

# Level 4 English Semester 2

Teacher: **Emily Platzer**

EPI : N4 English Emily Platzer (S2) **Key: N4Thekey**

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### ASSIDUITÉ :

L'assiduité est obligatoire.

Au-delà de 3 absences (même justifiées), l'étudiant·e est noté·e ABI (= défaillant·e) et ne peut valider son semestre.

### ABSENCE(S) UN JOUR DE DEVOIR :

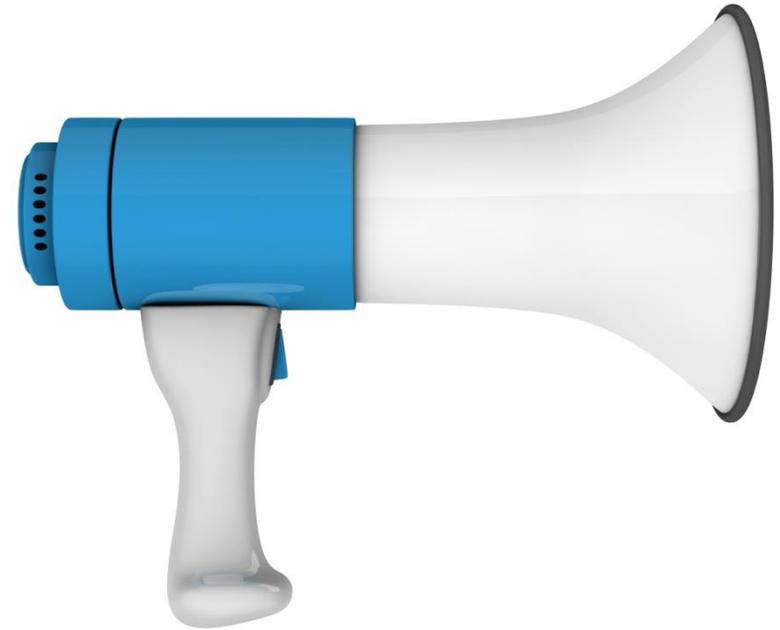
Toute absence un jour de DS doit être signalée dans un délai de 48h afin de permettre l'organisation d'un rattrapage. Celui-ci est obligatoire.

Une absence lors du devoir final n'est pas rattrapable.

### PONCTUALITÉ :

Il est impératif d'arriver à l'heure afin de ne pas perturber le déroulement du cours.

Si vous avez trop de retard, votre enseignant·e est autorisé·e à ne pas vous accepter en cours.



If you have a handicap status which influences your assesment requirments or in class learning please notify me (in person at the end of the lesson or by mail).

M. Fabrice Doriac, Délégué Handicap: [handicap.ddl@univ-paris1.fr](mailto:handicap.ddl@univ-paris1.fr).

## Exam schedule

In class assessments (50%)		
	Percentage of final grade	Date
Mid term (written exam)	25%	<b>Week 5</b> Wednesday: 25/02/2026 Friday: 27/02/2026
Oral (in groups)	25%	<b>Week 11</b> Wednesday: 15/04/2026 Friday: 17/04/2026
Final exam (50%)		
Written exam 1h20 1. Comprehension and vocabulary 2. Grammar 3. Written expression		<b>Week 12</b> Wednesday: 22/04/2026 Friday: 24/04/2026

## Nouns, adjectives, adverbs and prepositions- Use of Articles

- Adjective order and adverb placement in the sentence
- Countable and uncountable nouns and irregular plural nouns
- Prepositions of place, time, movement. Adverbs of frequency
- Use of "such" and "so"
- Use of quantifiers (all, every, each, both)
- Expression of possession and specific uses of the genitive
- Degrees of complex comparison

[Epigram Grammar Link](#)



Adjectifs / Adverbes	Articles	Comparatifs et superlatifs	Compter et quantifier
Confusions fréquentes	Constructions syntaxiques - généralités et particularités	Discours indirect	Futur et conditionnel - will, be going to, would et autres formes
Modaux	Noms	Particules et prépositions	Passif

