

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 :

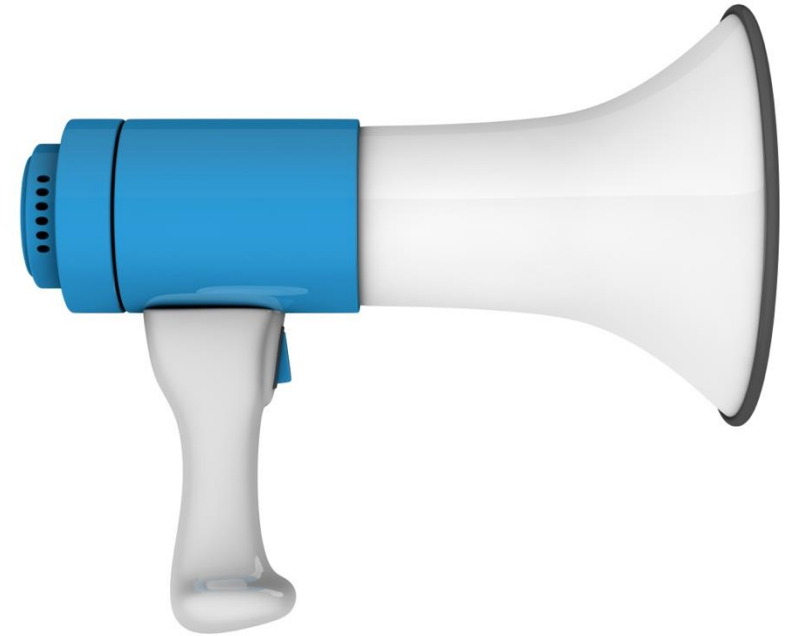
Toute absence un jour de DS doit être signalée dans un délai de 48h afin de permettre l'organisation d'un rattrapage. Celui-ci est obligatoire.

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		

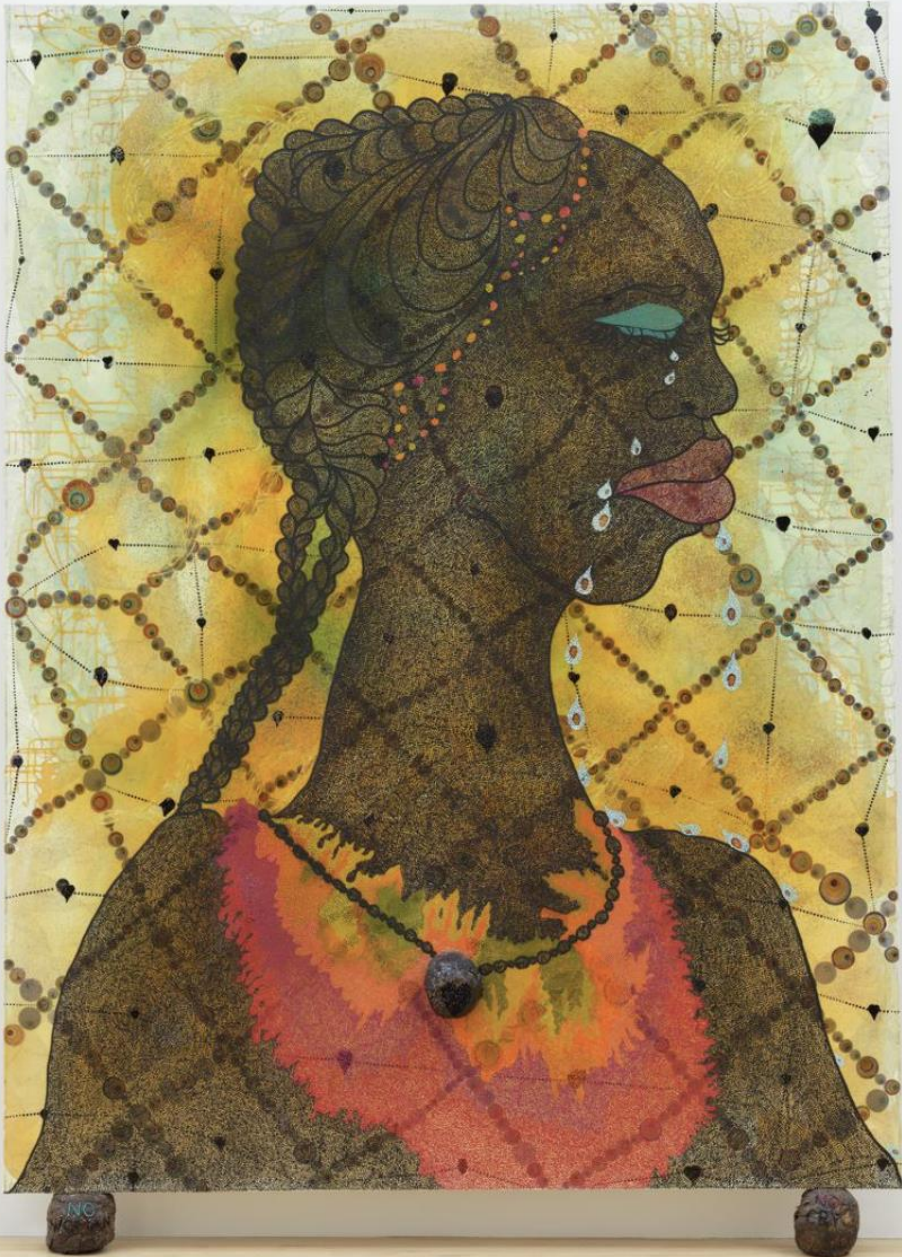
The role of biography: Does this impact how we view visual art?

