

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 :

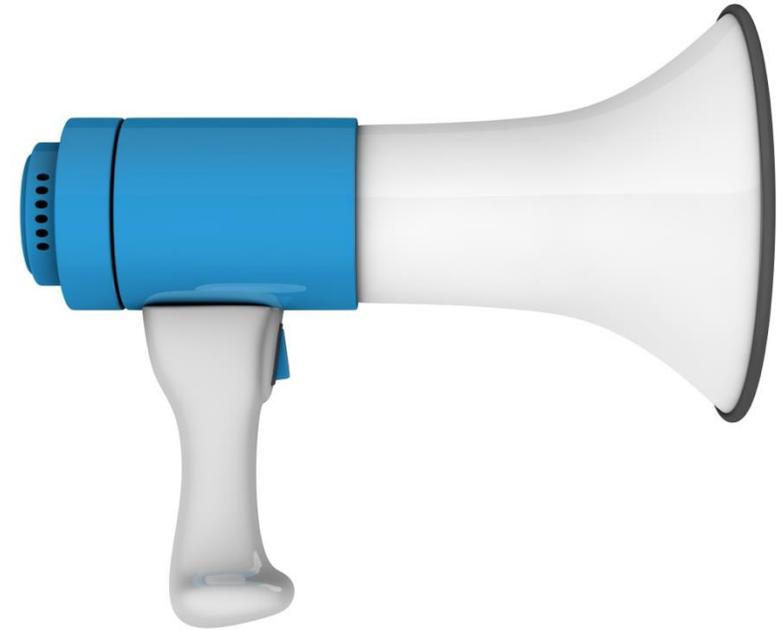
Toute absence un jour de DS doit être signalée dans un délai de 48h afin de permettre l'organisation d'un rattrapage. Celui-ci est obligatoire.

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.

Exam schedule

In class assessments (50%)		
	Percentage of final grade	Date
Mid term (written exam)	25%	Week 5 Wednesday: 25/02/2026 Friday: 27/02/2026
Oral (in groups)	25%	Week 11 Wednesday: 15/04/2026 Friday: 17/04/2026
Final exam (50%)		
Written exam 1h20 1. Comprehension and vocabulary 2. Grammar 3. Written expression		Week 12 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: Bedlam <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: Mystery object <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 Show and tell <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 The Other Side <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 Midterm exam		

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

Lesson	Resources and activities	Grammar revision
6: Accents <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
7: Performance <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
8: Author <i>Problematic artists and artworks and the contemporary lens.</i>	Post secret and a room from a bridge. Oral debates: Group practice.	Use of quantifiers: all, every, each, both
9: Identity <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: The death of an Artist <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: Oral: What makes an artwork controversial?	Oral exam: Each group presents artwork and participates in a debate. Comedian , <i>Maurizio Cattelan</i> . My bed , <i>Tracy Emin</i> . Ophelia , <i>John William Waterhouse</i> , Candy Cigarette , <i>Sally Mann</i> .	Grammar recap and revision sheet
12: Final exam		

1. Order of adjectives and adverbs
2. Creative writing: Mystery object
3. Pre-Raphaelite Brotherhood intro
4. Identify an artwork from your own research
5. What is a muse? Elizabeth Siddal and the story of Ophelia
6. Homework

Order of adjectives and adverb placement in a phrase

Adjectives

Adjectives describe a noun. Always place the adjective before the noun. We often use two or occasionally three adjectives to describe a noun. Usually an adjective that expresses an **opinion or attitude** comes first, followed by more **neutral or fact based** adjectives.

Examples:

An **amazing fast** car turned the corner ahead of us.

A **beautiful tall** woman walked towards me.

A **happy brown** dog was sat in front of the fire.

Order of adjectives in a list

Determiners (my/ you/his/her/ their/ its/ this/ that/ these/ those/ a/ an and the)

1. Quantity (five, ten, a dozen, several etc..)

2. Opinions (beautiful, ugly, lovely etc..)

3. Size (Big, small, long, short etc..)

4. Age (Old, young, ancient etc...)

5. Shape (triangular, round, square etc..)

6. Colours (red, white, blue etc

7. Origin (English, French, Dutch etc...)

8. Material (Gold, silver, acrylic, plastic etc ...)

9. Purpose or qualifier (*painting* brush etc...)

Examples:

(Determiner/ opinion/ colour/ material/ noun)

Your elegant red silk scarf.

(Determiner / size/ age/ colour/ noun)

A big old black cat.

(Determiner/ quantity/ shape/ material/ noun)

There are a few round ceramic plates on the table.