# The role of biography: Does this impact how we view visual art?

Lesson	Resources and activities	Grammar revision
1 <b>Bedlam</b> <i>The artist and the asylum</i>	Art pop quiz, Still life: describe and analyse visual artwork, artist focus: Richard Dadd. Exploring different biographical sources, Tate online resources.	Articles: The, a, an and zero article
2 <b>Mystery object</b> <i>Pre– Raphaelite Brotherhood</i>	Write a short text describing an object from an artwork without telling us its name. Artist focus: Elizabeth Siddal.	Order of adjectives and adverb placement in a phrase
3 <b>Show and tell</b> <i>William Blake Songs of Innocent and Experience</i>	Oral presentation practice; describe a personal object. William Blake poetry analysis.	Countable and uncountable nouns
4 <b>The Other Side</b> <i>Exploring magic and the occult in visual art</i>	A journey Into Women Art and the Spirit World. Extracts from Jennifer Higgle's book. Reading tarot cards.	Prepositions of place, time and movement, adverbs of frequency
5 <b>Midterm exam</b>		

# The role of biography: Does this impact how we view visual art?

Lesson	Resources and activities	Grammar revision
<b>6 Accents</b> <i>Regional accents and dialects St. Ives Cornwall, modernism in wartime. Barbra Hepworth, Ben Nicholson and Alfred Wallis.</i>	Cockney rhyming slang: Pathé short film. Pearly kings and Queens. Accent bias Britian, audio resources; identifying regional accents. “The outsider artist”	Irregular plural nouns
<b>7 Performance</b> <i>The Abramovic method and Yoko Ono.</i>	Exploring artists manifesto and performance works. Documentary and film extracts. Note taking, writing an artist biography.	Use of such and so
<b>8 Author</b> <i>Problematic artists and artworks and the contemporary lens</i>	Oral debates: Group practice.	Use of quantifiers: all, every, each, both
<b>9 Identity</b> <i>Artist focus: Faith Ringgold and Chris Ofili.</i>	Quilt making, activism and identity. Considering the social, political and racial identity of the artist. American and British vocabulary differences.	Use of possessive and genitive

# The role of biography: Does this impact how we view visual art?

Lesson	Resources and activities	Grammar revision
10 <b>The death of an Artist</b> <i>Ana Mendieta</i>	Feminism and ecology. Podcast: The death of an artist. Prepare for oral: Formation of 8 groups.	Complex degrees of comparison
11 <b>Oral: What makes an artwork controversial?</b>	Oral exam: Each group presents artwork and participates in a debate. <b>Comedian</b> , <i>Maurizio Cattelan</i> . <b>My bed</b> , <i>Tracy Emin</i> . <b>Ophelia</b> , <i>John William Waterhouse</i> , <b>Candy Cigarette</b> , <i>Sally Mann</i> .	Grammar recap and revision sheet
12 <b>Final exam</b>		

# Lesson 1: Bedlam 28/01/2026, 30/01/2026

1. Introduction to semester
2. Art pop Quiz
2. Grammar revision: Articles: *the, a, an, 0 article*
3. Writing exercise: Write a short descriptive text of an artwork
4. Introduction to an artist biography: Richard Dadd
5. Homework

# Art pop quiz

Multiple choice questions, how good is your art general knowledge? Work in teams of five, you can discuss your answers.

Question 1:

What is meant by the term *"outsider artist"*?

- A) *An artist who works outside in the natural world, or "plein-air"*
- B) *An artist that is not commercially successful*
- C) *An artist who is not famous*
- D) *An artist without formal or academic training, one who is "self taught"*

Question 2:

Tracey Emin's *"My bed"* sold at auction in 2014, what was the sale price?

- A) £20,000
- B) 5,000
- C) £1
- D) Over £2.5 million



Question 3:

What is the name of the artist who painted *"The scream"* in 1893?

