

# 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 :

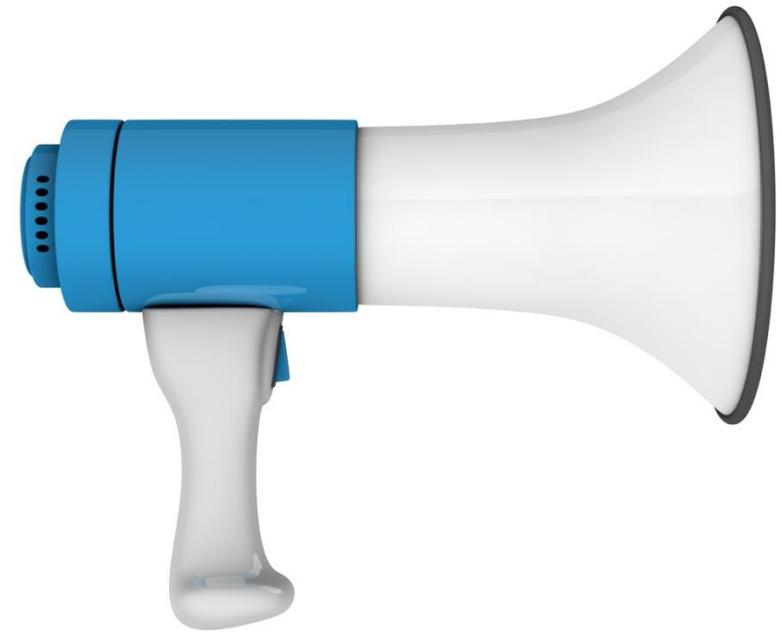
Toute absence un jour de DS doit être signalée dans un délai de 48h afin de permettre l'organisation d'un rattrapage. Celui-ci est obligatoire.

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?

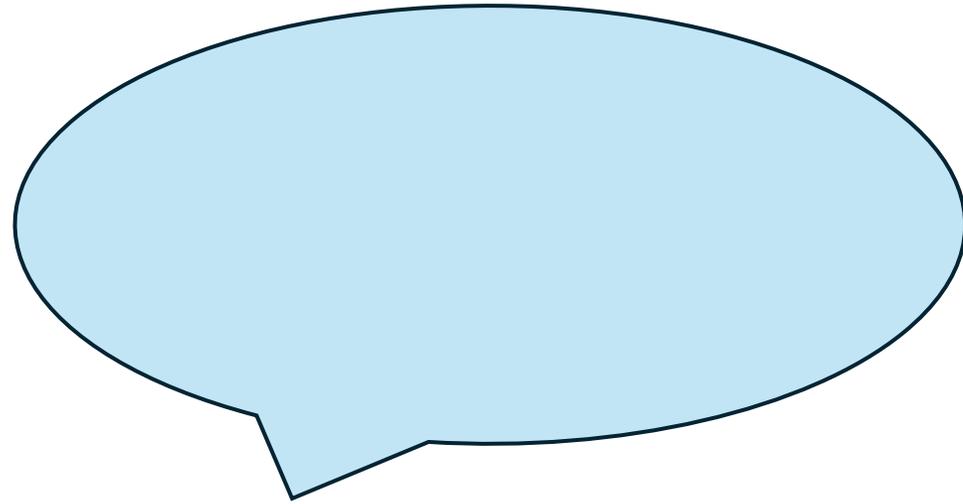
Lesson	Resources and activities	Grammar revision
<b>6: Accents</b> <i>Regional accents and dialects St. Ives Cornwall, modernism in wartime. Barbra Hepworth, Ben Nicholson and Alfred Wallis.</i>	Cockney rhyming slang: Pathé short film. Pearly kings and Queens. Accent bias Britian, audio resources; identifying 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>	Post secret and a room from a bridge. Oral debates: Group practice. 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>		

1. Show and tell: Oral presentation practice in groups of 3 or 4.
2. Biography of William Blake
3. Poetry analysis
4. Countable and uncountable nouns
5. Homework

Show and tell: Oral presentation practice in groups of 3 or 4



## Biography of **William Blake**



Reference the following slides marked with  
Use these research sources and conduct your own online research. Write a short report (150 words) addressing the following questions:

