Compréhension écrite – Test 2

Nom: _____ Classe: _____ Date: _____ Score: / 20

Faites ce test en ligne et vérifiez vos réponses immédiatement

Lisez attentivement chaque texte et choisissez la meilleure réponse (A, B, C ou D) pour chaque question.

Partie 1 : Article de magazine

Lisez l'article de magazine et répondez aux questions 1 à 7.

The Diarists of Spring

Every morning for thirty-one years, Ines Okafor-Bell has walked the same four hundred metres of hedgerow behind her house and written down what she sees. Not everything — she is quick to point out that she is “a recorder, not a poet” — but a narrow and stubborn set of facts: the first hawthorn leaf, the first swallow, the day the blackthorn blossom turns from a rumour to a fact. Her notebooks, some swollen with damp and held together with string, line two shelves in her kitchen. Until recently, nobody but Ines had ever asked to see them.

That changed when a team of ecologists at a regional university went looking for exactly this sort of material. Phenology — the study of when recurring natural events happen — has become one of the more unexpectedly urgent branches of climate science. Satellite data can tell researchers when a forest turns green across a continent; it cannot tell them whether the moths a particular bird depends on are still emerging in time for its chicks to eat them. For that, they need people on the ground, and they need them to have been there for decades.

“The irony,” says Dr Samuel Reyes, who leads the project, “is that the most valuable records we have were kept by people who had no idea they were doing science. They weren’t trying to prove anything. That’s precisely what makes them trustworthy.” Professional studies, he explains, tend to be funded for three or five years and then wound up; amateurs simply carry on. A vicar’s wife in the 1890s, a retired railway signalman, a schoolteacher who made her pupils note the first frogspawn every year — such people have, between them, left a longer and more continuous account of seasonal change than any institution.

Not that the records are easy to use. Handwriting fades; observers move house, change their habits, or quietly stop noting the things that bore them. One diarist abandoned swallows altogether for eleven years after a dispute with a neighbour about whose barn they nested in. Reyes’s team spends much of its time not on analysis but on what he calls “forensic sympathy” — reconstructing the circumstances of each observer closely enough to judge when a gap in the data reflects nature and when it reflects a life.

The findings, cautiously stated, are sobering. Across the records studied so far, many spring events now occur between one and three weeks earlier than they did a century ago. More troubling than the shift itself is its unevenness. Plants respond largely to temperature; some migrating birds respond to day length in places thousands of kilometres away. The result is a growing mismatch — what ecologists term “phenological asynchrony” — in which species that evolved to meet one another at the right moment are increasingly arriving at different times.

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Ines is unsentimental about her own contribution. She shrugs off the suggestion that she has been doing something heroic. “I like to know where I am in the year,” she says. “That’s all it ever was.” Yet she admits that the attention has changed how she reads her own notebooks. Entries she once skimmed as routine now look to her like evidence, and a little like warnings. “I used to think I was writing down the same spring every year,” she says. “It turns out I wasn’t.”

1. Which of the following best summarises the article?
   A Amateur observers are being trained by scientists to collect more accurate climate data.
   B Long-kept informal records of seasonal events are proving valuable to climate researchers, despite the difficulty of interpreting them.
   C Satellite technology has made traditional nature diaries largely unnecessary.
   D Climate change has made spring arrive earlier by the same amount for all species.
2. When the blackthorn blossom ‘turns from a rumour to a fact’, it...
   A is mentioned by neighbours before Ines has seen it herself.
   B appears earlier than official records predict.
   C changes from barely noticeable to unmistakably present.
   D is something Ines doubts she has really seen.
3. According to the article, why are satellite data not enough for this kind of research?
   A They cannot show whether species that depend on each other are still in step at a local level.
   B They are too expensive to collect over long periods.
   C They measure day length rather than temperature.
   D They have only been available for the last few years.
4. Why does Dr Reyes regard the amateur records as particularly trustworthy?
   A The observers were often educated professionals such as teachers.
   B The records have already been checked against satellite data.
   C Amateurs are naturally more patient than professional scientists.
   D The observers kept them without trying to support any particular conclusion.
5. The story of the diarist who stopped recording swallows is included mainly to show that...
   A neighbours often disagreed about the value of nature diaries.
   B a gap in a record may reflect the observer's life rather than a change in nature.
   C swallows were declining in that area during those eleven years.
   D amateur observers were generally careless about what they recorded.
6. What does the term ‘forensic sympathy’ refer to?
   A Feeling sorry for observers whose notebooks have been damaged.
   B Using legal methods to settle disputes between observers.
   C Investigating observers' lives closely enough to interpret their records correctly.
   D Ignoring errors in the data out of respect for the observers.
7. What does Ines's final remark, ‘It turns out I wasn’t’, imply?
   A She now realises her notebooks record a gradual change she had not consciously noticed.
   B She regrets not having recorded a wider range of events.
   C She now doubts the accuracy of her earlier notebooks.
   D She believes the scientists have misread her observations.