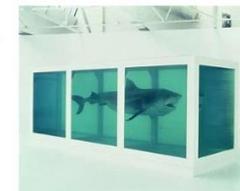
- A) *Pablo Picasso*
- B) *Richard Dadd*
- C) *Edvard Munch*
- D) *Alice Neel*



Question 4:

What is the title of this artwork by British artist Damien Hirst?

- A) *The Death of a Shark*
- B) *Life and Death Immortal*
- C) *Conceptual artwork number 9.*
- D) *The Physical Impossibility of Death in the Mind of Someone Living*



Question 5 :

In what period did the Pop art movement first emerge?

- A) 1970's
- B) 2000's
- C) 1950's
- D) 1800's



Question 6 :

The Japanese American artist Yoko Ono was married to a famous musician from which band?

- A) The Rolling Stones
- B) Black Sabbath
- C) The Stone Roses
- D) The Beatles



Question 7:

Who is the richest living artist in the world ? (with a net worth of \$400 Million)

- A) Damien Hirst
- B) Banksy
- C) Yayoi Kusama
- D) Jeff Koons



Question 8 :

How many times has the Mona Lisa been stolen?

- A) Never
- B) Twice
- C) Ten times
- D) Once



Question 9:

What is the oldest artwork?

- A) Lascaux cave paintings
- B) Frescoes of Herculaneum
- C) The Mona Lisa
- D) The Ghent Altarpiece

Question 10:

The American artist Helen Frankenthaler belonged to which movement of art:

- A) Impressionism
- B) Modernism
- C) Abstract expressionism
- D) Cubism



Question 1:

*D) An artist without formal or academic training, one who is "self taught"*

Question 2:

*D) Over £2.5 million*

Question 3:

*C) Edvard Munch*

Question 4:

*D) The Physical Impossibility of Death in the Mind of Someone Living*

Question 5:

*C) 1950's*

Question 6 :

*D) The Beatles*

Question 7:

*D) Jeff Koons*

Question 8 :

*B) Twice*

Question 9:

*A) Lascaux cave paintings*

Question 10:

*C) Abstract expressionism*

## Using articles *the, a, an*

*Articles are short words used before nouns that indicate whether the noun is specific or general.*

Definite articles **the** is used to identify a specific noun or group of nouns.

Examples: The cat is sat on the mat / The buses are fast in this city / The grapes are red / The weather is beautiful today / The sun is hot / The world is round

Indefinite articles **a/an** are used to identify a general noun or when the nouns identity is unknown

Examples: I'm tired want **a** coffee / **An** apple was left on the table

(Do not use indefinite article with plural nouns or uncountable nouns)

Example: Cars must have seatbelts to be safe.

### **a** or **an** rule:

**a** is used when the noun or adjective that comes next begins with a consonant sound.

Example: *A cat by the window.*

**an** is when the noun or adjective that comes next begins with a vowel sound. (Vowels: a / e / I / o / u)

Example: *An elephant in the room.*

However, there are expectations! When words that start with vowels that *sound like* consonants or words that start with consonants that sound like vowels or when the first letter is silent.

Examples:

An hour (*h* is silent)

An honour (*h* is silent)

A uniform (*u* = you sound)

A university (*u* = you sound)

## Articles change the meaning of a phrase

Example: "I need **the** pen" "I need **a** pen."

### Zero article

Omit the article when describing an intangible concept. Additionally when a personal or possessive pronoun is modifying a noun.

Examples:

**Nature** is a powerful force

**Anger** creates difficulties in relationships.

I am studying **English** at university.

I am from **France** (*Unless country is a plural noun  
i.e. The united states*)

We went to **our** house.

He drove **his** car home.

## Adjectives

The rules are maintained when the noun is modified by an adjective. When using the indefinite article this should match adjective's beginning sound.

