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**THÈSE**

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**DOCTORAT DE L'UNIVERSITÉ BORDEAUX 2**

**Mention : Études anglaises : Langue de spécialité – Didactique de la langue**

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par

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**Médiatisation et médiation pédagogique dans  
un environnement multimédia**

**Le cas de l'apprentissage de l'anglais  
en Histoire de l'art à l'université**

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**Volume 2/2 – Annexes**

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Le cédérom ***English for Art History*** est encarté sur la troisième de couverture du présent volume des Annexes.

### **1 Configuration requise**

- PC multimédia
- Moniteur avec résolution minimum de 640×480 en 65536 couleurs (16 bits) et polices normales (petites)
- Microsoft Windows 95, 98 ou ME (Millennium)
- Espace disque occupé : aucun, tout est sur le cédérom.

### **2 Utilisation**

- Insérez le cédérom dans le lecteur
- En principe, le programme démarre tout seul après un temps pouvant varier de 15 secondes à plus d'une minute, selon la vitesse du matériel utilisé. Le démarrage automatique suppose que dans les propriétés de votre lecteur de cédérom la case *Notification d'insertion automatique* soit cochée.
- Si le programme ne démarre pas automatiquement, exécutez le programme **EngFArt.exe** du cédérom, en passant par le gestionnaire de programmes (Démarrer, Exécuter, Parcourir, Poste de Travail, CEDEROM, **EngFArt.exe**).

### **3 Remarques**

a) Lors de sa première exécution, le programme **EngFArt.exe** installera automatiquement (si elle ne se trouve pas déjà sur votre système) la police Verdana. Il s'agit d'une police Microsoft en principe déjà installée automatiquement par certaines versions de Windows, et dont ***English for Art History*** a besoin pour l'affichage de ses textes.

b) La page d'accueil du programme permet de lancer l'une des 10 leçons de ***English for Art History***. Il s'agit de la toute dernière version de ce didacticiel, utilisée lors de l'expérimentation relatée dans cette thèse, avec quelques corrections de détail. Le système de sauvegarde dans un fichier de trace a été désactivé.

### **4 Note importante**

La consultation de *English for Art* est réservée aux lecteurs de la thèse. Les leçons *English for Art* ne peuvent en aucun cas être reproduites (en dehors de la reproduction légale de cette thèse). Toute autre reproduction, même partielle, et toute autre utilisation est strictement interdite.

**ART HISTORY**

**Lesson Nine**

**The Surrealists and compound adjectives**

RENNES UNIVERSITÉ HALLE BEAURE

CALL Course by Joseph Rézeau 2000-2001


Version 06 08 - OCT - 2012

Click here to start

Gilles Lenormand Lesson Nine - Page 1/16

**Date Identification**

Score: 0 / 4  
Total: 0 %




1960  
1950  
1940  
try earlier  
1920  
1910  
1900

Identify the date of this painting by dragging the arrow along the timeline...

Gilles Lenormand Lesson Nine - Page 2/16

**Author Identification**

Score: 4 / 4  
Total: 50 %




Joan Miró  
 Max Ernst  
 Salvador Dalí  
 Yves Tanguy  
 René Magritte

Identify the author of this painting.

Gilles Lenormand Lesson Nine - Page 3/16

**The landscape**

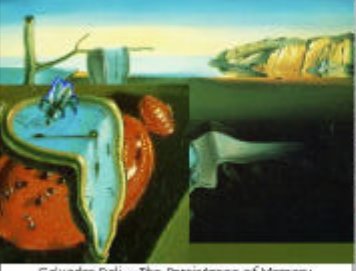


◀ The Persistence of Memory ranks as one of the most famous paintings of the 20th century.  
◀ Dalí's eerie landscape is distinctly improbable, taken as a whole. Yet it is composed of elements which, though distorted, have an uncanny air of reality.  
◀ A landscape of cliffs, sea and flat endless plain is unexpectedly punctuated by man-made forms of harshly regular shapes.  
◀ For example the flat shiny-topped slab near the sea and the huge coffin-like box in the foreground, from which, perplexingly, a dead tree seems to have grown.