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Partie 2 : Nouvelle

Lisez la nouvelle et répondez aux questions 8 à 14.

The Untranslatable

Teodor Vance had agreed to meet her in the café of the hotel where he was not, he made clear within a minute, staying. “I never stay where I meet people,” he said, as if this were a principle rather than a habit, and Haruka Lindqvist filed it away in her head with the other things she was collecting: the scarf worn indoors, the way he read the menu as though it had been badly edited.

She had spent fourteen months inside his novel. She knew its rhythms better than she knew some of her friends’ voices; she had dreamt, twice, in its long sentences crowded with subordinate clauses. What she had not done, until this afternoon, was meet the man who had written them, and she was discovering that the two were less closely related than she had assumed.

“Chapter nine,” he said, before the coffee came. “The scene with the grandmother and the eel.”

She had expected this. In the original, the grandmother’s final remark turned on a pun — a word meaning both “slippery” and “evasive” — that had no equivalent in Haruka’s language. She had replaced it with a different joke, one about the weather, which was not his joke but which did, she believed, what his joke did: it made the reader laugh at the precise moment they realised the old woman was lying.

“You’ve changed it,” he said.

“I’ve kept it,” she said. “I’ve changed the words.”

He looked at her for a long moment, and she understood that this was a distinction he had heard before and had never found persuasive. “The eel,” he said, “is the point. The eel is in chapter two. The eel is on the cover.”

She had known that too, and had spent three evenings on it. Every literal version she tried left the grandmother sounding not cunning but merely confused, and the scene — which in his language was the funniest in the book — collapsed into something a reader would pass over without noticing it had ever been meant to stand up. She tried to explain this. She heard herself becoming more fluent and less convincing as she went on, the way people do when they are defending something they love to someone who has the power to take it away.

Vance listened without interrupting, which she had not expected. When she had finished, he stirred his coffee for longer than coffee requires.

“When I wrote that line,” he said at last, “my mother had just died. She used to say it. The word, I mean. About my father, mostly.” He set the spoon down with great care, as though it were the thing that might break. “I’m not asking you to make it funny. I know it won’t be funny. I’m asking you to leave her in.”

Haruka found she had nothing ready to say, which in her profession was a rare and somewhat alarming condition. She thought of the weather joke, of which she had been, until about thirty seconds earlier, quietly proud.

“There might be a way,” she said slowly, “to keep the eel and lose the joke. Put the laugh somewhere else in the scene. Earlier, perhaps.”

“Would it work?”

“I don’t know,” she said, and it was the first entirely honest thing either of them had said all afternoon.

He nodded, and for the first time he took off the scarf.

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8. The detail that Vance ‘read the menu as though it had been badly edited’ suggests that he…
   A had difficulty understanding the language of the menu.
   B was nervous about meeting Haruka.
   C disliked the café and wanted to leave.
   D tends to look at everything with a critical, exacting eye.
9. What does Haruka discover in the second paragraph?
   A She knows the novel less well than she believed.
   B The author is not quite the person she had imagined from his writing.
   C Her friends have noticed how obsessed she is with the book.
   D The novel's sentences are too long to translate faithfully.
10. Why had Haruka replaced the grandmother's pun with a joke about the weather?
    A She found the original joke offensive.
    B She wanted to make the scene funnier than the original.
    C The pun could not be reproduced, so she chose a joke with the same effect at the same moment.
    D Her publisher had asked her to remove references to the eel.
11. When Haruka says ‘I’ve kept it. I’ve changed the words’, she means that…
    A she has preserved the purpose of the line, though not its wording.
    B she has not altered the line in any way.
    C she plans to restore the original wording later.
    D the words of the original were never important.
12. Haruka becomes ‘more fluent and less convincing’ as she speaks. This suggests that…
    A she is speaking in a language she does not know well.
    B her anxiety to protect her work makes her argument sound increasingly defensive.
    C Vance keeps interrupting and confusing her.
    D she has forgotten the reasons for her decision.
13. Why does Vance want the eel kept in the scene?
    A He believes the pun is funnier than Haruka realises.
    B The eel is on the cover, so it must stay for marketing reasons.
    C He wants readers to understand that the grandmother is confused.
    D The line is connected to a personal memory of his mother.
14. Why is ‘I don’t know’ described as ‘the first entirely honest thing either of them had said all afternoon’?
    A Haruka had earlier lied about how long she had worked on the book.
    B Vance had been pretending that he was staying at the hotel.
    C It is the first time either of them admits uncertainty instead of defending a fixed position.
    D Haruka usually avoids giving authors direct answers.