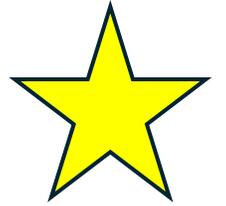
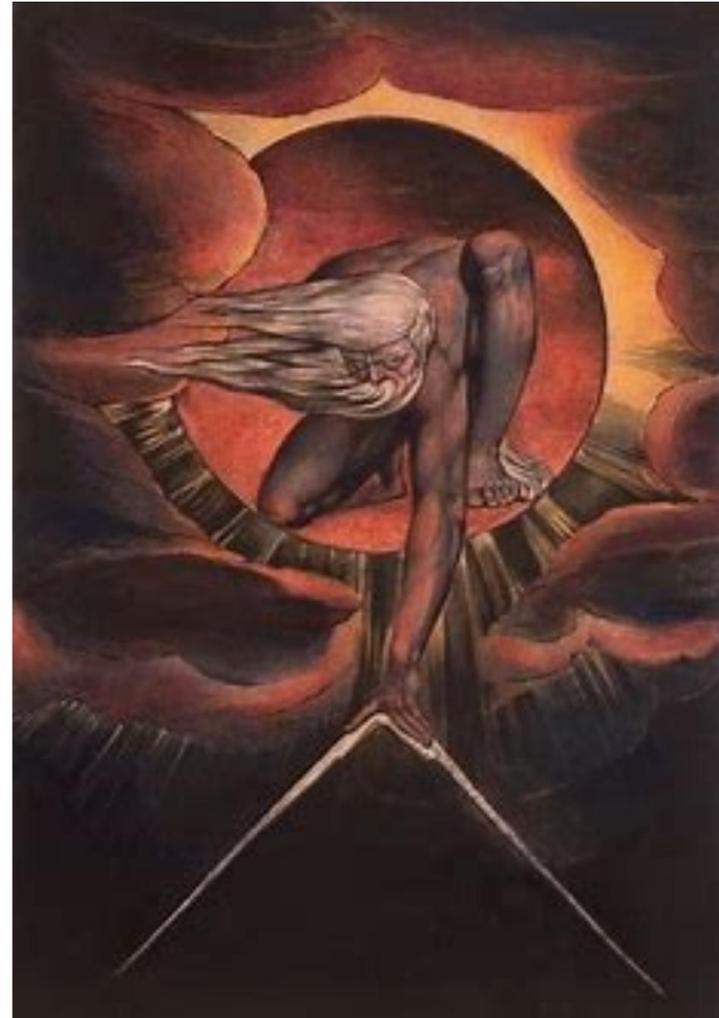
- Name and nationality of artist
- Years Active
- Type of creative production (film, drawing, writing...? )
- Key themes and subjects in their work
- Reception of their creative output during their lifetime and in the contemporary world
- Your opinion of their visual artworks, describe an artwork as an example.

Born in Soho in 1757, Blake lived in London most of his life. This was a time of significant societal upheaval and global unrest, and his art often resonated with the rapidly changing world around him. *Blake was politically radical, writing poetry that criticised empire, slavery and social inequality.*

*Blake trained as an engraver,* relying on commissions from commercial publishers and a small group of patrons to make money. *He was often employed to illustrate texts like the Bible or Dante's Divine Comedy.* Yet Blake wished to be recognised as an original artist. He aspired to paint grand public works and organised his own solo exhibition in 1809.

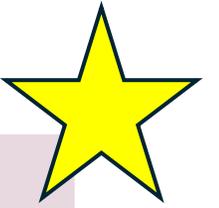
Regularly working late into the night, Blake pursued his own highly creative projects. *He saw himself as a prophet, bridging spiritual and physical worlds through his art and poetry. He claimed to see visions* which inspired his characters and personal mythology. His work also drew on his deep religious beliefs and personal struggles. To fully express his vivid imagination Blake devised new techniques in painting and printing. *His wife Catherine was a vital support to him and assisted in colouring his works.*

*While widely celebrated today, Blake was little appreciated in his lifetime* beyond a small circle of friends and patrons who admired his independent spirit and mystic persona. His reputation grew in the 19th and 20th centuries as his works circulated among artists and collectors. In recent decades, numerous artists and writers have drawn inspiration from Blake, reflecting his enduring legacy in Britain and around the world.



**William Blake**

<https://www.bbc.com/culture/article/20190910-william-blake-the-visionary-relevant-200-years-on>



**A champion of the imagination, William Blake is celebrated in a new retrospective at London's Tate Britain. Kelly Grovier looks at how the painter and poet helped us "dream outside the sphere".**

The Romantic painter and poet William Blake created some of the most iconic images in British cultural history – from a strange sidelong portrait of Isaac Newton, bent over naked at the bottom of the ocean, to an ebullient young boy flinging his arms out wide against a prismatic burst of colour to embrace a new dawn of human freedom. Not bad for an artist who was all but ignored in his lifetime, dismissed by many who knew him as insane, and died in poverty and obscurity in 1827. Beset since childhood by visions of angels and demons who peered through his windows and accosted him in stairwells, Blake spent his years writing riddling prophecies that few read and producing watercolours that fewer wanted to buy. After decades of unheralded toil, he managed to organise only a single solo exhibition of his work. By all accounts, it was a disaster.

"The problem with Blake," the late Romantic scholar Jonathan Wordsworth once told me, "is he couldn't draw". Anyone who has ever cringed at the naive and toothless tabby that sulks beneath 'fearful symmetry', the ferocious final phrase of Blake's poem *The Tyger* in his 1794 collection *Songs of Innocence and Experience*, will have a certain sympathy with Wordsworth's uncharitable jab. And yet, despite Blake's occasional awkwardness as a draughtsman, his work is a case study in soulfulness over finesse, profundity over proficiency. Confident that the full significance of his work would one day be appreciated by posterity, Blake consoled himself that, rather than appealing to the blunt sensibilities of his day, he was ahead of his time and "laboured upwards to futurity". He was right. In the two centuries since he passed away, singing sweetly on his deathbed of what he saw in Heaven, Blake has overcome every limitation of circumscribed skill and contemporary disfavour that hindered him. He has become, according to Martin Myrone, the lead curator of a new exhibition of Blake's work at Tate Britain, the very "model of the autonomous genius and isolated visionary".