Read and listen; explore the text

Gilles Lenormand Lesson Nine - Page 4/16

**The soft watches**

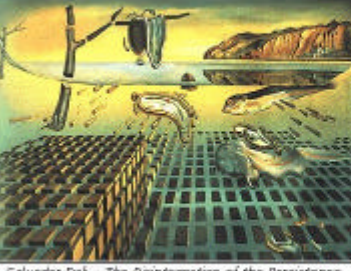


◀ Each of the three unpleasantly limp watches takes on a different meaning from its context.  
◀ One hangs like a carcass from the branch of a tree, ◀ another suggests the saddle of a long-dead horse decomposing in an immeasurable deserted expanse of time and space, ◀ while the third seems to have melted in some burning heat, and now sticks to the rectangular box, a lone fly on its surface.  
◀ The only solid and intact watch is the red one in its case.  
◀ It seems to be decorated with a delicate black pattern, but, on closer examination, it turns out to be a group of ants which, with the nearby fly, are the only living creatures depicted in the painting.

Read and listen; explore the text

Gilles Lenormand Lesson Nine - Page 5/16

**Disintegration**



◀ This painting can be considered as a companion piece to The Persistence of Memory.  
◀ The ochre colored plain of the ground, has been divided up into cubic shaped blocks, and the addition of the rhinoceros horns in the upper left-hand portion of the painting also refers to Dalí's fascination with the molecular world.  
◀ The melting watches and landscape of Calanques make another appearance, and the addition of the fish serves as a witness to the event.  
◀ Dalí created this painting as a continuation of his themes of Nuclear Mysticism by applying a perspective of Divisionism to the original painting.

Read and listen; explore the text

Gilles Lenormand Lesson Nine - Page 6/16

**Listening 1**

◀ Da-lí's ee-rie land-scape is dis-tinct-ly im-pro-ba-ble, ta-ken as a whole.

◀ Yet it is com-posed of e-le-ments which, though dis-tor-ted, have an un-can-ny air of re-a-li-ty.

**Listening for stress**  
1- listen to each sentence (click on the ◀ icon)  
2- for each of the words in blue, click on the syllable which you think is stressed  
3- when you think you have found all the stressed syllables in one sentence, click on the ▶ icon to check your answer.  
Click here to continue

Listen to each sentence and click on the stressed syllables

Gilles Lenormand Lesson Nine - Page 7/16

**Listening 2**

◀ The Persistence of Memory ranks for one \_\_\_\_\_ most famous paintings \_\_\_\_\_ 20th century.  
◀ The only solid \_\_\_\_\_ intact watch is \_\_\_\_\_ red one \_\_\_\_\_ case.

**How to fill in the blanks (Listening)**  
1- listen to each sentence (click on the ◀ icon)  
2- click on one of the blanks in the text \_\_\_\_\_  
3- type your answer  
4- press the "Entrée" key on the keyboard  
4- look carefully at the computer's response

Listen to each sentence and type in the missing words.

Gilles Lenormand Lesson Nine - Page 8/16

### Listening 3

Each of the three \_\_\_\_\_ limp watches \_\_\_\_\_ a different meaning from its context.

One \_\_\_\_\_ like a \_\_\_\_\_ from the branch of a tree,


another suggests the saddle of a long-dead horse \_\_\_\_\_ in an immeasurable \_\_\_\_\_ expanse of time and space,

while the third seems to have \_\_\_\_\_ in some burning \_\_\_\_\_, and now \_\_\_\_\_ to the rectangular box, \_\_\_\_\_ fly on its surface.

Listen to each sentence and type in the missing words.

Gilles Lenormand Lesson Nine - Page 9/16

### Oral Practice



Salvador Dalí - The Persistence of Memory  
Oil on Canvas, 1931

Click to listen to your voice

Each of the three unpleasantly limp watches takes on a different meaning from its context.

- One hangs like a carcass from the branch of a tree,
- another suggests the saddle of a long-dead horse, decomposing in an immeasurable deserted expanse of time and space
- while the third seems to have melted in some burning heat, and now sticks to the rectangular box, a lone fly on its surface.
- The only solid and intact watches the red one in its case.

Click on the ◀ to listen to the sentences or click on groups of words.

Gilles Lenormand Lesson Nine - Page 10/16

### Vocabulary

fly	small insect living on the ground in large social groups, known for hard work
slab	small flying insect with two wings
coffin	the box in which a dead person is buried or burnt
melt	a thick, flat, usually four-sided piece of stone, metal, wood, food, etc.
limp	to become liquid or to gradually disappear
cliff	soft, not strong or stiff
ant	a high very steep face of rock, ice, especially on a coast

Check Response

Match the words on the left with their definitions on the right.