Adverbs

An **adverb** can modify or describe a **verb**:

She **talks loudly**.

An **adverb** can modify or describe an **adjective**:

A **very tall** horse.

An **adverb** can modify or describe an **adverb**:

The performance ended **too** quickly.

An **adverb** can also modify a sentence:

Unfortunately, I missed the bus.

Adverbs provide additional information such as how, when, where, to what extent, or why something happens

Adverbs can indicate frequency, time or the manner in which something happens.

Adverbs often end in **ly**

One type of verb that does not work with adverbs is **linking verbs**. (*feel, smell, seem, appear, become, remain, sound, grow, etc..*)

Incorrect: (You feel badly about what happened)

Correct: You **feel** bad about what happened.

Common adverbs and examples:

Immediately *They immediately left the cinema.*

Soon *The sun will rise soon.*

Occasionally *We occasionally eat dinner at the restaurant.*

Very *A very expensive work of art.*

Usually *They usually arrive on time.*

Softly *He spoke softly*

Brightly *The moon shone brightly.*

Quickly *They quickly finished their exam*

1) We wanted (metal / a / grey) table.

[.]

2) They bought (red / a / new) car.

[.]

3) She went home and sat on (wooden / comfortable / old / her) bed.

[.]

4) He bought (woollen / a / fabulous / British) suit.

[.]

5) They have (Dutch / black) bicycles.

[.]

6) He wants (some / French / delicious / really) cheese.

[.]

7) (young / a / pretty) girl walked into the room.

[.]

8) He has (old / a lot of / interesting) books.

[.]

9) She bought (plastic / a / red / new) lunchbox.

[.]

10) He is looking for (leather / a / stylish / black) bag.

[.]

Order of adjectives in a list

Determiners (my/ you/his/her/ their/ its/ this/ that/ these/ those/ a/ an and the)

1. Quantity (five, ten, a dozen, several etc..)

2. Opinions (beautiful, ugly, lovely etc..)

3. Size (Big, small, long, short etc..)

4. Age (Old, young, ancient etc...)

5. Shape (triangular, round, square etc..)

6. Colours (red, white, blue etc

7. Origin (English, French, Dutch etc...)

8. Material (Gold, silver, acrylic, plastic etc ...)

9. Purpose or qualifier (*painting* brush etc...)

Examples:

(Determiner/ opinion/ colour/ material/ noun)

Your elegant red silk scarf.

(Determiner / size/ age/ colour/ noun)

A big old black cat.

(Determiner/ quantity/ shape/ material/ noun)

There are a few round ceramic plates on the table.

1) We wanted (metal / a / grey) table.

[a grey metal]

2) They bought (red / a / new) car.

[a new red]

3) She went home and sat on (wooden / comfortable / old / her) bed.

[her comfortable old wooden]

4) He bought (woollen / a / fabulous / British) suit.

[a fabulous British woollen]

5) They have (Dutch / black) bicycles.

[black Dutch]

6) He wants (some / French / delicious / really) cheese.

[some really delicious French]

7) (young / a / pretty) girl walked into the room.

[A pretty young]

8) He has (old / a lot of / interesting) books.

[a lot of interesting old]

9) She bought (plastic / a / red / new) lunchbox.

[a new red plastic]

10) He is looking for (leather / a / stylish / black) bag.

[a stylish black leather]



Mystery object—Describe an object from the image without telling us its name.

Example: A protective layer or second skin. Used in battle by noble knights. It is beautiful, ancient and metallic. Made with great skill and worth a great deal of money. This reflects light and deflects arrows and blades.

(The armour)

The name **Pre-Raphaelite Brotherhood** referred to the groups' opposition to the Royal Academy's promotion of the **Renaissance master Raphael**. They were also in revolt against the triviality of the immensely popular genre painting of time.

Inspired by the theories of **John Ruskin**, who urged artists to 'go to nature', they believed in an art of serious subjects treated with maximum realism. Their principal themes were initially religious, but they also used subjects from literature and poetry, particularly those dealing with love and death.

Its principal members were William Holman Hunt, John Everett Millais, and Dante Gabriel Rossetti.

