

# 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 :

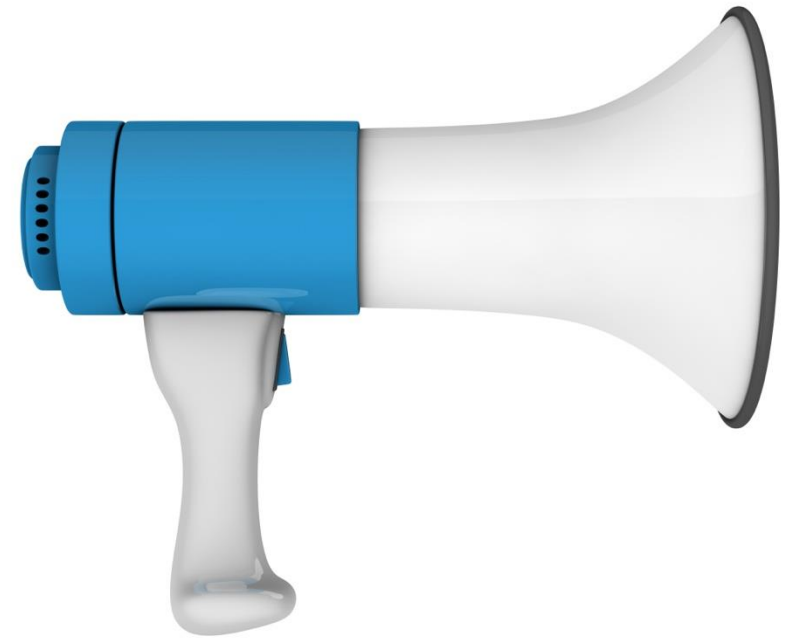
Toute absence un jour de DS doit être signalée dans un délai de 48h afin de permettre l'organisation d'un rattrapage. Celui-ci est obligatoire.

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>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
<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

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

Lesson	Resources and activities	Grammar revision
<p>10: <b>The death of an Artist</b> <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: <b>Oral: What makes an artwork controversial?</b></p>	<p>Oral exam: Each group presents artwork and participates in a debate. <b><i>Comedian</i></b> , <i>Maurizio Cattelan</i>. <b><i>My bed</i></b>, <i>Tracy Emin</i>. <b><i>Ophelia</i></b>, <i>John William Waterhouse</i>, <b><i>Candy Cigarette</i></b>, <i>Sally Mann</i>.</p>	<p>Grammar recap and revision sheet</p>
<p>12: <b>Final exam</b></p>		

## Lesson 10: **The death of an artist** 08/04/2026, 10/04/2026

1. Anna Mendieta artworks
2. The death of an Artist, podcast
3. Prepare for oral, formation of groups and presentation of artworks
4. Homework: Complex degrees of comparison

**“My art is the way I reestablish the bonds that unite me to the Universe. It is a return to the maternal source.”**

—Ana Mendieta



**Ana Mendieta** was an interdisciplinary artist, referring to herself as a sculptor. She is best known for her earth/body works, most specifically her now iconic *Silueta Series*, in which she used her body, and later the absence of the body, in the landscape as a way of connecting with nature and the universe. Spanning a period of 15 years, Mendieta created groundbreaking work in sculpture, photography, film, drawing and site-specific installations using organic materials such as earth, water and fire. Her pioneering works are in more than 120 public collections worldwide and continues to be influential today.

Ana Mendieta’s innovative work has been the subject of 56 monographic exhibitions, which includes 16 major museum retrospectives.

Ana Mendieta was born in Havana, Cuba in 1946 and died in New York City in 1985.



Her multidisciplinary practice consisted of performance, photography, and video works addressing the complicated entanglements between bodies, the Earth, and death. In iconic hybrid works like her “Siluetas” (1973–80) and “Esculturas Rupestres” series, Mendieta utilized indentations, markings, and absence to imply the body and its reverberations in natural landscapes—especially female bodies, goddesses, and matriarchal figures. In her worldview—drawn from indigenous and Afro-Cuban spiritual practices from her native Cuba, as well as the experience of displacement and diaspora—birth and death begin with blood, fire sustains but also destroys, and water runs downstream, regardless of human intervention. Mendieta died at age 36 in New York City. Yet despite this tragedy, her work continues to inspire audiences today.

*<https://www.artsy.net/article/artsy-editorial-influential-latin-american-artists-20th-century>*

Untitled, Silueta Series, Mexico 1976.