**The** beautiful flower wilted in the cold.

**A** blue flower grew in the garden.

**An** amazing flower just bloomed in the forest.

**Still Life**

## Describe an artwork using articles



Use the correct articles to describe the still life painting:

Still life paintings of this period are very detailed and realistic.

The Chicken is on the round white plate at the top of the Painting.

An artichoke is cut in half and placed on a silver dish.

The cherries are symbolic of spring; unlike the cheese and bread they are seasonal.

Death and life go hand in hand in this image.



## HOW DRAFT YOUR COMMENT ON A PICTURE

### FOR THE INTRODUCTION - TO WRITE ABOUT...

<b>Type</b>	a photograph, a drawing, a painting (→ a portrait, a landscape, a seascape, etc.), a poster, an advert, a book/magazine cover, a map, a diagram, a table/grid, a cartoon, a still (image tirée d'un film/clip), a (pie) chart
<b>Author</b>	BY (a photographer, an artist, a painter, an adman/adwoman, a cartoonist, a designer, a creator, a cameraman/camerawoman, a journalist/reporter)
<b>Source</b>	It comes from... / It was published in/on...
<b>Date</b>	It dates back to... / It was published in/on...
<b>Context</b>	... within the historical/political/artistic, etc. context of...
<b>Topic</b>	It deals with... / It is about ...

### DESCRIBING THE DOCUMENT: elements, layout, colours, etc.

- The document shows..., there is a contrast between..., the focus of attention is...
- it is composed of... / it consists of...
- a slogan / a catchphrase, a caption (légende), a bubble/balloon, a box, a pun
- cool/warm colours, soft/bright colours, black and white, sepia

### FOCUSING ON THE LAYOUT



### ANALYSING THE PURPOSE of what you describe

- It is aimed at + N/V-ing
- I can infer / guess / conclude that...
- The problem/issue illustrated here is...
- What the artist wants to point out / suggest / symbolize is...
- The photographer highlights / shows / criticizes the fact that...
- The goal/aim is to raise awareness of / to make fun of...

### GIVING YOUR OPINION

- I find it funny / strange / (un)convincing / beautiful / alarming / shocking / irritating ...
- It reminds me of / It makes me think about / It makes me aware of ...

Write a short descriptive text describing this image (60 -100 words)  
Use the correct articles (a/ an/ the/ 0 article)