Partie 3 : Lettre ouverte

Lisez la lettre et répondez aux questions 15 à 20.

A Letter to Our Members from the Director

Dear Members,

Few decisions in my eleven years at the Harbourside Library have generated as much correspondence as our proposal to convert the Reading Room on the second floor into what our plans, somewhat unhappily, describe as a “flexible learning space”. I have read every one of your

letters — more than four hundred of them — and I owe you, at the very least, an explanation that does not hide behind that phrase.

Let me begin with what is not in dispute. The Reading Room is beautiful. Its long oak tables, its green-shaded lamps and, above all, its silence have made it, for many of you, something closer to a refuge than a facility. Several of you wrote that it is the only place in the city where you can think. I do not take that lightly, and I would be suspicious of any librarian who did.

What is also not in dispute, however uncomfortable, is who currently uses it. Our counts show that on an average weekday the room seats around thirty people, most of them regular visitors of long standing. Meanwhile, on the ground floor, students without a quiet space at home sit on the carpet between the shelves, and the small groups who come to us for language classes, job-seeking workshops and homework clubs are routinely turned away for lack of room. A library that keeps its finest space for those who already know how to find it is, I would suggest, failing at something fundamental.

Some of you have argued that silence is precisely what a library is for, and that every other public space in the city has already surrendered to noise. I have some sympathy with this view; I hold a version of it myself. But I would gently point out that the Reading Room has not always been silent. When it opened, it was a newspaper room, loud with conversation and the rattle of pages, and the rule of silence was introduced only sixty years later. Tradition, in other words, is rather younger than it looks.

None of this means that silence should be abolished, and nor will it be. Having listened to your concerns, we have revised the proposal in three respects. First, the eastern third of the room, including the original tables, will remain a strictly silent area. Second, the new group spaces will be separated from it by glass partitions designed with expert acoustic advice. Third, the arrangement will be reviewed after twelve months, and the review will be published in full, whatever it concludes.

I am aware that compromises tend to disappoint everyone in roughly equal measure, and I do not expect this one to be an exception. Some of you will feel that we have conceded too much; others, that we have conceded nothing at all. I can only say that the alternative — choosing between a library that serves a few people perfectly and one that serves many people adequately — seemed to us a false choice, and one we were not willing to make.

The door of my office remains open, though I would ask, given the subject, that you knock quietly.

With thanks and respect,

Amara Delacroix-Nwosu

Director

15. Which best describes the Director's approach throughout the letter?
    - **A** She recognises the value of what members fear losing while defending the need for change.
    - **B** She dismisses members' objections as mere nostalgia.
    - **C** She apologises for the proposal and announces that it has been withdrawn.
    - **D** She leaves the final decision to a vote among members.
16. By promising ‘an explanation that does not hide behind that phrase’, the Director...
    - **A** suggests that members have misunderstood the term 'flexible learning space'.
    - **B** implies that the planners chose the phrase in order to deceive members.
    - **C** admits that the official description is vague and offers a franker account.
    - **D** promises to find a better name for the new space.

17. Why does the Director mention the students sitting on the carpet on the ground floor?
    A To criticise them for not using the Reading Room.
    B To show that the current arrangement leaves greater needs unmet.
    C To argue that the ground floor should also become a silent area.
    D To explain why more furniture has been ordered.