## Definitions of art talk/ terms:

**Land art:** Land art, variously known as Earth art, environmental art, and Earthworks, is an art movement that emerged in the 1960s and 1970s, largely associated with Great Britain and the United States but that also includes examples from many other countries.

### 3 Characteristics of Land Art

- Land art is site-specific. A work of land art is inherently linked to the landscape.
- Land art uses natural materials. Earthworks are built from natural materials typically gathered from the site itself.
- Land art changes with time.

**Siluetta:** Spanish meaning Silhouette

A silhouette (English: /ˌsɪluˈeɪt/, French: [silwɛt]) is the image of a person, animal, object or scene represented as a solid shape of a single colour, usually black, with its edges matching the outline of the subject.



Untitled, Silueta Series, 1980.



Untitled, Silueta Series, 1979.



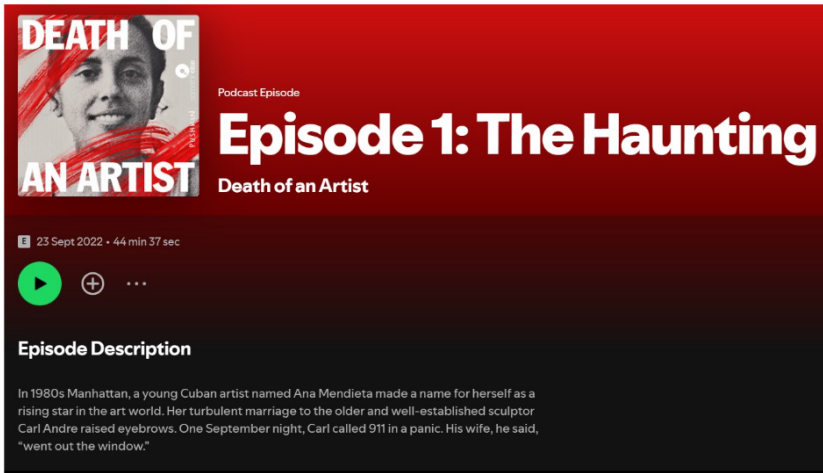
Arbol de la vida (Tree of life) 1976



Totem Grove. 1985.

Chose one of the examples of artworks by the artist Ana Mendieta. Write a short description of the artwork, discuss materials and context of the work.





## About the podcast

|| Introducing Death of an Artist: The Story of Ana Mendieta and ...



### Episode Description

Coming Sept 23: For more than 35 years, accusations of murder shrouded one of the art world's most storied couples: Was the famous sculptor Carl Andre involved in the death of his up-and-coming artist wife Ana Mendieta? Host Helen Molesworth revisits Mendieta's death and the trial that followed, and interrogates both the silence and the protest that have accompanied this story ever since.

**Up for interpretation Ms. Molesworth may have helped spur the recent surge in public interest in Ana.** She interacted with the estate when, in 2022, she hosted the podcast “Death of an Artist” to enormous popularity — it currently has 1.6 million downloads, according to Pushkin Industries. She said the audio production company had approached her to ask if she was interested in developing a show about Ana Mendieta’s death, drawing on the style of **popular true crime podcasts**. But with limited access to police records and people who were close to the story, Ms. Molesworth instead set out to produce something more “essayistic about culture in general,” she said. **Ms. Molesworth approached the estate about the project. But after more than a year of conversations, the estate declined to participate because Ms. Mendieta said she had worried about how the podcast would treat her aunt’s death and Ms. Molesworth would not provide her with sufficient details about her approach.** “We open and close the podcast with very thick descriptions of Ana’s work,” Ms. Molesworth said. **“We tried to root the podcast in the importance of Mendieta’s oeuvre.”** She sees a certain futility in the estate’s efforts to keep a tight grip on Ana Mendieta’s legacy. As the artist continues her ascent to icon status, **Ms. Mendieta may have to adjust to a reality in which she shares her aunt’s story with a vast base of writers, filmmakers and fans who may interpret her work — and her life — how they wish.** “I don’t think estates can ever control how stories are told,” Ms. Molesworth said. “I’m a Duchampian. The viewer completes the work.”