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>Public projects and community</i>	Post secret and a view from a bridge. Oral debates: Group practice. 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

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

Lesson	Resources and activities	Grammar revision
<p>10: The death of an Artist <i>Ana Mendieta</i> <i>Problematic artists and artworks and the contemporary lens</i></p>	<p>Feminism and ecology. Podcast: The death of an artist. Prepare for oral: Formation of 8 groups.</p>	<p>Complex degrees of comparison</p>
<p>11: Oral: What makes an artwork controversial?</p>	<p>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>.</p>	<p>Grammar recap and revision sheet</p>
<p>12: Final exam</p>		

1. Homework review
2. Audio description from the artist
3. Artists who present social, political and civil rights through their artworks.
4. Possessive (*génitif*)
5. American and British vocabulary differences
6. Homework: Grammar exercise EPI



Homework

**Who is the artist that made this artwork?
What can you find out about the artist and
this artwork?**

[Link:Audio-description](#)

No Woman, No Cry
1998



Chris Ofili was born in Manchester, England, in 1968, and lives and works in Trinidad. After completing his Foundation course at Tameside College of Technology he received a BA in Fine Art from the Chelsea School of Art in 1991, followed by an MA in Fine Art from the Royal College of Art in 1993.

The artist represented Britain in the 50th Venice Biennale in 2003 and won the Turner Prize in 1998. He was awarded a CBE for his services to art in 2017.

COMMISSION CHRIS OFILI: REQUIEM



Requiem pays tribute to Khadija Saye and remembers the tragedy of the Grenfell Tower fire

Tate commissioned British artist [Chris Ofili](#) to create an artwork for the North Staircase at Tate Britain. Ofili considered the significance of painting directly onto the walls of a public building and wanted to choose a subject that affected us as a nation. *Requiem* is a dream-like mural, resulting from his poetic reflections.

Ofili met fellow artist [Khadija Saye](#) in May 2017 when they were both exhibiting in Venice. One month later, Saye died in the Grenfell Tower fire. Memories of their meeting had a profound impact on Ofili. It helped him find a path to create this work, which holds at its centre an image of Saye as a 'powerful creative force of transformation.'

When making this artwork, Ofili recalled the feelings he had when he made *No Woman, No Cry* in 1998 (The work is on display in [Room 26](#) at Tate Britain). *No Woman, No Cry* is a tribute to Stephen Lawrence and his mother, Doreen. Stephen was murdered in a racially motivated attack in 1993. For Ofili, 'a statement of sadness was manifested in *No Woman, No Cry*. That feeling of injustice has returned.'

'I wanted to make a work in tribute to Khadija Saye. Remembering the Grenfell Tower fire, I hope that the mural will continue to speak across time to our collective sadness.'

THE GRENFELL TOWER FIRE



On 14 June 2017, a devastating fire broke out at Grenfell Tower in west London, killing 72 people, including 18 children. It was the greatest loss of life in a residential fire since the Second World War.

A Public Inquiry was set up in the wake of the fire. It found that the tower's exterior cladding failed to meet safety standards, making the fire spread more quickly and leading to many avoidable deaths. This prompted wider concerns about building safety in high-rise blocks across the country and highlighted significant social inequality in one of the wealthiest parts of London.

Systemic failures across the organisations responsible for building standards and safety were found to have contributed to this preventable tragedy: from the construction industry to regulators, the architects, the fire service, the local authority, and the government, which has formally apologised.

The deadly effects of the blaze, the toxic smoke and the obstacles to escape have been a consistent feature of survivors' testimony. The bravery of those who endured the fire that night and the strength of the local community response have been recognised.