Gilles Lenormand Lesson Nine - Page 11/16

### Vocabulary 2

ant
coffin
fly
limp
cliff
slab
melt

Some help about Vocabulary exercise n°2

Click on the ◀ icons on the left to listen to the definitions. Then click on the words on the right and drag them up or down until they are aligned with their correct definition. It is best to start with the first definition in the list. When you think you have finished, click on the Check Response button.

Check Response

Click on the ◀ to listen to the definitions then match them with the words.

Gilles Lenormand Lesson Nine - Page 12/16

### Translation

En maître du style surréaliste, Dalí crée des paysages obsédants qui n'ont rien à voir avec aucun de ceux où l'on aimerait se trouver.

Dalí, the master of surrealist style, is able to create very different landscapes haunting from any we might hope to visit.

Check Response

Re-order the words in this sentence by clicking and dragging.

Gilles Lenormand Lesson Nine - Page 13/16

### Compound Adjectives

- A landscape of cliffs, sea and flat endless plain is unexpectedly punctuated by **man-made** forms of harshly regular shapes.
- [...] another watch suggests the saddle of a **long-dead** horse.
- On this Greek **map**, the **blood-red** figures stand out against the **black** background.
- The most **eye-catching** person in Andrea del Castagno's Last Supper is Judas.
- In Kafka's The Metamorphosis, the hero, a **hardworking** insurance agent, awakens to find that he has turned into an enormous insect.
- In the subtractive color process, the three primary colors : yellow, magenta, and cyan (**blue-green**) are combined with their complements to reproduce a full range of colors.
- Cerberus, in Greek mythology, was a **three-headed, dragon-tailed** dog that guarded the entrance to the lower world, or Hades.

Noun + Adjective
Noun + Present Participle
Noun + Past Participle
Noun + Noun + ED
Adjective + Noun + ED
Adjective + Adjective
Adjective + Present Participle
Adverb + Adjective

Check Response

Draw an arrow from each compound adjective to its type...

Gilles Lenormand Lesson Nine - Page 14/16

### Compound Adjectives 1

In Grunewald's **heart-rending** image, the **grief-stricken** Mary-Magdalene kneels

The **white-haired** Magus kneels before Jesus

... *aux cheveux blancs*

*un autodidacte* *explorée*

... *portant une chemise blanche* *prétendu*

Vincent Van Gogh was a **self-taught** artist

In Goya's 3rd of May, a **white-shirted** man is shot at

*à fendre le coeur*

... *hivernal*

Dalí, the master of this **so-called** surrealist style...

it's a real pale, **wintry-looking** blue-grey

Check Response

Match each French expression with its English equivalent...

Gilles Lenormand Lesson Nine - Page 15/16

### Compound Adjectives 2

some art critics have a **short-sighted** conception of art

Indian stupas have a **bell-shaped** dome

Performance Art produces **short-lived** events

*éphémère* *à courte vue*

*en forme de cloche*

the lone candle burning symbolises **all-seeing** Christ

*qui voit tout* *bien meublée*

symbols are disguised as **natural-seeming**

*à faire sortir les yeux de la tête*

*qui ont l'air naturel*

... that's an **eye-popping** display

*à l'oreille coupée*

Van Gogh, the **one-eared** painter

the couple are standing in their **well-appointed** room

Check Response

Match each French expression with its English equivalent...

Gilles Lenormand Lesson Nine - Page 16/16  
 Compound Adjectives 3  
 Score: 0 / 1  
 Total: 44%

What do you call ...

1. a statue with two heads : a **two-heads statue**
2. a little girl who is 5 years old : a **No,**  
the last word of this compound adjective must end in -ED
3. a man with only one eye : a \_\_\_\_\_ boy
4. a boy who cannot write with his right hand : a \_\_\_\_\_ boy
5. a flower with a sweet smell : a \_\_\_\_\_ flower
6. a person who attracts attention : an \_\_\_\_\_ person
7. a car which you buy from a previous owner : a \_\_\_\_\_ car
8. a triumph which does not last a long time : a \_\_\_\_\_ triumph
9. a cake which is not bought from a shop : a \_\_\_\_\_ cake
10. a famous painter : a \_\_\_\_\_ painter

Re-write these expressions using compound adjectives

Final Score

Date Identification	
Author Identification	
The landscape	
The soft watches	
Disintegration	
Listening 1	
Listening 2	
Listening 3	
Oral Practice	
Vocabulary	
Vocabulary 2	
Translation	
Compound Adjectives	
Compound Adjectives 1	
Compound Adjectives 2	
Compound Adjectives 3	
Hallucinogenic Toreador	
Max Ernst	
Magritte	
Tanguy	

Score: 12%

Oral Practice page:  
 You have recorded your voice 5 times and you have listened to it 6 times.