THE PRB WERE RADICAL IN THEIR TIME, AND NOT EVERYONE LIKED IT

In fact most of the establishment couldn't bear it. These young artists aimed to overturn everything artists were being taught at the Royal Academy School. These teachings held up the Renaissance painter Raphael as the pinnacle of artistic achievement, but that the PRB saw as formulaic and backward looking. By going back 'Pre-Raphael' to medieval and early Renaissance painters, they planned to recapture what they saw as simplicity and truth in art. Inspired by the flat compositions and minute detail of these early paintings, particularly frescoes, they rejected any hierarchy of symbols in their paintings (giving equal weight to the figures and the environment surrounding them). They painted directly on to white grounds making their colours startlingly bright, and gave their forms sharp outlines with little shadow.

[Pre-raphaelite](#) Link to Tate page

[Who were the pre-raphaelites?](#) Link to additional info

John Everett Millais



Their progressive approach to painting broke with all the rules of picture-making as taught by the Royal Academy. The Pre-Raphaelites totally rejected the idea that you should first paint the figure, then the background. Or that you should layer the composition with dead colouring and work it up with dark chiaroscuro, blending colours to encourage the viewer to read the composition in terms of significant and subordinate areas.

Instead the Pre-Raphaelites insisted on an equal focus on all parts of the composition, painting backgrounds first and figures later, all from life. This is what gives their paintings a discordant quality of focus – rather like a high definition film, where the whole depth of field is sharp. They began painting on a white ground (rather than the prepared mid tone ground most artists would use), using pure primary colours rather than mixing them on the palette. In Pre-Raphaelite pictures, everything becomes significant. It's quite a democratic approach to art.

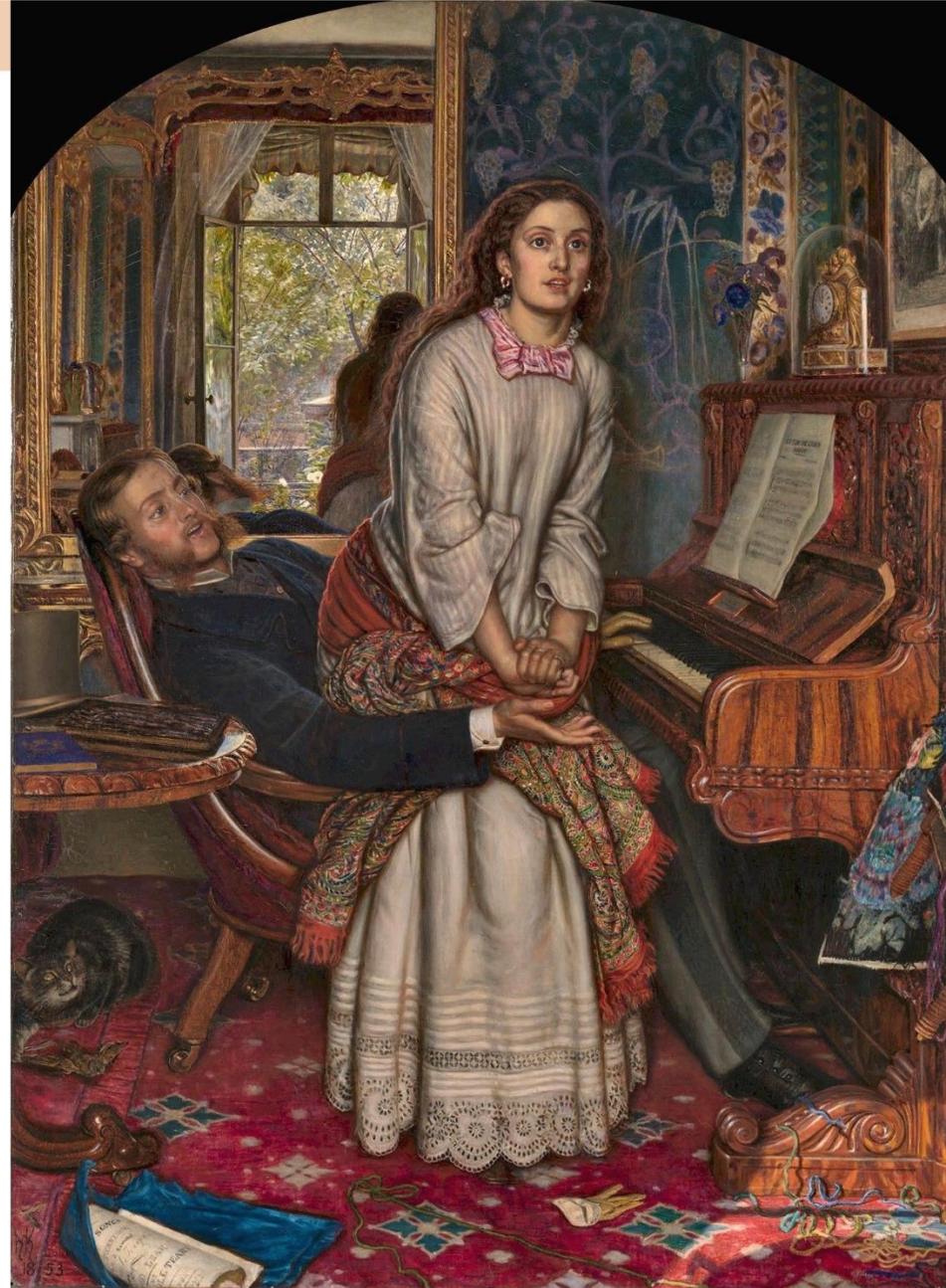
Link to text online: <https://www.tate.org.uk/art/art-terms/p/pre-raphaelite/were-pre-raphaelites-britains-first-modern-artists>