The Public Inquiry concluded in September 2024 that the deaths that occurred were all avoidable. Its official report contained 58 recommendations to prevent another tragedy of this nature happening again. In his response, the Prime Minister said, 'The country had failed to discharge its most fundamental duty to protect.' He stated, 'There must now be full accountability.'

Survivors and bereaved families from the Grenfell Tower fire continue their campaign, insisting that 'people should face justice'.

The criminal investigation into the cause of the fire is ongoing.



Listen to Chris Ofili talk about the work

|| 3:15 / 10:34



[Link: Audio and transcript](#)

TRANSCRIPT



The piece remembers the tragedy of Grenfell and the fire that occurred in June 2017 and pays tribute to Khadija Saye, an artist who lived in the tower and died there along with her mother, Mary Mendy.

I knew that I wanted to make a work that would say 'remember this'. And it needed to be direct in the way that it treated the subject matter. So I broke it down into three parts, three walls, three separate drawings that somehow would come together to read as one complete work.

I conceive of the bowing figure on the left, which is the first chapter of the mural as a witness, and he is presenting Grenfell Tower burning with the reverence of someone that's conducting a ceremony of loss or a Requiem. Carefully and with respect and with emotion, which is released in his tears falling into a river or an ocean that's accumulating below him of despair. I see it as a tender, trembling, respectful and dutiful act that he's performing. And from there I visualised the spirits of souls that move away from the tower and escaping.

The second chapter of the mural focuses on portraying Khadija Saye who's the artist that I met and who was killed in in Grenfell Tower. And this image is taken directly from one of her self-portraits that Khadija was exhibiting in Venice in the Diaspora Pavilion at the same time that I met her in 2017.



[Link: Serpentine gallery](#) (video)

[Link: Interview](#)

[Link: Serpentine Gallery](#)

[Link: Flags-art-protest](#)

As an artist, activist and children's author Ringgold (b. 1930, Harlem, New York) has challenged perceptions of African American identity and gender inequality for over five decades. Growing up in the creative and intellectual context of the Harlem Renaissance and inspired by her contemporaries including writers James Baldwin and Amiri Baraka, she is widely recognised for her painted story quilts combining personal narratives, history and politics "to tell my story, or, more to the point, my side of the story", as an African American woman. This survey exhibition, Ringgold's first in a European institution, is chronological and includes paintings, political posters and story quilts. It begins with *American People* (1963 – 67), a series that exposes social inequalities and racial tensions she witnessed during the Civil Rights era, and culminates in her response to the Black Power movement. In the 1970s, her work and politics embraced feminism as she led protests outside New York museums demanding equal gender and racial representation in exhibitions, designed political posters and co-organised the People's Flag Show, for which she was arrested.

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Ringgold's paintings shifted in the 1970s from traditional oils to her first unstretched works bordered with pieced fabric, inspired by Tibetan tanka paintings. The exhibition includes her tankas from the *Feminist, Slave Rape* and abstract *Windows of the Wedding Series* Ringgold made in collaboration with her mother Willi Posey, a fashion designer. This led in the 1980s to Ringgold's first story quilts, where she was able to finally 'publish' her writings. She said: "There's so much freedom in *Freedom of Speech*, I could write whatever I wanted on my art – no one could stop me." These works weave image and text in the tradition of quilting passed on through the female line of her family from her great-great grandmother who was born into slavery. From Harlem rooftops and jazz clubs, to a graffiti-filled New York subway and a radical biography of Aunt Jemima, the face of a pancake mix brand, Ringgold's affirmative quilts celebrate a myriad of life, culture and aspiration. Her later quilt series *Coming to Jones Road* and *the American Collection* return to voice African American histories, including that of the **Underground Railroad**. As cultural assumptions and prejudices persist, Ringgold's work retains its contemporary resonance.

The ground-breaking work of Faith Ringgold was celebrated in this exhibition at the Serpentine Galleries, her first in a European institution.

Text from: <https://www.serpentinegalleries.org/whats-on/faith-ringgold/>



<https://www.serpentinegalleries.org/whats-on/faith-ringgold/>

Comprehension and wider context: Define and broaden your understanding of the phrases in the text.

Harlem Renaissance

People's Flag Show

Underground Railroad

(Conduct your own research if needed)

Harlem Renaissance : The Harlem Renaissance was an intellectual and cultural revival of African-American music, dance, art, fashion, literature, theatre, politics and scholarship centered in Harlem, Manhattan, New York City, spanning the 1920s and 1930s.

