

Compréhension écrite

Le conseil du prof

Acceptez de ne pas tout comprendre : certains mots ne peuvent pas être devinés. Aidez-vous du contexte et appuyez-vous sur vos connaissances.

1. Comment se préparer ? Conseils généraux et méthode

Il est nécessaire d'aborder tout sujet de compréhension écrite de la façon suivante :

1. Première lecture attentive du texte afin de le découvrir (Who? When? Where? What?)
2. Lecture attentive des questions de compréhension
3. Seconde puis troisième voire quatrième lecture attentive qui permet d'affiner la lecture de « découverte » du texte (Who? When? Where? What? and How?).

Le conseil du prof

Tout le temps passé à relire le/les textes n'est pas perdu, il permet d'affiner la compréhension des éléments du texte.

4. Répondre aux questions **dans l'ordre** proposé par le sujet. En effet, les questions guident le candidat et deviennent de plus en plus complexes.
 - Les premières questions sont essentiellement du repérage afin de connaître le lieu, le temps et les personnes / personnages impliqués.
 - Les questions suivantes sont des questions d'analyse de la situation, des sentiments des personnages, de la chronologie des événements...
 - Enfin, surtout pour la série L, les dernières questions relèvent souvent du commentaire (point de vue de l'auteur sur la situation, des personnes impliquées...)

À savoir

Seule la compréhension du texte est notée, les erreurs grammaticales ou syntaxiques éventuelles ne sont pas prises en compte dans les points : en revanche, le correcteur doit vous comprendre, sous peine d'être pénalisé(e) dans ce cas précis !

2. Mythes et héros

► Exemple de sujet (série L)

Voici un exemple de **compréhension écrite, série L**, (donné en classe en 2016) extrait de *Frankenstein* par Mary Shelley lors d'une séquence sur "Monsters and Freaks".

Trois élèves (Mélodie, Célia et Arthur) ont travaillé sur le texte et les questions suivantes, vous trouverez leurs réponses dans le tableau ci-après.

📖 Extrait

"At this time a slight sleep relieved me from the pain of reflection, which was disturbed by the approach of a beautiful child, who came running into the recess I had chosen, with all the sportiveness of infancy. Suddenly, as I gazed on him, an idea seized me, that this little creature was unprejudiced, and had lived too short a time to have imbibed a horror of deformity. If, therefore, I could seize him, and educate him as my companion and friend, I should not be so desolate in this peopled earth.

"Urged by this impulse, I seized on the boy as he passed and drew him towards me. As soon as he beheld my form, he placed his hands before his eyes and uttered a shrill scream: I drew his hand forcibly from his face, and said, 'Child, what is the meaning of this? I do not intend to hurt you ; listen to me.'

"He struggled violently. 'Let me go,' he cried ; 'monster! ugly wretch! You wish to eat me, and tear me to pieces--You are an ogre--Let me go, or I will tell my papa.'

"'Boy, you will never see your father again ; you must come with me.'

"'Hideous monster! let me go. My papa is a Syndic--he is M. Frankenstein--he will punish you. You dare not keep me.'

"'Frankenstein! You belong then to my enemy--to him towards whom I have sworn eternal revenge ; you shall be my first victim.'

"The child still struggled, and loaded me with epithets which carried despair to my heart ; I grasped his throat to silence him, and in a moment he lay dead at my feet.

"I gazed on my victim, and my heart swelled with exultation and hellish triumph: clapping my hands, I exclaimed, 'I, too, can create desolation ; my enemy is not invulnerable ; this death will carry despair to him, and a thousand other miseries shall torment and destroy him.'

"As I fixed my eyes on the child, I saw something glittering on his breast. I took it; it was a portrait of a most lovely woman. In spite of my malignity, it softened and attracted me. For a few moments I gazed with delight on her dark eyes, fringed by deep lashes, and her lovely lips; but presently my rage returned: I remembered that I was forever deprived of the delights that such beautiful creatures could bestow; and that she whose resemblance I contemplated would, in regarding me, have changed that air of divine benignity to one expressive of disgust and affright."

Mary Shelley, *FRANKENSTEIN or the Modern Prometheus*, 1816.

► Questions

1. Who are the characters present and mentioned? How do they relate to each other? Who is "I"? What is the consequence on the reader?
2. **Sum up** the story in 30 words at most.
3. What did the monster first hope when seeing the child? (30 words)
4. What is *the child's reaction* towards the monster? Justify by quoting the text (2 elements).
5. Why does the **child reveal his identity**? What is **the result** of this revelation? Why? (50 words)

► Réponses

Les points suivants sont tous abordés dans le tableau de synthèse ci-après.

- **Comment aborder le sujet ?**

Il s'agit d'un texte littéraire, difficile, qui nécessite un repérage immédiat des personnages, du lieu, de la relation entre eux (qui est qui ?) afin de comprendre la situation.

- **Comprendre les consignes**

Chacune des questions est expliquée dans le tableau ci-dessous.