## A singular vision

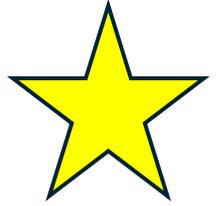
Tate's comprehensive retrospective, its first in nearly a generation, features more than 300 drawings, paintings, watercolours, woodcuts, and illustrated books, and provides the perfect opportunity to explore the secrets behind Blake's ever-evolving legacy and to contemplate the emergence in popular imagination of a London eccentric whose ambition was to help us "see a World in a Grain of Sand / And a Heaven in a Wild Flower", to "hold Infinity in the palm of [our] hand / And Eternity in an hour".

Blake's ability, granularly, to narrow his focus to a single speck of the material world and to perceive eternal poignancies in it, is instructive for how best to appreciate the intensities and achievement of his own work. Visitors to the show, Myrone says, may be surprised by the small scale of many of the artist's best-known works, which we are accustomed to experiencing artificially exploded into dorm-room posters or shrunk down to electronic thumbnails that we hold in the palm of our hands. "You can look at every Blake you could wish to see on your phone," he tells me, "but it isn't the same thing as seeing them in the flesh."

There is indeed something about zooming in that enlarges one's perception. It is only when we adjust our eyes to the small (46 x 60 cm) aperture through which Blake invites us to glimpse his submarine sighting of Newton that we appreciate the cramped and claustrophobic tensions that squeeze the work into meaning. Perched uncomfortably on a coral-encrusted stone shelf in what appears to be an underwater grotto, Newton stretches awkwardly to doodle on a scroll of parchment that he has unfurled at his feet – an awkward ergonomics that makes Rodin's rocky Thinker look positively cosy. Newton's imperturbable gaze and the precise positioning of his spindly fingers suggest he is on the verge of a cognitive breakthrough, as if he has cracked the code that will unlock the mysteries of the universe: an emblem, surely, of the invincible power of the human mind amid the myriad discomforts and pressures of our world.

Or is it? Look closer, and the instrument with which Blake has calculatingly equipped the renowned English physicist and mathematician is one we'll encounter time and again in the most famous of Blake's works: a pair of draughtsman's compasses. In Blake's unique visual vocabulary, the implement is shorthand for the pinching tight of human perception and becomes a kind of "mind forg'd manacle" that enslaves our vision.

Far from celebrating the genius of Newton, a leading thinker of the scientific revolution, Blake's often-reproduced colour print (which the Scottish sculptor Eduardo Paolozzi famously alchemised into a hulking bronze statue that guards the entrance to the British Library) is really an admonishment of lumbering rationality and misguided faith in scientific reason over what Blake believed were the more profound and liberating powers of the imagination.

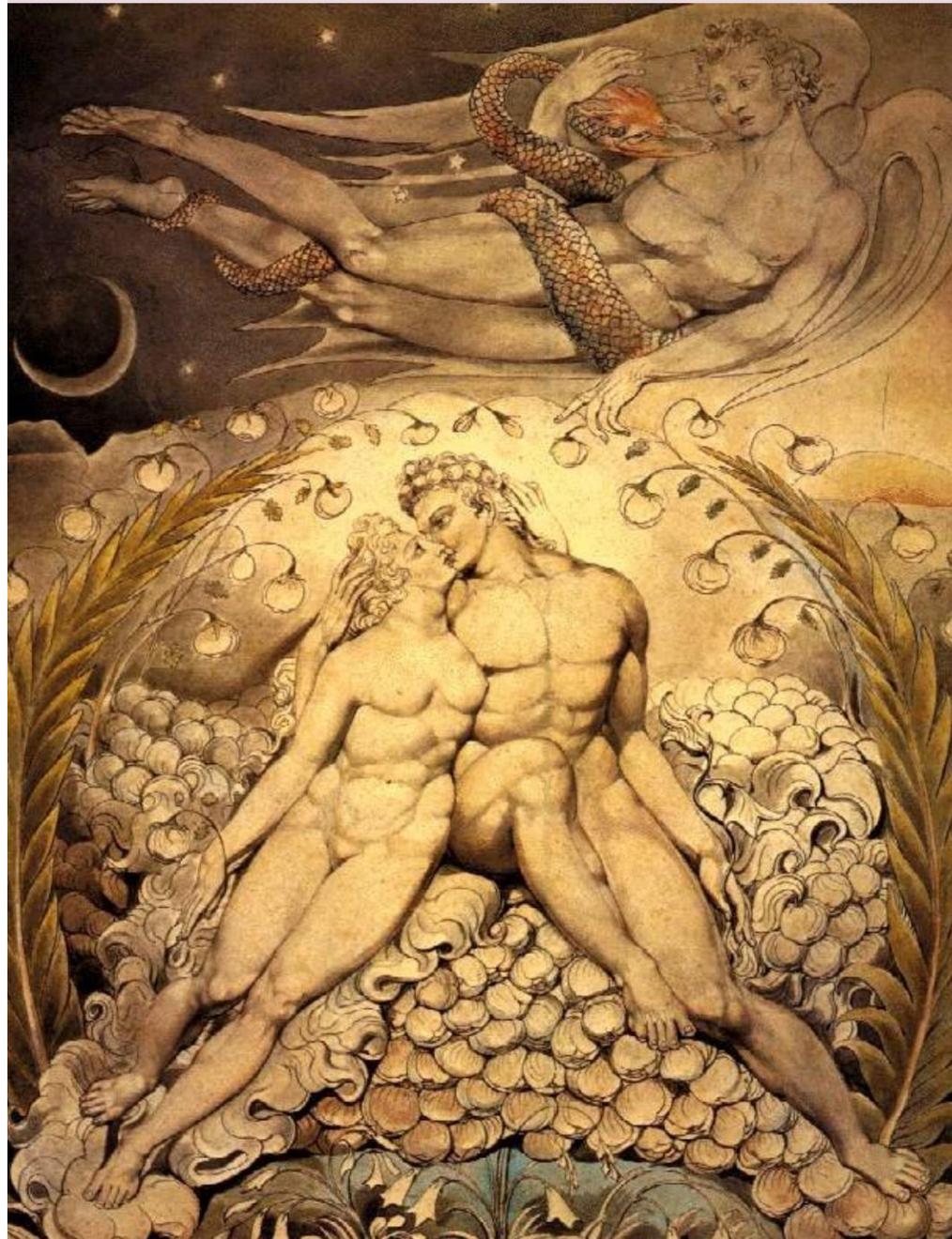
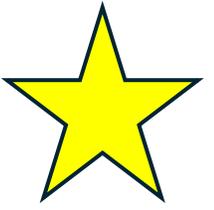