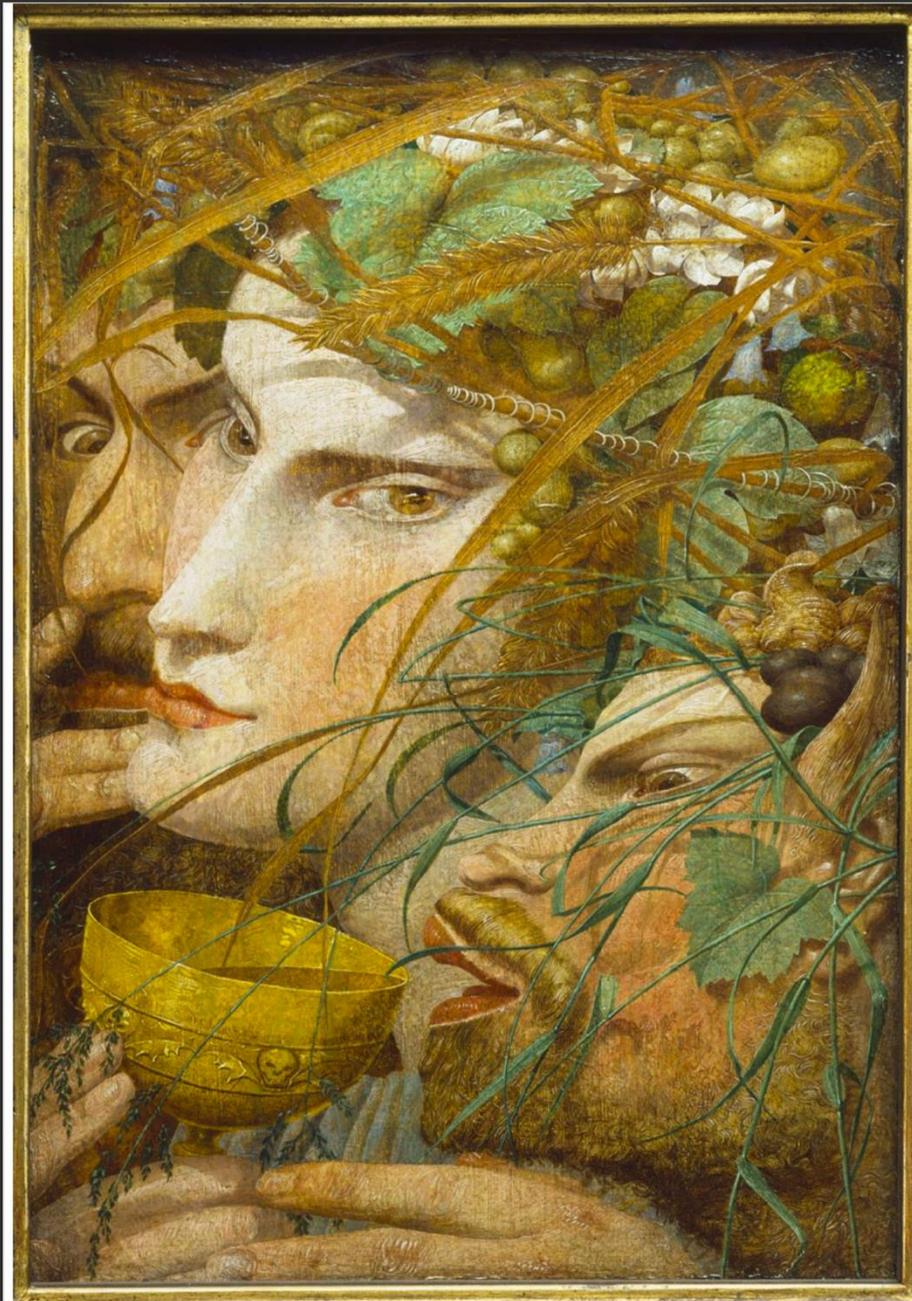
## Richard Dadd

**Richard Dadd** (1 August 1817 – 7 January 1886) was an English painter of the Victorian era, noted for his depictions of fairies and other supernatural subjects, Orientalist scenes, and enigmatic genre scenes, rendered with obsessively minuscule detail. Most of the works for which he is best known were created while he was a patient in Bethlem and Broadmoor hospitals.

<https://www.tate.org.uk/art/artists/richard-dadd-130/richard-dadd-artist-and-asylum>

Video biography link: [Richard Dadd](#)





Bacchanalian scene 1862



*The Fairy Feller's Master-Stroke* (1855–64)

How long do you usually spend looking at art in a gallery? What if, instead of looking briefly at many artworks, we look slowly at a few?

In this episode, we hear from a psychologist and former monk about how the act of looking slowly at objects affects the way we understand them. Tate volunteers and visitors also describe their slow looking experiences and share some tips and techniques that you can try out on your next visit.

This podcast features Bumi Thomas, Nicole Mollett, Rebecca Chamberlain, Aidan Hart and Enrica Franca.

**Podcast link:** [The art of slow looking](#)

**Comprehension questions:**

**Identify the key speakers interviewed during the podcast**

**What artwork is being discussed, can you give the title?**

**What is the average time taken to view an artwork in a gallery or museum?**

# Homework: Read an extract from this fictional auto biography '*Bedlam*'

JENNIFER HIGGIE

## Bedlam

“I did not write my life, and therefore cannot tell you in simple terms what happened to effect such change. I have left that task to the images that have fallen from my fingers since my youth. I have let them fall, so that one day they might be picked up. My pictures describe me correctly.”