- **Exemples de réponses d'élèves commentées**

Après une lecture attentive des réponses des élèves, essayez d'évaluer les points positifs et les points à améliorer ou à corriger, puis penchez-vous sur les commentaires du professeur.

- **Exemple de correction rédigée**

Pour chacune des questions, une correction complète et rédigée vous est proposée.

Q1

Il s'agit d'une question d'identification : les personnages, leurs relations, qui raconte l'histoire... (Éléments soulignés par un trait)

Arthur

The characters present and mentioned are the narrator, the child, and Mr Frankenstein. "I" is the narrator of the story. The consequence on the reader is...

Teacher

Arthur ne fait pas la distinction entre les personnages présents ou mentionnés dans le texte. Il parvient à identifier le narrateur très vaguement, l'enfant et un autre personnage sans pour autant voir le lien entre eux. Il ne parvient pas à répondre à la fin de la question.

Célia

The characters who are present are: the monster and a child. The characters who are mentioned are: Mr Frankenstein and a lovely woman who is probably the mother of the child. The child is the son of Mr Frankenstein who is himself the creator of the monster. It considers him as his enemy. "I" is the narrator which is the monster. The consequence on the reader is that we feel as if we were in the monster's head, we are the monster.

Teacher

Célia a lu attentivement les consignes et a distingué les personnages présents et mentionnés. Elle a su trouver la relation entre chacun des personnages. Enfin, la narration à la première personne (first person narrative) lui a permis de conclure que nous nous trouvions « dans la tête » du monstre et avons donc son point de vue.

Q2

Question assez difficile car il faut résumer le texte : or, il faut l'avoir compris dans les grandes lignes ! Il y a également une consigne de longueur à respecter. Allez à l'essentiel ! (Éléments surlignés en gris)

Célia

The monster saw a child who was running so he decided to educate him as his companion. He caught him but then the child said that he is the son of the creator of the monster so he decided to make the boy his first victim. He killed him.

Teacher

Les éléments essentiels sont présents dans le résumé de Célia. On peut cependant déplorer une certaine confusion due à l'utilisation des pronoms personnels he / him.

Correction

Rejected by the child *he intended to befriend* and *discovering this child is the son of his creator*, the cause of his sufferings, *the monster kills him*. Les éléments en italique sont essentiels à la rédaction du résumé : le monstre, qui se sent seul, voudrait avoir un ami qui l'accepte tel qu'il est. Lorsqu'il apprend son identité, son envie de vengeance prend le dessus et lui fait commettre un meurtre.

Q3

Question qui porte sur le monstre : le mot "first" est essentiel puisque l'attitude du monstre va changer par la suite. (Éléments soulignés par un double trait)

Mélodie

When the monster seeing the child, this first hope were that he had chosen with all the sportiveness of infancy.

Teacher

Malheureusement, la première condition pour avoir des points en compréhension, c'est de comprendre ce que vous écrivez... ce n'est pas le cas ici, Mélodie ! Copier le texte n'est pas salvateur car on ne vous le demande pas.

Correction

For the monster, the child is so young that he can't have been told what ugliness is. He is too young to be as prejudiced as adults. So he hoped it would be easy to befriend the boy.

Q4

Réaction de l'enfant vis-à-vis du monstre : citez le texte pour justifier cette réponse. (Éléments en italique)

Célia

The child is really afraid of the monster: "He placed his hands before his eyes and uttered a shrill scream" l.7, "hideous monster" l.12

Teacher

Il faut en effet utiliser un adjectif pour qualifier la réaction de l'enfant : *afraid, terrified, frightened...* Faites simple pour répondre, mobilisez votre lexique afin de trouver l'adjectif adéquat. N'oubliez pas de citer le texte (et la ligne). On pouvait aussi citer : *"You are an ogre" (l.10), "Monster! Ugly wretch!" (l.9).*

Q5

Il faut expliquer pourquoi l'enfant révèle son identité au monstre et la conséquence de cette révélation. (Éléments soulignés par un trait gras)

Mélodie

The child reveals his identity because he doesn't want the monster to touch him, eat him and tear him to pieces. The result of this revelation is that the monster wants to take his revenge on him because he is the son of his enemy.

Teacher

La réponse de Mélodie est partielle : en effet, si l'enfant ne veut pas que le monstre le touche, pourquoi révèle-t-il son identité et le nom de son père ? Le résultat ne se limite pas à l'envie de vengeance : l'enfant est tué.

Célia

The child reveals his identity because he thought that he could impress and scare the monster because he wanted him to let him go. However the result of this revelation is that it made the monster angrier because the child's father created a creature which would always live in despair and desolation because he can't be like everyone else. On top of that, he swore eternal revenge on him so he decided that the child would be his first victim.

Teacher


Cette réponse contient les éléments attendus. Cependant, elle est un peu confuse car Célia veut absolument reprendre tout ce qu'elle sait des personnages. On peut faire plus simple !