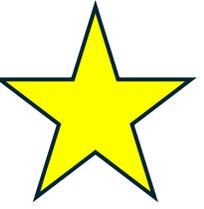
Once spotted, the pair of compasses becomes, ironically, a kind of key that picks open the doors of Blake's own perception – a recurring artistic tic whose symbolic pointedness jimmies the genius of some of his most iconic images and designs. We encounter the compasses again in Blake's stirring design for the frontpiece of his 1794 publication *Europe: A Prophecy*. His so-called *Ancient of Days* depicts a suspended deity, enthroned in a celestial orb and surrounded by smouldering clouds, stretching downwards to jab terrestrial creation with an enormous pair of compasses. In the context of Blake's complex mythologies, the wizened figure (whose chiselled physique recalls Michelangelo's muscular, sky-surfing God on the ceiling frescoes of the Sistine Chapel) is the fearsome demiurge Urizen, the embodiment of empirical thinking, who is responsible for imposing limits on our existence.

But like all great works of art, the mesmerising image, which Blake would return to again and again throughout his life (he was even working on a version of it while propped up with pillows at the time of his death), has prised itself loose from the narrow confines of its initial creation and etched itself in cultural consciousness as something more elastic and inspiring than merely an admonishment of reason. According to Blake, the work was a faithful transcription of a visionary encounter he'd had while climbing the stairs in his home in Hercules Road, North Lambeth, in London, where he and his wife Catherine lived throughout the 1790s. Among the chief aims of the Tate show, Myrone tells me, is to recreate something of the ambiance of those very spaces in which Blake's imagination crept and was routinely accosted by visitors from the invisible world.



# William Blake visual artworks





God judging Adam



## THE GHOST OF A FLEA

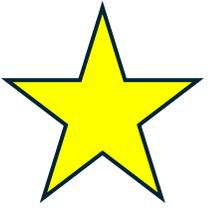
John Varley was a watercolourist, landscape designer and astrologer whom Blake met towards the end of his life. Varley encouraged Blake to sketch portraits of the people who populated his visions, and in all there are between forty or fifty drawings of these characters. Many of these depict historical characters, like kings and queens, but the most popular has always been the flea, which exists both as a simple sketch and as this elaborate painting.

According to Blake, the story goes that fleas were inhabited by the souls of bloodthirsty men. These bloodthirsty men were confined to the bodies of small insects, because if they were the size of horses, they would drink so much blood that most of the country would be depopulated. The flea's bloodthirsty nature can be seen in its tongue, darting from its mouth, and the cup (for blood-drinking) that it is carrying.

The poor quality of this picture is due to Blake painting it in what he called 'fresco' (tempera), which has cracked and dulled with age. The influence of Michelangelo (1475–1564), a Renaissance artist whom Blake admired, can be seen in the highly defined musculature of the flea's burly body.







## Visionary

**Visionary** (*adjective*) with the ability to imagine how a country, society, industry, etc. will develop in the future:

*A visionary thinking*

*A visionary author*

**Visionary** (*noun*) [*c*] (*religious*) a person who has a religious or spiritual experience in which they see a holy person who is not living or they see a holy event that cannot be explained scientifically