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In 1842 an English artist accompanied a former mayor on a Grand Tour of Europe and the Middle East. Within a year he had become a devotee of the Egyptian god Osiris and murdered his beloved father, believing him to be an impostor. *Bedlam* is a novel inspired by a year in the life of Richard Dadd, a great Victorian painter and inmate of London's Bethlem Hospital – more commonly known as Bedlam.

Broadmoor Hospital, 1885

Perhaps it is the story that chooses the man and wraps him in it until he suffocates.

For me, it was the sun that made up my mind, and the sun became my story.

Despite the blood that persists in flowing through me, I am no longer the person I was born to be. I did not write my life, and therefore cannot tell you in simple terms what happened to effect such change.

I have left that task to the images that have fallen from my fingers since my youth.

I have let them fall, so that one day they might be picked up.

My pictures describe me correctly.

I have laid my head on the grey sheets of Bedlam and was not allowed to leave.

I have dabbled in visions. This is the tiny image of me that the pinhole of people's minds has illuminated.

But what of before?

The fulcrum of my life took place when I was 25, the year I grew old and died as others knew me. It was the same year I discovered another realm, a place inhabiting a truth that is, I have been told, no more than an elaborate fiction.

Where have I come from to arrive at this place?

My recollection changes with every re-telling.  
For the moment, this is the story that slips from me.

London, July 1842

I have heard the heat there is so great it inhibits the singing of birds. I have not slept for days. My head is filled with infinite lists. Sir Thomas speaks as if he were eating boiled eggs. As if they press hard against the inside flesh of his cheeks, against his tongue. Something must account for the way he forms his words. They meet resistance at every vowel and wobble into silence.

The sun, Richard. You will not believe the sun. You will have to struggle at first to accommodate it to your skin, to your appetite, to your palette. My ignorance of sunlight gives him inordinate pleasure, and although I do agree with him on one count, that my flesh is more accustomed to rain than heat, I cannot look him in the eye because his assessment of my ability is so skewed. Namely, I know that struggle will be unnecessary in adapting such light to my palette. The idea of sun has been growing in me since I was born, like a bone growth that affects my every movement. If I have been so far deprived of the actual experience of it, except at its most pale and withered, I have not for a moment been deprived of dreaming. I have dreamt of light through a cloth, dripping through a wing. I have dreamt in yellow and gold. I have felt my sight singe my imagination. I have leapt into consciousness so hot I cannot breathe. It will be astonishing not to have to imagine such light, but to see and feel it, to move through and feel its presence in the architecture and the skin of the people it has chosen to live among.

My fingertips are restless and beg permission to begin.  
They long to become active, to be things that undo in order to release something else: buttons, hard lines, colour, and the cloth that covers us. To collect tickets, shade eyes, dance with pencils. They will insist, I know, on revealing my skin, to let it swim.  
I have never ridden a camel. I have never touched sand that did not lead to water. A language I do not speak has never surrounded me.

Will sweat change the colour of cloth I wear? Is Egyptian dust more difficult to remove from a collar, from a waistband, than the grime of Piccadilly?

I will be joining my father soon and the thought of it fills me with joy. I do not know where it was he went, but am sure I will be able to find him. We will exist in harmony, I have no doubt about that. We will become members of a great community of souls enclosed in walls of air and comforted by the sun.

I know my father will be the first to thank me for liberating him from that impostor.

In all modesty, it will be good, finally, to be thanked.

But sometimes when I wake, I wonder, where did I come from to arrive at this place?

A hospital. A place for the sick, yet I have never had a single day of illness in my life.

My flesh, perhaps, has been weak, but my soul overflows with rude good health.

It rains so much my bones are damp and will not dry.

When I die once more, my bones will dry in light.

Perhaps the story chooses the man and wraps him in it until he suffocates.

For me, the sun made up my mind, and the sun became my story.

But what of before?

Sometimes when I wake, I wonder, where did I come from to arrive at this place?