18. What is the main purpose of mentioning that the room was originally a newspaper room?
    A To propose returning the room to its original function.
    B To show that the library has always ignored members' wishes.
    C To explain why the furniture in the room is so old.
    D To suggest that the room's silence is a more recent tradition than members assume.

19. What does the Director mean when she says compromises ‘tend to disappoint everyone in roughly equal measure’?
    A She believes the plan will eventually satisfy everyone.
    B She expects the revised plan to be criticised from opposing sides.
    C She regrets having agreed to any changes.
    D She thinks members are exaggerating their disappointment.

20. Her request that people ‘knock quietly’ is best understood as...
    A a strict new rule for visitors to her office.
    B a complaint about the number of letters she has received.
    C a light-hearted reference to the issue at the heart of the debate.
    D a hint that she will not consider any further changes.

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Corrigé – Compréhension écrite – Test 2

1 B	2 C	3 A	4 D	5 B	6 C	7 A	8 D	9 B	10 C
11 A	12 B	13 D	14 C	15 A	16 C	17 B	18 D	19 B	20 C

Explications

1. **B** – L'article porte sur la valeur scientifique de décennies de relevés amateurs et sur le travail nécessaire pour les interpréter.
2. **C** – La métaphore décrit le moment où la floraison cesse d'être une vague impression pour devenir nettement visible.
3. **A** – Les satellites montrent le reverdissement à grande échelle, mais pas, par exemple, si les papillons de nuit éclosent à temps pour les oisillons.
4. **D** – Il dit qu'ils « weren't trying to prove anything », et c'est précisément ce qui les rend fiables.
5. **B** – L'anecdote montre pourquoi les chercheurs doivent déterminer si les lacunes relèvent de « nature » ou de « a life ».
6. **C** – L'expression est définie comme la reconstitution de la situation de chaque observateur afin de comprendre ce que signifient les lacunes dans les données.
7. **A** – Elle pensait que chaque printemps était identique, mais ses relevés révèlent que le printemps s'est décalé au fil du temps.
8. **D** – Lire un menu comme un texte mal relu traduit une habitude de toujours chercher la petite bête.
9. **B** – Elle constate que l'homme et son écriture sont « less closely related than she had assumed ».
10. **C** – Le jeu de mots n'avait pas d'équivalent ; elle a donc choisi une plaisanterie qui « did what his joke did ».
11. **A** – Elle estime avoir conservé la fonction de la réplique – faire rire le lecteur au moment où il perçoit le mensonge – tout en changeant les mots.
12. **B** – La narratrice la compare à quelqu'un qui défend ce qu'il aime face à une personne ayant du pouvoir sur cette chose.
13. **D** – Il révèle que sa mère employait ce mot et demande à Haruka de « leave her in ».
14. **C** – Jusque-là, tous deux défendaient des positions tranchées ; son aveu d'incertitude est d'une totale franchise.
15. **A** – Elle fait l'éloge de la salle et prend au sérieux les inquiétudes des membres, tout en défendant le projet révisé.
16. **C** – En qualifiant la formule de choisie « somewhat unhappily », elle s'engage à expliquer plutôt le projet en termes clairs.
17. **B** – Elle oppose la trentaine d'usagers réguliers de l'étage aux nombreuses personnes qui manquent de place au rez-de-chaussée.
18. **D** – Elle conclut que « tradition is rather younger than it looks », ce qui affaiblit l'argument de la tradition.
19. **B** – Elle ajoute que certains trouveront qu'on a trop cédé, et d'autres qu'on n'a rien cédé du tout.
20. **C** – Le débat portant sur le silence, demander de frapper doucement est une plaisanterie bienveillante qui clôt la lettre sur une note chaleureuse.

Notes pour l'enseignant: Ce test peut servir d'épreuve chronométrée ou de support à une lecture approfondie en classe. Les distracteurs ciblent les erreurs typiques des apprenants avancés : prendre une image au pied de la lettre, généraliser à partir d'un seul détail, choisir une affirmation vraie dans le texte mais qui ne répond pas à la question, ou passer à côté de l'ironie et de l'euphémisme (understatement). En prolongement, demandez aux élèves de relever les mots exacts qui justifient chaque réponse, ou de réécrire un paragraphe de la lettre ouverte du point de vue d'un membre opposé au changement.

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