Mariana 1851

Dante Gabriel Rossetti



William Holman Hunt



The Awakening Conscience

John William Waterhouse



The Lady of Shalott, 1888. John William Waterhouse

Can you identify the artist who produced this artwork? What can you learn about their story

Sir Patrick Spens 1856



(25 July 1829 – 11 February 1862) **Elizabeth Siddal** was an English artist, art model, and poet. Siddal was perhaps the most significant of the female models who posed for the Pre-Raphaelite Brotherhood. Their ideas of female beauty were fundamentally influenced and personified by her. Walter Deverell and William Holman Hunt painted Siddal, and she was the model for John Everett Millais's famous painting *Ophelia* (1852). Early in her relationship with Dante Gabriel Rossetti, Siddal became his muse and exclusive model, and he portrayed her in almost all his early artwork depicting women.

Siddal became an artist in her own right and was the only woman to exhibit at an 1857 Pre-Raphaelite exhibition. Significant collections of her artworks can be found at Wightwick Manor and the Ashmolean Museum. Sickly and melancholic during the last decade of her life, Siddal died of a laudanum overdose in 1862 during her second year of marriage to Rossetti.



Sir Patrick Spens

1856, Elizabeth Eleanor Siddal

This picture is based on an ancient Scottish ballad. The King of Scotland asks Sir Patrick Spens, the best sailor in the land, to sail him to Norway to fetch back his daughter. But on the return the ship is lost in a great storm, and the King, his court, and all aboard perish. In Scotland their wives and families look in vain for the ship's sail, realising what has happened, and this is the moment Siddal shows. The figure on the right appears to be a self-portrait. Siddal was greatly interested in poetry and wrote poems herself.

What is a *muse* ?

muse

noun [C]

literary

UK

/mju:z/

US

/mju:z/

a person, or an imaginary being or force that gives someone ideas and helps them to write, paint, or make music:

The muse has left me - I haven't written any poetry for months!
Juliet was not only the painter's best model but also his muse.



What does Ophelia mean?

Ophelia is best known for being associated with William Shakespeare's Hamlet - arguably the playwright's most famous tragedy. In the play, the character Ophelia is Hamlet's love interest - however, the origins of the name do go back further.

The name Ophelia has Greek origins, carrying the meaning to help or to aid. Through time, the name has featured in numerous other works of literature and music.

Who is Shakespeare's character Ophelia?

In Shakespeare's drama, Hamlet, who is the Prince of Denmark, is distraught by the death of his father and later visited by the late King's ghost, who reveals to Hamlet that he was murdered.

Prince Hamlet of Denmark is told by his father that he was murdered by Claudius - the King's brother and Hamlet's uncle - who takes the throne and marries Hamlet's mother, Gertrude. Once he learns that his uncle is guilty, Hamlet plans to get revenge.

During the tragedy, we are introduced to the character of Ophelia, a young noblewoman who is the daughter of Claudius's minister, Polonius, sister to Laertes and Hamlet's love interest.



Shakespeare's characters Hamlet and Ophelia in a painting by Dante Gabriel Rossetti

[Link: Full article](#)

Millais's model was a young woman aged nineteen called Elizabeth Siddall. She was discovered by his friend, Walter Deverell, working in a hat shop. She later married one of Millais's friends, Dante Gabriel Rossetti, in 1860.

To create the effect of Elizabeth pretending to be Ophelia drowning in the river, she posed for Millais in a bath full of water. To keep the water warm some oil lamps were placed underneath. On one occasion, the lamps went out and Millais was so engrossed by his painting that he didn't even notice!