*When an Artist Dies, Who Owns Her Story? Extract from NY times article. Kate Dwyer*

## When an Artist Dies, Who Owns Her Story? *Extract from NY times article. Kate Dwyer*

Mr. Andre, Ana Mendieta's husband, was the person who called 911 in the early hours of Sept. 8, 1985, when she fell from the 34th-floor apartment they shared in Greenwich Village. He was charged with — and later acquitted of — her murder in a case that became one of the biggest art world scandals of the last 50 years. Though a judge ruled that Mr. Andre was not guilty and many prominent artists came to his defence, Ana Mendieta had equally vehement supporters, including her family, who believed Mr. Andre was responsible for her death.

Recently, the story has been revisited by writers and filmmakers in a wave of media projects that has vexed Ms. Mendieta, the administrator of her aunt's estate — particularly when the works appear to focus on the death. Ms. Mendieta sees herself as a protector of her aunt's legacy.

"Not only are we forced to relive her death over and over again, but we have no say in how she is being portrayed," Ms. Mendieta, 55, said. On hearing the news about Mr. Andre, she said that before any feelings of closure or grief, her thoughts had gone to a familiar place: Would more people resurface the story of her aunt's death now, too? "How many times does she have to fall?" she asked.

'Not just a piece of I.P.'

When famous artists die, their work — who owns it and has a right to it — can become the subject of family feuds and fierce court battles. When Robert Indiana, the artist best known for his "LOVE" sculpture, died in 2018, he left behind an estate worth an estimated \$28 million and a signature style that became the centerpiece of a federal lawsuit when two of his close associates were accused of brokering agreements to use his iconic design for works that spelled BRAT and WINE. And the art world did not soon forget the dispute over Mark Rothko's estate, a legal fight that stretched over 15 years. But the fight over Ana Mendieta's legacy is more about her biography than her physical archive. Ms. Mendieta may be running the estate, which decides how her art is presented in museum and gallery settings, but as various narrative projects reach the public, she is learning how little power she has to dictate how her aunt's story is told, and by whom.

Lately, the Ana Mendieta estate is concerned about two new projects. An adaptation of "Naked by the Window," the 1990 cult book by Robert Katz detailing the years preceding the artist's death and the murder trial that followed, is in development at Amazon MGM Studios, with America Ferrera as the executive producer. And this month, Xochitl Gonzalez will publish "Anita de Monte Laughs Last," a novel that follows an art history student who feels an uncanny connection to a Cuban performance artist named Anita who fell 33 stories from her New York City apartment in 1985. Reading an advance copy of the book last fall, Ms. Mendieta noticed that several details in Anita de Monte's back story appeared to correspond with her aunt's. The likeness was so profound, she said, that the "line between fact and fiction" was blurred. Ms. Gonzalez, who is of Puerto Rican and Mexican descent, said she felt as if she shared a "cultural lineage" with Ana Mendieta when she discovered her work as an art student at Brown University in the 1990s. Her character Anita was meant to be a homage to the artist, she said, not a direct analogue: After Anita falls in the book, she turns into a bat. Ms. Mendieta protested the notion that her aunt was "forgotten" in the '90s, a characterization of the fictional Anita de Monte included in the book's marketing materials.

And she was frustrated that Ms. Gonzalez had not contacted the estate before writing, and then selling, her novel. While Ms. Ferrera's team had reached out to the estate, Ms. Mendieta said, "they were unwilling to give me and my family a significant voice in how Ana's story would be told." (A representative for Ms. Ferrera did not return requests for comment.) Ms. Mendieta says the estate is open to collaborations, but she wants a seat at the table. "I want to be involved in every way I can, because that's the only way I can be a part of the narrative and make sure that I'm protecting her story," she said.

Legally, writers and filmmakers can't use any reproductions of the artist's work without permission from her estate. A few years ago, the Ana Mendieta estate made headlines for suing Amazon Studios over the director Luca Guadagnino's use of the artist's imagery in his horror film remake "Suspiria." (Amazon settled the suit.) But beyond that, creators are not required by law to consult Ms. Mendieta. "There's no obligation on the part of moviemaking to get an estate's permission," said Edward Klaris, managing partner at Klaris Law and an adjunct professor of media law at Columbia Law School.

What's more, conventional wisdom in Hollywood says that biopics and documentaries that involve family members too directly can verge on hagiography. When Griffin Dunne produced a documentary about Joan Didion, his aunt, the New Yorker critic Richard Brody said it was "closer to an official portrait than an illuminating biography." But Ms. Mendieta is not the only one who argues there may be an ethical imperative to securing the estate's blessing for works based on Ana Mendieta's life story. "This is a family legacy," said Gary Foster, a veteran producer whose credits include "Sleepless in Seattle" and who has a close professional relationship with Ms. Mendieta. "It's not just a piece of I.P."