## Summary of Blake's religious and social views

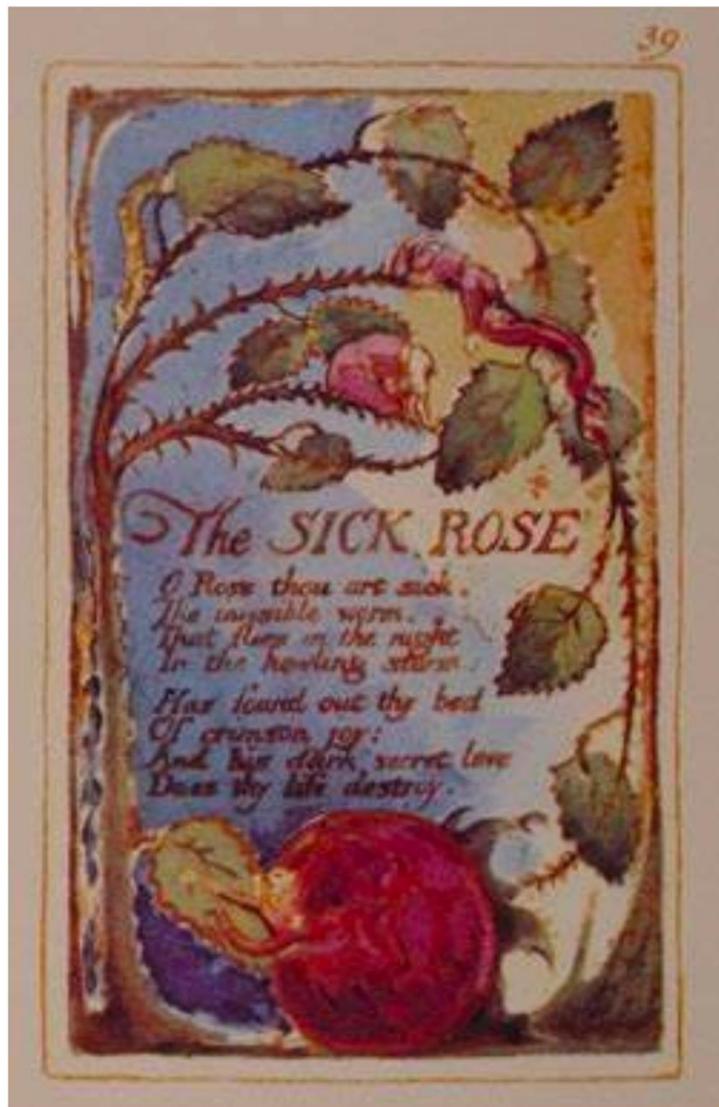
A critic of contemporary society; addressing injustice and economic imbalance. With particular reference to child labour and poverty and was outspoken against Transatlantic Slave trade.

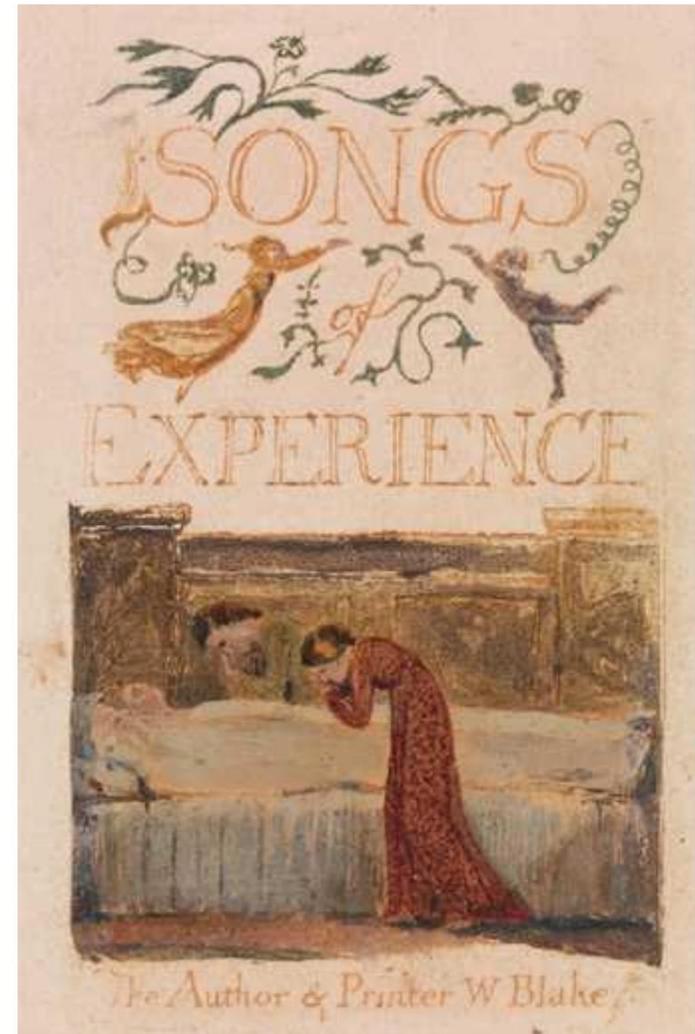
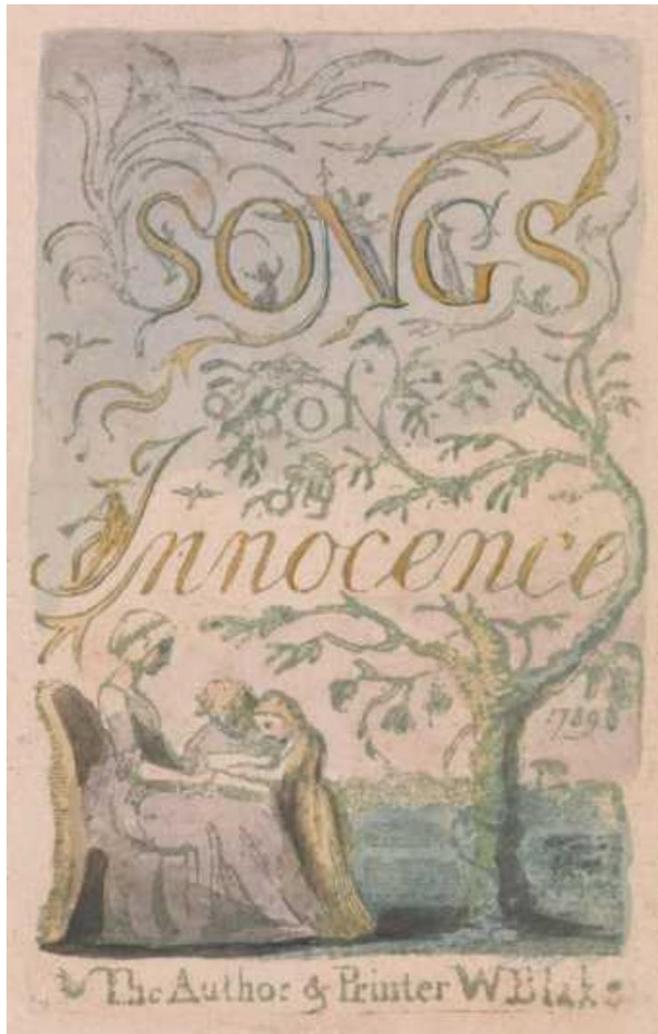
Blake considered himself a Christian. Yet he was critical of both the Old and New testament, rejected the idea of original sin and traditional values of good and evil.

