Art and literature

VOCABULARY PRACTICE

ADVANCED | C1

Name: _____ **Date:** _____

1 Match each advanced cultural concept with its meaning.

1 aesthetic autonomy	____	a history of ownership and custody of an object
2 canon formation	____	b return of an artwork or object to its rightful community
3 intertextuality	____	c view that meaning emerges through readers' activity
4 ekphrasis	____	d selection processes that define culturally valued works
5 cultural appropriation	____	e literary description of a visual artwork
6 institutional critique	____	f support provided by a sponsor or benefactor
7 patronage	____	g idea that art has value independent of external purposes
8 provenance	____	h relationships through which texts echo other texts
9 restitution	____	i artistic examination of museums and cultural power
10 reader-response theory	____	j contested use of elements from another culture

2 Complete the scholarly collocations.

appropriation | **autonomy** | **canon** | **critique** | **patronage** | **provenance** | **response** | **restitution**

1 defend aesthetic _____

2 challenge the literary _____

3 debate cultural _____

4 practise institutional _____

5 secure artistic _____

6 establish an object's _____

7 pursue the _____ of cultural objects

8 apply reader-_____ theory

3 Choose the concept that best captures the distinction.

1 Art's claimed independence from moral or political use: *aesthetic autonomy / patronage*.

2 Processes deciding which works become standard: *canon formation / critical reception*.

3 A text's echoes of earlier texts: *intertextuality / figurative language*.

4 Verbal representation of a visual artwork: *ekphrasis / adaptation*.

5 Contested borrowing across unequal cultures: *cultural appropriation / artistic influence*.

6 Art that examines museum power: *institutional critique / aesthetic autonomy*.

7 Documented ownership history: *provenance / attribution*.

8 Return of a disputed object: *restitution / conservation*.

Art and literature

4 Complete the cultural-policy analysis with terms from the box.

aesthetic autonomy | canon formation | cultural appropriation | ekphrasis | institutional critique | intertextuality | patronage | provenance | reader-response theory | restitution

The exhibition questions **1** _____ by showing how schools, publishers and museums elevate certain works. One section explores **2** _____, tracing how contemporary novels transform earlier stories. Another examines **3** _____ through poems that describe paintings. The catalogue debates **4** _____ where borrowing occurs across unequal relations. Several works practise **5** _____ by exposing museum authority. Their production depended on private **6** _____, complicating claims to **7** _____. Research into **8** _____ supports demands for **9** _____. Finally, **10** _____ explains why visitors may construct different meanings.

5 Read the text and answer the questions concisely.

Who determines cultural value?
Cultural value is often presented as timeless, yet institutions shape which works are preserved, taught and reviewed. Selection is unavoidable, but criteria may reproduce earlier exclusions when inherited prestige is treated as neutral quality. Expanding a canon is not simply a matter of adding names; it may require new questions, contexts and forms of expertise. At the same time, inclusion should not reduce works to evidence of identity alone. A credible cultural institution makes its criteria visible and remains open to revision.

1 How do institutions shape cultural value? _____

2 Why may inherited criteria reproduce exclusions? _____

3 Why is expanding a canon more than adding names? _____

4 What may expansion require? _____

5 How should included works not be reduced? _____

6 What two practices characterise a credible institution? _____

6 Paraphrase using the expression in capitals.

1 The poem vividly describes a painting. **EKPHRASIS** _____

2 The novel repeatedly echoes earlier works. **INTERTEXTUAL** _____

3 Researchers traced the object's ownership history. **PROVENANCE** _____

4 The museum returned the disputed object. **RESTITUTION** _____

OVER TO YOU

Write a **160-190 word** critical response: How should cultural institutions decide what to collect, teach and return? Develop a qualified position.

[ ] Use at least ten target terms or collocations. [ ] Address authority and exclusion. [ ] Distinguish inclusion from tokenism.

Art and literature

ANSWER KEY

1 Advanced cultural concepts

1 **g** 2 **d** 3 **h** 4 **e** 5 **j** 6 **i** 7 **f** 8 **a** 9 **b** 10 **c**

2 Scholarly collocations

1 **autonomy** 2 **canon** 3 **appropriation** 4 **critique** 5 **patronage** 6 **provenance** 7 **restitution** 8 **response**

3 Conceptual distinctions

1 **aesthetic autonomy** 2 **canon formation** 3 **intertextuality** 4 **ekphrasis**
5 **cultural appropriation** 6 **institutional critique** 7 **provenance** 8 **restitution**

4 Cultural-policy analysis

1 **canon formation** 2 **intertextuality** 3 **ekphrasis** 4 **cultural appropriation** 5 **institutional critique**
6 **patronage** 7 **aesthetic autonomy** 8 **provenance** 9 **restitution** 10 **reader-response theory**

5 Reading - suggested answers

1 Through decisions about preservation, teaching and reviewing. 2 Inherited prestige may be treated as neutral quality. 3 Existing criteria and contexts may also need change.
4 New questions, contexts and expertise. 5 To evidence of identity alone. 6 Visible criteria and openness to revision.

6 Paraphrasing - possible answers

1 The poem is an example of **ekphrasis**. 2 The novel is highly **intertextual**. 3 Researchers established the object's **provenance**. 4 The museum carried out the **restitution** of the disputed object.

Over to you: Answers will vary. Check conceptual precision, institutional power and a qualified approach to inclusion.