People's Flag Show: The People's Flag Show was a November 1970 exhibition at Judson Memorial Church in New York City by Faith Ringgold, Jean Toche and Jon Hendricks, known as the **Judson Three**. The exhibition was raided by the police and the artists arrested on a charge of flag desecration. They were convicted and fined \$100 each, but this was later overturned with support from the New York Civil Liberties Union.^{[1][2]}

The organizers of the exhibition wanted to test the boundaries of "repressive laws governing so-called flag desecration."^[3] This intent was posted on a flyer calling for artist participation for the week-long event. While the exhibition was not explicitly an antiwar event, it grew out of the antiwar movement, with many of the works included in the exhibition referencing and in some cases expressing disapproval of the Vietnam War.



Underground Railroad: The Underground Railroad was an organized network of secret routes and safe houses used by freedom seekers, to escape to the abolitionist Northern United States.^[1] Enslaved Africans and African Americans escaped from slavery as early as the 16th century and many of their escapes were unaided,^{[2][3]}^[4] but a network of safe houses generally known as the Underground Railroad began to organize in the 1780s among Abolitionist Societies in the North.^{[5][6]} It ran north and grew steadily until the Emancipation Proclamation was signed in 1863 by President Abraham Lincoln.^[7] The escapees sought primarily to escape into free states, and potentially from there to Canada.^[8]



Faith Ringgold, *The Flag is Bleeding #2*
(American Collection #6), 1997, Acrylic on
canvas, painted and pieced border.

Interview with Faith Ringgold: <https://contemporaryand.com/magazines/i-am-very-inspired-to-tell-my-story-and-thats-my-story/>

In Conversation

Faith Ringgold: "I am very inspired to tell my story, and that's my story."

With this interview from 2018, we would like to pay tribute to a true trailblazer: artist, storyteller and activist Faith Ringgold, who has now passed away and leaves behind a great legacy.

Contemporary And (C&): Your work often deals with race, gender, and social status. Why have these themes remained important to you and how has your approach to working with them evolved?

Faith Ringgold: Well, they remain important to me because they are part of my life's struggle. I can't get through the world without recognizing that race and sex influence everything I do in my life. So I've spent my life finding and dealing with these issues in a way that will not inhibit my privacy. And so I continue. It continues to be a problem and I continue to struggle.

C&: Why do you think "identity" is a recurring topic with artists from Africa and the Diaspora across generations?

FR: Across different cultures, ethnicities, is this an issue? I don't know. Actually I've never been asked that question. I'm sure it's not easy being green [laughs]. No, I don't think so. So I think it probably isn't. I know it isn't with African Americans, without a doubt. The visual art world is kind of racist. I'm convinced of that. And not only racist but sexist. In fact, I think it's more sexist than racist. We have to struggle against it the best we can and see what happens.

C&: So you think, because of that, we will always have artists who want to explore this issue of identity in their own work?

FR: I think there is a choice that you can make to ignore that and do something else like everything is ok, or you can use that problem to create art that imposes it. I mean, you have a choice – you don't have to. A lot of artists don't, like for instance Ed Clark. He's great but he doesn't do it. He ignores it and a lot of Black artists don't think about it. They don't want to deal with it. Or maybe that is a way to deal with it, I don't know. But I don't choose to do it that way and I always do what I want.

C&: How would you refer to your practice when you're exploring subjects related to your culture or identity? How is it relevant to speak about it in these terms?

FR: It is important because that is who I am. And it is what inspires me. I am very inspired to tell my story and that's my story. And I can't imagine just acting like it's not there, although I have works that don't fit this situation. Because I really do what I want. So I do it and I don't do it. I've done a lot of work. Not all of it is an expression of racism and sexism, some of it is.

C&: When artists from Africa and the Diaspora explore themes beyond their "identity," a conceptual artist from Accra focusing on Bauhaus for example, they are often questioned in the way white artists aren't. How do you think this can be challenged?

FR: You have the right to do everything you want as an artist. Your expression, your artistic expression, your visual expression is whatever inspires you. You don't have to do anything. You can do what you want. And artists have done what they want, or we wouldn't be here. African artists create all the kinds of ways African American artists do. And that is because they don't see themselves limited by their race and/or their sex. And they are not! It is only if they miss it, if it inspires them, if it brings them something unique. Other than that, no. You don't have to do it. Do it because you want to, because you have something special to say. You want to add something, learn something and you are free to do so. Free. You can do what you want. And you go.

Interview by Will Furtado.



About Echoes of Harlem

"Echoes of Harlem," created in 1980 by the artist Faith Ringgold, belongs to the postcolonial art movement and falls within the figurative genre. The artwork depicts an intricate and vibrant tapestry that captures the essence of Harlem through a multitude of faces that reflect a diverse and dynamic community.