Speaking generally, Mr. Klaris suggested that the fictionalization of true events could shape a public narrative — though again, it is completely legal, he said. He added: "Will it change history? Will people think that everything that was said in the movie was true, when in fact, a lot of it was made up? "Perhaps. Very likely."

### Questions to consider:

What is the role of an artist's estate after their death?

Should family members be appointed as trustees of estates?

Should we separate an artist's work from their biography? If so to what extent?

## Prepare for oral

Date of presentations **15/04/2026 OR 17/04/2026**

Oral presentations will take the form of debates on controversial artworks. Each student will be assessed individually.

Form 8 groups, (**3-4 students in each group**)

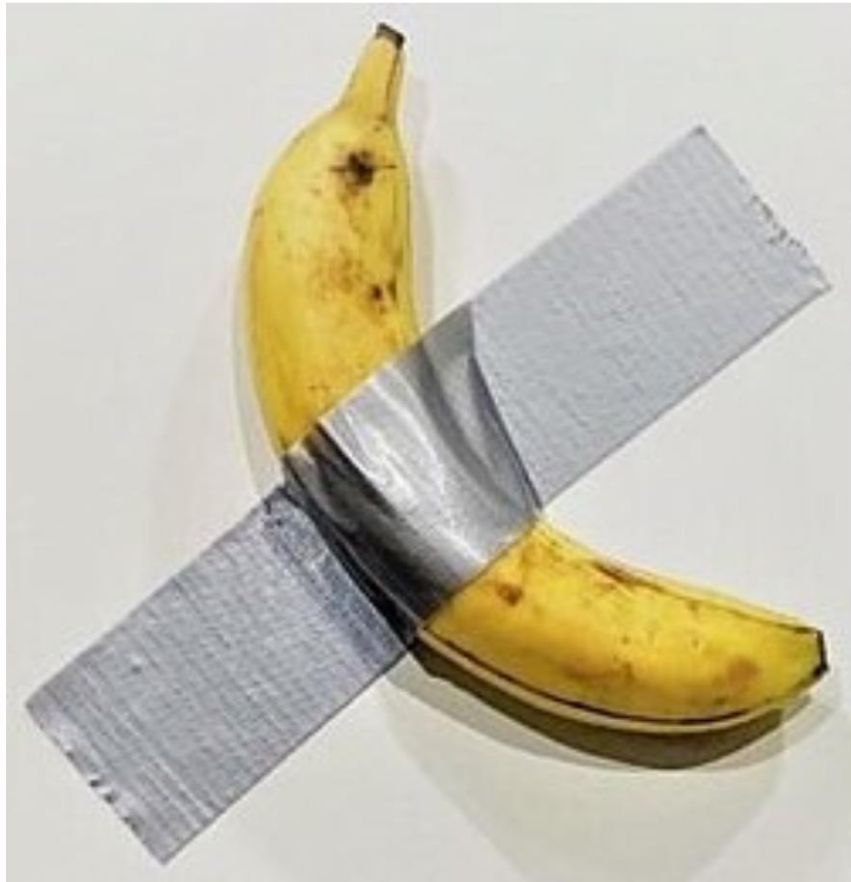
The teacher will inform you of your allocated artwork and your debate position.

Each group will present a **pitch/introduction to their artwork lasting 5 minutes**. During this time, **each** group member should speak and present arguments either *in support of* or *criticism of* the artwork.

Two groups presenting different debate positions will engage in an **open discourse/ debate** surrounding the artwork. This will last between **5-7 minutes**.

# Comedian: Maurizio Cattelan

*Comedian* is a 2019 artwork by Italian artist Maurizio Cattelan. Created in an edition of three (with two artist's proofs), it appears as a fresh banana affixed to a wall with duct tape. As a work of conceptual art, it consists of a certificate of authenticity with detailed diagrams and instructions for its proper display.



Number two of the limited edition of three was sold to cryptocurrency entrepreneur Justin Sun for \$6.2 million in November 2024. Soon afterward, he ate the banana onstage, comparing it to a crypto asset and saying, "the real value is the concept itself". Sun also stated that he would buy 100,000 bananas from the street vendor in front of Sotheby's who sold the banana used in the most recent refresh of the artwork.