*"The glory of Christianity is to conquer by forgiveness."*

*"I must create a system, or be enslaved by another man's. I will not reason and compare: my business is to create."*

## Poetry and illustration





The *Songs of Innocence* were published by Blake in 1789, and he produced a combined version of *Songs of Innocence and of Experience* in 1794. The Songs are now often studied for their literary merit alone, but they were originally produced as illuminated books, engraved, hand-printed, and coloured by Blake himself.

The text of the poem and the accompanying illustration formed an integrated whole, each adding meaning to the other.

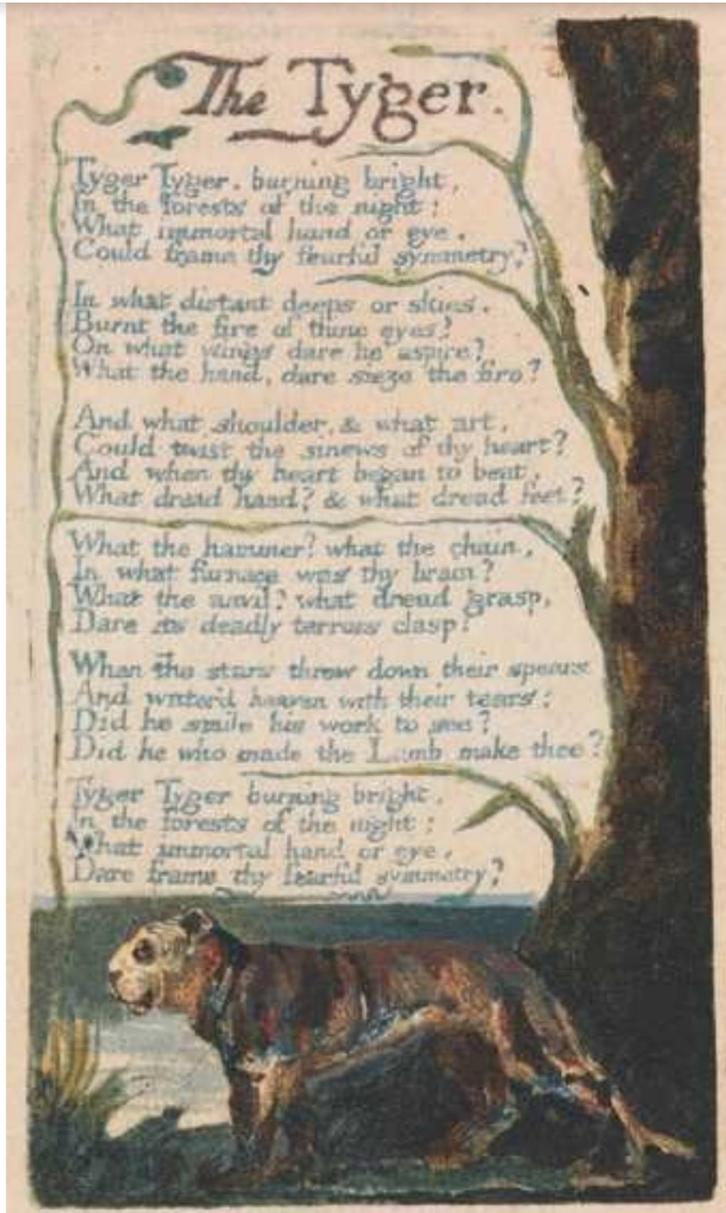
# Poetry analysis

Complete the poem, use the vocabulary key

Tyger Tyger, burning bright,  
In the forests of the (1)\_\_\_\_\_;  
What immortal hand or (2)\_\_\_\_\_,  
Could frame thy fearful symmetry?  
  
In what distant deeps or skies.  
Burnt the (3)\_\_\_\_ of thine eyes?  
On what wings dare he aspire?  
What the hand, dare (4)\_\_\_\_\_ the fire?  
  
And what shoulder, & what (5)\_\_\_\_,  
Could twist the sinews of thy heart?  
And when thy (6)\_\_\_\_\_ began to beat,  
What dread hand? & what dread feet?  
  
What the (7)\_\_\_\_\_? what the chain,  
In what furnace was thy (8)\_\_\_\_\_?  
What the anvil? what dread grasp,  
Dare its deadly terrors clasp!  
  