Final Evaluation:  
 This painting is very stupefied because of the optical effect: we can see two images, one of Venus de Milo and second of toreador's portrait. It's more easy to see Venus than the image of the toreador. His portrait is suggested ...

Finished

← Move the mouse over the painting to find the toreador's :  
 hat  
 nose  
 mouth  
 tie

Salvador Dali (1904-89) : *The Hallucinogenic Toreador*, Oil on Canvas, 1969-70  
 This painting repeats the image of the Venus de Milo several times in such a way that the shadows form the features of a toreador.

Max Ernst (1891-1976) : *Landlady on the Lahn*, 1920, Mixed media

La ciel  
 L'oiseau  
 La table  
 L'éponge

René Magritte (1898-1967) : *La clé des songes*, 1927, Oil, 38x55 cm, Staatsgalerie Moderner Kunst, Munich.

Yves Tanguy (1900-1955) : *Indefinite Divisibility*, 1942; Oil on canvas, 101.6 x 88.9 cm (40 x 35 in); Albright-Knox Art Gallery, Buffalo, NY

**still life**

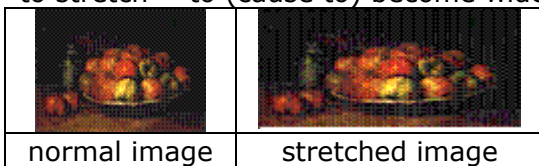
Inanimate objects such as fruit, flowers and food are painted as the main focus of interest in still-lives.

Still-life painting - later called *natures mortes* - was particularly popular in the Netherlands in the 17th century and was often associated with the futility of life.



**stretch**

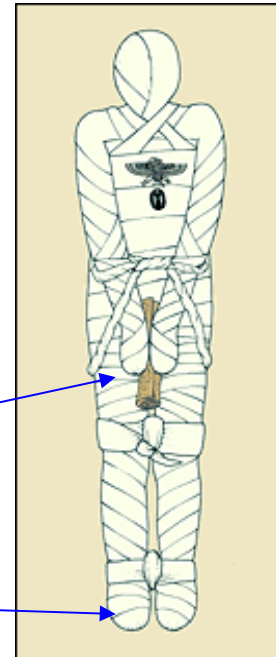
to stretch = to (cause to) become wider or longer



**strip**

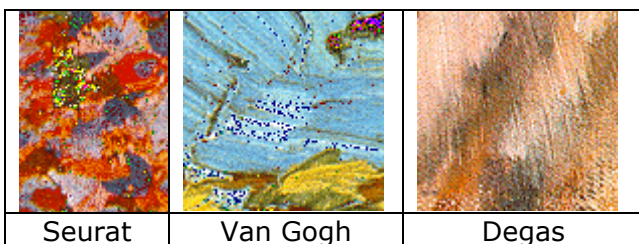
Wrapping the mummy  
First the head and neck were wrapped with **strips** of fine linen.

Then the fingers and the toes were individually wrapped.



**stroke**

(art) a line made by a single movement of a pen or brush in writing or painting. The following are some examples of brushstrokes of famous painters:



**Surrealism**

Surrealism as a movement originated in the 1920s when André Breton gathered together a group of artists and writers under this title and created a philosophy for them (Apollinaire first used the word **surréaliste** in 1917).

Some artists such as Dalí created dream landscapes, while others such as Miró moved towards greater degrees of abstraction.

Other famous artists whose work has been described as Surrealist include Picabia, Magritte, Man Ray and **Picasso**

The Surrealists traced their ancestry back through the disturbing works of Goya and Bosch



## Lesson 2: Jan Van Eyck

### Vocabulary & References

**clasp** : to take and hold firmly with the hands or arms

**extant** [eks'tænt] : existing

#### full-skirted

a full-skirted dress = Fr. *une robe avec une jupe ample*

#### glaze

 [gleɪz]

Certain pigments when combined with an oil (or oil and resin) medium form transparent or translucent paint films or glazes.

When applied over another colour, generally lighter in tone, they modify that colour but—being \_\_\_\_\_—do not obscure it. By varying the thickness of the glaze, tonal variation and an illusion of relief can be obtained.

The term glaze is sometimes used to describe any thinly applied and therefore translucent paint layer. However, if the thin paint layer is lighter than the underlying colour it is more properly called a scumble.