The piece and another example had previously sold for US\$120,000 each at Art Basel Miami Beach to significant media attention. The third edition was donated to the Guggenheim Museum.

Research sources:

<https://www.artcollectornews.com/post/maurizio-cattelans-comedian-a-symbol-a-question-a-provocation-a-banana>

[Link](https://www.artcollectornews.com/post/maurizio-cattelans-comedian-a-symbol-a-question-a-provocation-a-banana)

<https://www.youtube.com/watch?v=Zrtk1mwsHEE>

[Link](https://www.youtube.com/watch?v=Zrtk1mwsHEE)

# Candy Cigarette: Sally Mann



*Sally Mann, Candy Cigarette, 1989.* Gelatin silver print, sheet: 19 7/8 × 23 3/4 in. (50.5 × 60.3 cm) Image: 18 3/4 × 22 1/2 in. (47.6 × 57.2 cm).

Research sources:

<https://whitney.org/collection/works/37882> [Link](#)

<https://owlcation.com/humanities/Sally-Manns-Candy-Cigarette-An-Analysis> [Link](#)

<https://www.artsy.net/article/artsy-editorial-sally-mann-photos-removed-texas-museum-complaints> [Link](#)



## Rhythm 0: Marina Abramović. 1974

Research sources:

[Link](#)

[Link](#)

[Link](#)

# My Bed: Tracey Emin

1998



Research sources:

[Link](#)

[Link](#)

[Link](#)

# Homework: Grammar review, complex degrees of comparison.

## Revision sheet

### Grammar explanation

We use comparative adjectives to compare two things or show change. The comparative form depends on the number of syllables in the adjective.

### Adjectives with one syllable

To make comparative forms with one-syllable adjectives, we usually add *-er*:

*old* → *older*  
*clean* → *cleaner*  
*slow* → *slower*

If an adjective ends in *-e*, we add *-r*:

*safe* → *safer*  
*nice* → *nicer*

If an adjective ends in a vowel and a consonant, we usually double the consonant:

*big* → *bigger*  
*hot* → *hotter*

## Adjectives with two or more syllables

If a two-syllable adjective ends in a consonant and *-y*, we change *-y* to *-i* and add *-er*.

*noisy* → *noisier*

*happy* → *happier*

*easy* → *easier*

We use *more* to make comparative forms for most other two-syllable adjectives and for all adjectives with three or more syllables:

*crowded* → *more crowded*

*stressful* → *more stressful*

*dangerous* → *more dangerous*

Exception: You can either add *-er/-r* or use *more* with some two-syllable adjectives, such as *common*, *cruel*, *gentle*, *handsome*, *likely*, *narrow*, *pleasant*, *polite*, *simple* and *stupid*.

*I think life in the countryside is **simpler** than in the city.*

*It's **more simple** to live in the city because everything you need is there.*

## Irregular adjectives

The adjectives *good*, *bad* and *far* have irregular comparative forms:

*good* → *better*

*bad* → *worse*

*far* → *further/farther*

## Than

When we want to say which person or thing we are comparing with, we can use *than*:

*Their house is **cleaner than** ours.*

*Traffic is **slower** in the city **than** in the countryside.*

*After the race I was **more tired than** Anne.*


# EPIGRAM

FAQ (Foire aux questions / Frequently asked questions)

LISTE DES EXERCICES 🔍

Utilisez les raccourcis clavier Ctrl + F (Windows) ou command + F (Mac) pour trouver les exercices qui vous intéressent dans cette liste !

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Adjectifs / Adverbes	Articles	Comparatifs et superlatifs	Compter et quantifier
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## 6 - Adjectifs et adverbes : forme comparative et confusions fréquentes (B2)

Retour

### Question 1

Essais restants : 1

Noté sur 16,00

Marquer la question

Choose the correct answer and pay attention to the feedback if you make mistakes.  
Choisissez la bonne réponse et regardez le feedback si vous faites des erreurs.

I understand   when there are no subtitles.

It is much   to ride a bike in central London now, and it is also  .

You did not do well at the first test. Did you do   at the second one?

The team played badly last week, but they have never played   than today.

I miss you. I need to see you badly. In fact, I need to see you   than ever.

It is hardly surprising that you find it   to use *hardly* than *easily*.

We live  up the road, at number 28.

Can you go  ? I'm in a hurry.