During her time posing for the painting, Elizabeth got very cold and became quite ill. With no National Health Service or readily available medicine, Elizabeth was looked after by a private doctor paid for by Elizabeth's father who then ordered Millais to pay the fifty medical bills.

Link to full text: <https://www.tate.org.uk/art/artworks/millais-ophelia-n01506/story-ophelia>

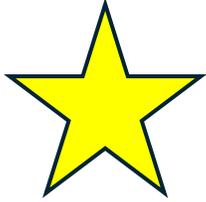
[Tate link:](#)
[Description of artwork](#)

[Tate Link: Video](#)



The real Ophelia

<https://www.tate.org.uk/art/artworks/millais-ophelia-n01506/the-real-ophelia>



Next lesson: Please bring a personal object. (not too valuable, too big or dangerous!) You will present this within a group of four students. Describe its physical appearance and its significance for you personally.

Additional resources :

From the minds of Lena Dunham and Alissa Bennett, The C-Word is an in-depth exploration of culture's most discussed women—their lives, legacies, and why society is so hell-bent on labeling them "crazy."

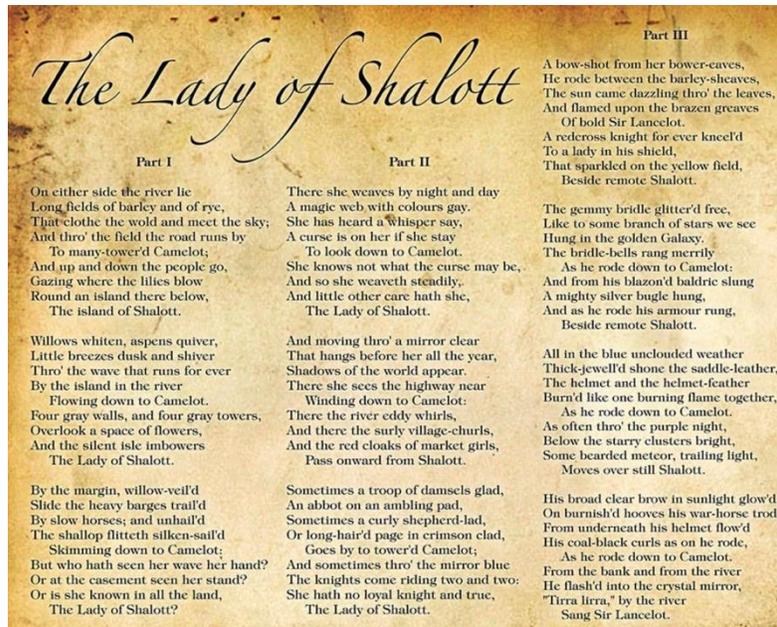
luminarypodcasts.com

Homework

John William Waterhouse



The Lady of Shalott, 1888. John William Waterhouse



The picture illustrates the following lines from part IV of Tennyson's 'The Lady of Shalott':

*And down the river's dim expanse
Like some bold seer in a trance,
Seeing all his own mischance –
With glassy countenance
Did she look to Camelot.
And at the closing of the day
She loosed the chain, and down she lay;
The broad stream bore her far away,
The Lady of Shalott.*

Tennyson's poem, first published in 1832, tells of a woman who suffers under an undisclosed curse. She lives isolated in a tower on an island called Shalott, on a river which flows down from King Arthur's castle at Camelot. Not daring to look upon reality, she is allowed to see the outside world only through its reflection in a mirror. One day she glimpses the reflected image of the handsome knight Lancelot, and cannot resist looking at him directly. The mirror cracks from side to side, and she feels the curse come upon her. The punishment that follows results in her drifting in her boat downstream to Camelot 'singing her last song', but dying before she reaches there. Waterhouse shows her letting go the boat's chain, while staring at a crucifix placed in front of three guttering candles. Tennyson was a popular subject for artists of this period, particularly the Pre-Raphaelites. Waterhouse's biographer Anthony Hobson relates that the artist owned a copy of Tennyson's collected works, and covered every blank page with pencil sketches for paintings.

The landscape setting is highly naturalistic; the painting was made during Waterhouse's brief period of plein-air painting. The setting is not identified, although the Waterhouses frequently visited Somerset and Devon. The model is traditionally said to be the artist's wife. Waterhouse's sketchbook contains numerous pencil studies for this and the painting of the same title made six years later (1894, Leeds City Art Gallery). This second work shows the Lady at the moment she looks out of the window and the curse is fulfilled. Waterhouse also made sketches of the final scenes in which the boat bearing the Lady floats into Camelot.

[Listen: Marianne Faithfull reads the poem](#)

