the school in Papunya, a young teacher called Geoff Bardon showed more interest in Aboriginal culture than most other non-Aboriginal people. He asked his pupils to create art that was related to their own world. They started painting in a style that was usually used for body painting in Aboriginal ceremonies. They also tried to copy the sand designs that the older people drew when they were telling traditional stories.



The old people of Papunya were concerned about the children's art. They explained to Bardon that young people's knowledge of the sand designs was limited, because only the older members of the tribe knew their culture's secrets. Each design of dots, circles, and lines that they drew in the sand was like a map. It showed the way to a place where the Aboriginals believed an important event had happened long ago. As the Aboriginal people didn't have a written language, they had passed on their history through oral storytelling and sand designs, and some old people could remember more than a thousand sand designs. Bardon was fascinated by this and persuaded the old people to develop their own painting style using the traditional designs. He then helped them sell their work.

At first, it was difficult to find buyers for the Papunya art. Many people didn't understand it and didn't find it interesting. But there were a growing number of art collectors who were impressed by it and happy to pay.



When other Aboriginal communities heard about the Papunya artists' success, they started developing their own painting styles.

Who or what do you think "outsiders" are?

However, some Aboriginal communities were critical of the new art movement. They accused the artists of revealing too much of their culture to outsiders. At Papunya, some people altered their style in response to the criticism, placing dots on top of other dots to keep their cultural secrets more hidden.

Despite the problems, painting sales helped many Aboriginal communities escape desperate poverty. Interest in the art movement continued to grow and, in 1988, an Aboriginal mosaic design by Michael Nelson Jagamarra was built outside Australia's new Parliament House. Then, in 1994, the country's best known airline started decorating its planes with striking Aboriginal designs.



Gradually this style of art came to represent not just the Aboriginal communities, but Australia as a whole. In every souvenir shop in the country today there are pens, cups, and T-shirts with the iconic dot patterns, created not only by Aboriginal artists, but by other Australians and foreigners, too. Some Aboriginals complain that people with no understanding of their traditions are taking advantage of their culture. Others think the copies are a sign of success. Regardless of the reasons, many Aboriginal artists have now been recognized worldwide for their contributions to contemporary art. And the art movement has encouraged a wider revival of Aboriginal culture, breaking down prejudices, and generating money to help rebuild the traditional lifestyles that were almost lost. Thanks to its art, Aboriginal culture is gaining the respect it has always deserved.

What does the word "recognize" usually mean? What is the meaning here?

What do you think a "revival" is?

### Glossary

mosaic – a picture or pattern made by arranging together small pieces of stone, glass, etc.  
iconic – symbolic, representing something

## EXIT CARD

Student name: \_\_\_\_\_



1. What 3 new words did you learn today?

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2. Use one new vocabulary word in a sentence.

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3. Write down one interesting fact you learned about Aboriginal art from today's lesson.

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