When the (9)\_\_\_\_\_ threw down their spears  
And water'd heaven with their tears:  
Did he (10)\_\_\_\_\_ his work to see?  
Did he who made the (11)\_\_\_\_\_ make thee?  
  
Tyger Tyger burning bright,  
In the forests of the night:  
What immortal hand or eye,  
Dare frame thy fearful (12)\_\_\_\_\_?

1. Opposite of day
2. Most people have two with which to see
3. Hot and destructive or warm and comforting
4. Take hold of suddenly and forcibly
5. Theme of our TD's this semester
6. An organ that is symbolic of love.
7. Used to hit a nail
8. Organ in the body with which you think
9. You see these at night when there are no clouds.
10. A verb, you do this when you are happy.
11. A baby sheep
12. Correct or pleasing proportion of the parts of a thing

## Answers



Tyger Tyger, burning bright,  
In the forests of the **night**;  
What immortal hand or **eye**,  
Could frame thy fearful symmetry?

In what distant deeps or skies.  
Burnt the **fire** of thine eyes?  
On what wings dare he aspire?  
What the hand, dare **seize** the fire?

And what shoulder, & what **art**,  
Could twist the sinews of thy heart?  
And when thy **heart** began to beat,  
What dread hand? & what dread feet?

What the **hammer**? what the chain,  
In what furnace was thy **brain**?  
What the anvil? what dread grasp,  
Dare its deadly terrors clasp!

When the **stars** threw down their spears  
And water'd heaven with their tears:  
Did he **smile** his work to see?  
Did he who made the **Lamb** make thee?

Tyger Tyger burning bright,  
In the forests of the night:  
What immortal hand or eye,  
Dare frame thy fearful **symmetry**?

# Poetry comparison: Songs of innocent and experience

## SONGS OF INNOCENCE: THE CHIMNEY SWEEPER

When my mother died I was very young,  
And my father sold me while yet my tongue  
Could scarcely cry 'weep! 'weep! 'weep! 'weep!  
So your chimneys I sweep & in soot I sleep.

There's little Tom Dacre, who cried when his head  
That curled like a lamb's back, was shaved, so I said,  
'Hush, Tom! never mind it, for when your head's bare,  
You know that the soot cannot spoil your white hair.'

And so he was quiet, & that very night,  
As Tom was a-sleeping he had such a sight!  
That thousands of sweepers, Dick, Joe, Ned, & Jack,  
Were all of them locked up in coffins of black;

And by came an Angel who had a bright key,  
And he opened the coffins & set them all free;  
Then down a green plain, leaping, laughing they run,  
And wash in a river and shine in the Sun.

Then naked & white, all their bags left behind,  
They rise upon clouds, and sport in the wind.  
And the Angel told Tom, if he'd be a good boy,  
He'd have God for his father & never want joy.

And so Tom awoke; and we rose in the dark  
And got with our bags & our brushes to work.  
Though the morning was cold, Tom was happy & warm;  
So if all do their duty, they need not fear harm.

## SONGS OF EXPERIENCE: THE CHIMNEY SWEEPER

A little black thing among the snow,  
Crying 'weep! 'weep!' in notes of woe!  
'Where are thy father and mother? say?'  
'They are both gone up to the church to pray.

Because I was happy upon the heath,  
And smil'd among the winter's snow,  
They clothed me in the clothes of death,  
And taught me to sing the notes of woe.

And because I am happy and dance and sing,  
They think they have done me no injury,  
And are gone to praise God and his Priest and King,  
Who make up a heaven of our misery.'

# SONGS OF INNOCENCE: THE CHIMNEY SWEEPER

## Summary

The child tells how his father sold him to a master chimney sweeper when he was so young that he could not even pronounce the words 'sweep, sweep' (the traditional street cry which chimney sweeps called out to advertise their presence). The boy comforts Tom Dacre, another sweep whose blond hair has just been shaved off. Tom goes to sleep and dreams that an angel sets free all the sweeps so they can run, play and swim freely in the innocence of youth. The angel tells Tom that if he is a 'good boy' God will love him and he will never 'want joy' (lack happiness). Tom awakes, warm and cheerful, and the poem ends with the moral: 'So if all do their duty, they need not fear harm'.

## Analysis

In Blake's time, poor parents often sold their children as 'climbing boys' to a master sweep at around the age of five. The boys were forced up narrow, winding chimneys to clean them of soot. Some suffocated inside the chimneys they were trying to clean. Others grew up stunted and deformed, dying at a young age from cancer or lung diseases. Tom Dacre's dream shows just how horrible this life was for the boys by contrasting it with what they should have been doing at this tender stage in their lives: 'leaping' and 'laughing' in the sunshine. The moral at the end of the poem is the statement of the young sweep who narrates the poem. Obviously it is nonsense: the climbing boys all 'do their duty' but still come to great harm. Yet the sweep is just innocently repeating the moral code which he has been taught by society. The poem thus holds a mirror up to its readers: it is you who deceive children with this false morality, just as it is 'your chimneys' (verse 1, line 4) that are responsible for having boy sweeps in the first place.