Correction

The child expects to frighten off the monster and to impress him. He thinks his father is powerful enough to defend him against monsters. Contrary to what the boy imagined, it makes the monster angrier/wilder, because his creator is responsible for his miserable life

Your turn now!

- Voici le sujet de **bac LV1 donné en métropole en juin 2015 aux séries générales LV1** et qui correspond à la notion « Mythes and héros ».
- Vous verrez que chaque notion couvre un large éventail de sujets : il n'y a qu'un pas entre Frankenstein et la guerre !
- Appliquez les consignes de lecture données précédemment afin de mettre au point votre propre méthode de lecture et de décodage.
- Testez-vous et comparez les réponses de la correction aux vôtres.

 **Petit rappel** : votre réponse ne doit pas correspondre mot à mot à la solution, les éléments qui doivent être trouvés et/ou absolument évoqués vous seront indiqués en italique.

Le conseil du prof

Portez une attention toute particulière aux consignes (qui sont en français) car elles sont différentes selon les séries L (LVO et LVA), ES, S.

► **Sujet 2015 métropole séries générales LV1**

■ **Lisez les documents A, B et C.**

Document A

As the lights went out, their memories burned bright: London pays tribute to WW1 heroes with dramatic display.

London was plunged into darkness last night as lights across the capital were switched off in a poignant act of remembrance to those who gave their lives in World War One.

5 A single beam of light, visible for miles around, was projected from Westminster as landmarks including the Houses of Parliament and Buckingham Palace were shrouded in darkness.

On the 100th anniversary since Britain joined the First World War, millions of people across the country reflected by the light of a candle on the sacrifices made by the young men and women during the Great War.

10 At Piccadilly Circus, the bright lights of the advertising boards were replaced with pictures of poppies and black and white photos of scenes from the war, along with the message: "Westminster remembers".

The project was a reference to then-foreign secretary Sir Edward Grey's famous remark on the eve of the outbreak of war, when he said: "The lamps are going
15 out all over Europe ; we shall not see them lit again in our lifetime."

The poignant commemoration came after a day during which respects were paid across the UK and Europe to remember those who made the ultimate sacrifice.

Robin De Peyer, standard.co.uk, 5 August 2014

Document B

[The scene takes place during the First World War.]

I wondered if the war had forgotten about us, although I knew it couldn't have done. [...] Then there was an order: we were to march to another quay, where the troopship lay.

I'd never imagined a vessel as tall as that one. It looked as if it could
5 carry a city of men. Some were already up there, moving about like ants. Khaki ants. But my feet were still on solid earth. I wondered how I should ever come back. It seemed like a dream, that the ship was going to take all of us away with it, to another country, and that maybe we'd come back in that white ship¹ with its green band, or maybe we wouldn't come back. I wondered if the others
10 thought of it, but no one said a word except about when we'd next have a brew² [...]. The crossing was roughish and we had to wear life-jackets in case of mines, or maybe submarines. Some of the boys were sick. We sat on the deck and smoked, and saw England sidle away backwards, as if it were trying to escape. Rain was spattering out of the clouds, but not much. Being on that
15 boat was something and nothing. We were in the army, but the army doesn't fight on water. We weren't in England and we weren't in France. I didn't mind how long the crossing lasted.

When we landed, we were in France. After all the taking and training, there it was, an ordinary town with the gulls flying up against the houses and
20 people going about their business, not stopping to look at us because they were so used to the sight of us I suppose.

Helen Dunmore, *The Lie*, 2014

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1. white ship: hospital ship
 2. have a brew: have a drink (tea or beer)

Document C

[The scene takes place during the Second World War.]

The convoy had entered a bombed village, or perhaps the suburb of a small town—the place was rubble and it was impossible to tell. Who would care? Who could ever describe this confusion, and come up with the village names and the dates for the history books? And take the reasonable view and begin
5 to assign the blame? No one would ever know what it was like to be here. Without the details there could be no larger picture. The abandoned stores, equipment and vehicles made an avenue of scrap that spilled across their path. With this, and the bodies, they were forced to walk in the centre of the road. That did not matter because the convoy was no longer moving. Soldiers were
10 climbing out of troop carriers and continuing on foot, stumbling over brick and roof tiles. The wounded were left in the lorries to wait. There was a greater press of bodies in a narrower space, greater irritation. Turner kept his head down and followed the man in front, protectively folded in his thoughts.

Ian McEwan, *Atonement*, 2001

■ Questions de compréhension

Répondez **en anglais** aux questions.

Document A

» *Tous les candidats traitent les questions de A à G*

- A. Who is remembered?
1. Famous politicians of WW1.
 2. Unknown soldiers of WW1.
 3. Illustrious generals of WW1.
- B. 1. How are these people presented?
2. Why are they presented like this? Justify with two quotes.
- C. Name four ways in which Great Britain remembered them on August 4th 2014.
- D. Say if the following statement is **True** or **False**, and justify your answer with a quote: These commemorations only took place in London.