The artwork showcases an array of faces, each unique in expression and appearance, arranged in a quilt-like composition. The central portion of the artwork is densely populated with these faces, while the surrounding border also features heads, rotated and framed to create a harmonious yet complex pattern. The mixture of various textiles and colors, along with the careful detailing of each face, creates a striking visual tapestry that echoes the rich cultural heritage of Harlem. The use of fabric and patchwork technique highlights Ringgold's unique approach, blending traditional quilting practices with contemporary artistic expression, thereby capturing both the historical and contemporary narratives of Harlem.

Text from Archive.com

1980, Tapestry mixed media patchwork.

Le **génitif** anglais peut se composer de trois façons différentes, que nous allons détailler ci-dessous :

1. apostrophe + s + objet possédé

2. seulement l'apostrophe

3. **"of"**

's and idioms

à bout de bras -> At arm's length

à deux pas (à un jet de pierre) -> At stone's throw

Tiré d'affaire -> Out of harm's way

à cœur joie -> To one's heart's content

Grammar revision génitif ('s)

ENGLISH GRAMMAR

APOSTROPHE S POSSESSIVE NOUNS

Woodward ENGLISH

Singular Nouns
Add: 's (apostrophe S)
- We went to Ange's house last night.
- Where is the dog's bone?
- Is that your friend's bike?

Plural Nouns ending in S
Only add the apostrophe (no S)
- You need your parents' permission.
- Where are the dogs' bones?
- My friends' house is big.

Singular Nouns ending in S
Add: 's (apostrophe S)
- The class's teacher is nice.
- My boss's office is big.
- The princess's dress is pink.

Plural Nouns NOT ending in S
Add: 's (apostrophe S)
- He always corrects people's grammar.
- The men's toilet is disgusting.
- The children's camping trip.

Names ending in S
Add: 's ... OR... only an apostrophe
Both forms are correct.
- James's dog is hungry.
- James' dog is hungry.

Classical/Religious Names ending in S
Only add the apostrophe (no S)
- Sophocles' plays are still performed today.
- Hercules' strength seemed unlimited.

Two or more people
Add: 's ... OR... only an apostrophe
- Stacy and Steve's car is old.
- Stacy's and Steve's cars are old.

No Noun after Apostrophe S
To avoid repetition when the meaning is clear.
A: Whose umbrella is this?
B: It is Mary's. = It is Mary's umbrella.

www.grammar.cl www.woodwardenglish.com www.vocabulary.cl

We can use **possessive 's** to talk about the relationship between people or to say who owns something.

Possessive 's always comes after a noun or a name.

We often use possessive 's or s' when we talk about family and friends:

Steve and Julie are my mum's parents.

Anna's best friend is Claire.

My cousins' birthdays are both in July.

To indicate that something belongs to someone:

That's Roberto's flat. He's got a flat in the city centre.

Kim's hair is very long. She's got long, black hair.

My parents' garden is beautiful. They grow a lot of flowers.

Time Expressions:

When we refer to a particular time (in the present, past or future), it's possible to use the genitive.

Today's class.

Last week's exam.

two days' holiday.

[Link: Epigram gramma exercises](#)

Complément du nom (the ... of)

The door of the house

The government of the United Kingdom

1. The king's speech / 2. The speech of the king

Technically both phrases are correct, but it is more typical to use phrase 1.

The **Génitif** case can be used to show a relationship between things.

In this case we prefer 'of'. For example:

The door of the house. (NOT 'The house's door'.)

The lid of the pen. (NOT 'The pen's lid'.)

The end of the road. (NOT 'The road's end'.)



What is the British or American equivalent?

British English	American English
autumn	
	line (a line of people waiting)
	broke (having no money)
loo	
trousers	
pants	
	apartment
	elevator
chips	
	chips



What is the British or American equivalent?

British English	American English
autumn	fall
queue	line (a line of people waiting)
skint	broke (having no money)
loo	toilet
trousers	pants
pants	underwear
flat	apartment
lift	elevator
chips	fries
crisps	chips

Homework

2 - Génitif impossible (B2)

[Link: EPI Grammar exercises](#)

ur

ion1

s : 1

ur 9,00

quer la
on

Select the correct option.

Choisissez la proposition correcte.

1. Modern computing is partly , who lived in the 18th century.
2. She is a .
3. A major to literature was the stream of consciousness writing technique.
4. She is really eager to meet , who she has been with for 3 months now.
5. She is really eager to meet , who she has never met.
5. I would love to live in . It is so much bigger than mine!
6. She is that I met at university.
7. include gospel and traditional Irish music.
8. in San Francisco is more and more alarming.

Vérifier