# SONGS OF EXPERIENCE: THE CHIMNEY SWEEPER

## Summary

The narrator introduces the boy chimney sweep as no more than a 'little black thing'. The child is so young that he cannot even pronounce the traditional cry of 'sweep, sweep' which the chimney sweeps of Blake's time called out to advertise their presence as they walked through the streets. When the narrator asks him where his parents are, he simply replies that they have 'both gone up to the church to pray'. He then tells how they sold him to be a chimney sweep but still refuse to accept that they have done him any wrong. In the final two lines he attacks the church and the king for pretending that all is right with the world and for closing their eyes to 'our misery'.

## Analysis

In both of the first two verses Blake employs basic colour imagery to contrast the 'little black thing' with the white of the snow, which represents the purity of the childhood that the sweep has had taken away from him. The sweep's clothes are 'clothes of death' not just because the soot has turned them black, the colour of mourning, but also because the soot will soon kill the child. The greatest shock of the poem comes in the second verse, where the boy says it was 'Because I was happy' that his parents condemned him to this early death. Blake has deliberately given us a sentence which doesn't make sense in order to show us how totally wrong it is to violate the purity of the child. The rhythm of the last verse becomes quicker and lighter as the sweep describes how his parents 'praise God' that everything is fine, but slows right down as the biting last line exposes the hypocrisy at the heart of state religion. The law passed by Parliament in 1788 to protect child sweeps had failed to make any difference by the time Blake published *Songs of Experience* in 1794. The poet's anger at society's indifference blazes out as never before.

# Poetry comparison: Songs of innocent and experience

A group of eight students divides in two, one group of four discusses the poem from ***songs of innocence*** and one from ***songs of experience***.

## **Suggested topics of discussion**

*What or who is the subject?*

*What is the wider context both social and political?*

*What is the authors message?*

*How does this poem relate to the contemporary world?*

*Do you consider William Blake to have been a visionary artist / author?*

**Following your group discussion compare with the other group who have discussed the other poem.**

# Countable and uncountable nouns

## Countable and uncountable nouns

Some nouns can be counted (**countable**) and some can't (**uncountable**)

### Countable nouns

(A dozen apples, 10 cats, 28 students)

We typically use **a/an** with singular **countable** nouns

**An** apple / **A** cat.

We can also use **some**, *which (indicates any number more than one)*

**some** apples / **some** cats

### Uncountable nouns

(These are nouns that don't have a plural form) Names of abstract ideas, qualities or objects that are impossible to quantify for example gases, liquids, powders, grains etc.

I've got some **garlic** and some **salt**, do you have **oil**?

Do you want some birthday **cake**?

Where is the **information** about today's lesson online?

### Countable or uncountable? ( Write C OR U)

1. A cup of coffee
2. Water
3. Cake
4. A slice of cake
5. Electricity
6. Advice
7. Rice
8. Oxygen
9. Rose
10. Grass
11. Apple
12. Sugar
13. Bed
14. Bread

## Answers

### Countable or uncountable?

1. A cup of coffee *C*

2. Water *U*

3. Cake *U*

4. A slice of cake *C*

5. Electricity *U*

6. Advice *U*

7. Rice *U*

8. Oxygen *U*

9. Rose *C*

10. Grass *U*

11. Apple *C*

12. Sugar *U*

13. Bed *C*

14. Bread *U*

### Quantifiers for countable nouns

Many / not many

A number of

A third of

A quarter of

Few (a small amount)

A few

None of the

Both

### Quantifiers for uncountable nouns

Not much

Any

No

Little

A little

A great deal of

### Quantifiers for both uncountable and countable nouns

All of

Any

Most of the

Some

Plenty of / A lack of

Enough

There's **some** lemonade in the fridge. (positive)

There isn't **any** coffee. (negative)

There are **a few** apples in the fruit bowl. (positive)

There is **a third of** the students present in class today.

Are there **any** chairs in the classroom?

There is very **little** grass in the park in August.

There is **a great deal of** sugar in this cake.

“is” used with uncountable

“are” used with countable

**Identify if the nouns are countable or uncountable**

*Sunlight (u), Skull, Shell, Vase, Fabric, smoke, book, space, colour tone, painting.*

**Complete the phrases using the correct *noun, article* and *quantifier***

**Example:**

*Some sunlight* enters the left side of *the painting*.

(Article) \_\_\_\_\_ skull is in front of (quantifier) \_\_\_\_\_ bright pink (noun) \_\_\_\_\_ .

(Article) \_\_\_\_\_ open book rests on (quantifier) \_\_\_\_\_ dark (noun) \_\_\_\_\_ .



There's (quantifier) \_\_\_\_\_ (noun) \_\_\_\_\_ rising from the candle.

There isn't (quantifier) \_\_\_\_\_ (noun) \_\_\_\_\_ in this (noun) \_\_\_\_\_ .

There are (quantifier) fruits in the silver (noun) \_\_\_\_\_ .

(Quantifier) \_\_\_\_\_ the (noun) \_\_\_\_\_ in the painting are warm.



## Possible answers

(Article) *The* skull is in front of (quantifier) *some* bright pink (noun) *fabric*.

(Article) *An/The* open book rests on (quantifier) *some* dark  
(noun) *fabric*.

There's (quantifier) *some/ a little/ a lot of* (noun) *smoke* rising from the candle.

There isn't (quantifier) *any* (noun) *sunlight/ fabric* in this (noun) *painting*.

There are *a lot of/ some/ many etc* fruits in the silver (noun) *bowl*.

(Quantifier) *Many of* the (noun) *colour tones* in the painting are warm.

## 5. Homework

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?**