#### infra-red

Infra-red is similar to \_\_\_\_\_ light, but slightly too long in wavelength for the eye to see: it can, however be photographed. In conventional infra-red photography, an image is recorded using film sensitive to infra-red \_\_\_\_\_ in an ordinary camera.

An infra-red photograph shows layers just below the visible surface of a painting (especially carbon black underdrawings).

**layer** : a layer = Fr. *une couche*

**lower** = more low

in the lower part of the painting = Fr. *dans la partie \_\_\_\_\_ du tableau*

#### oil paint

In oil paint the \_\_\_\_\_ is mixed with the medium of oil. It was used in Northern Europe in the 13th and 14th centuries and its properties were further exploited by Van Eyck and Campin whose innovations were subsequently introduced to Italy in the early 15th century.

Oils of different kinds can be used: linseed (Fr. *huile de lin*), walnut (Fr. *noix*) and poppy (Fr. \_\_\_\_\_).

Oil paint dries slowly and is a more flexible medium than **egg tempera**. It allowed a wide range of optical effects and a broader and more detailed application of paint, and so extended the range of new expressive possibilities for artists.

#### pregnant

 [ˈpregnənt]

(of a woman) : having an unborn child in the body (Fr. *enceinte*)

#### tempera

 [ˈtempərə]

Paint of any sort is made by combining pigment, which is the source of colour, with \_\_\_\_\_, which binds the particles of pigment together. In its wider sense, tempera can mean any one of several paint media, but it now commonly refers to **egg tempera** alone, that is, paint made using egg \_\_\_\_\_ (Fr. *jaune d'oeuf*) as a medium.

Egg tempera has been used since Antiquity. Most early Italian paintings are in this medium. It was often combined with **oil painting** in late 15th-century Italy, but became less common after 1500.

**Van Eyck, Jan** - Active 1422; died 1441 - Netherlands is credited with originating a style of painting characterised by minutely realistic depictions of surface effects and natural light.

## Grammar: Comparatives & Superlatives

Artists in the 15th century wished to make more realistic images.

Van Eyck's art reached its greatest triumph in the painting of portraits, where he exploited the properties of oil paint.

'The Arnolfini Marriage' is one of the earliest extant portraits showing a couple full-length in an interior.

We are encouraged to come closer into the room by the richness of detail.

One has a sense that there must be a deeper meaning behind all these apparently commonplace objects.

Arnolfini's left hand originally clasped the hand of his wife more closely, and his right hand was further to the left.

For the first time in history the artist became the perfect eye-witness in the truest sense of the term.

Oil paint dries slowly and is a more flexible medium than egg tempera. It allowed a wide range of optical effects and a broader and more detailed application of paint.

1- Using STABILO™ pens of two different colours, highlight the **comparatives** and the **superlatives** in this text.

2- Fill in the blanks in the following sentences, putting the adjective between brackets in the correct form of the comparative or superlative.

- In the (low) \_\_\_\_\_ part of the "Arnolfini" painting by Van Eyck we can see a pair of slippers and a small dog.
- Oil paint was used in Northern Europe in the 13th and 14th centuries and its properties were (far) \_\_\_\_\_ exploited by Van Eyck and Campin.
- Koninck was the main exponent of landscapes in 17th-century Holland, although in his own day he was (well) \_\_\_\_\_ known for his domestic scenes and portraits.
- (great) \_\_\_\_\_ of the 'academic' masters was the Frenchman Nicolas Poussin (1594-1665), who made Rome his adopted home town. [E.G.]
- If the thin paint layer is (light) \_\_\_\_\_ than the underlying colour, the glaze is more properly called a scumble.

Find more examples of adjectives in the comparative & superlative and copy them here:

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## LESSON 03: Seurat

### Vocabulary & References

**close-up** [ˈkləʊsʌp] : a photograph taken from very near so that it shows a lot of detail

**complementary colours** [kɒmplɪˈment(ə)rɪ]

In painting, red, \_\_\_\_\_ and yellow are considered 'primary' colours: they cannot be made by mixing other colours.

'Secondary' colours can be made by mixing primaries; for example, blue and yellow gives \_\_\_\_\_.

When these colours are placed on a colour wheel each primary is opposite a secondary colour; for example, red is opposite green. These pairs are called 'complementary' colours.

**Dadaism** [ˈdɑːdɑːɪz(ə)m]

The Dada movement arose both in Europe and America during World War I (1914-1918) with a group of war resisters who were disgusted with *bourgeois* values.

Best known of the many artists and writers associated with Dada was **Marcel Duchamp**, who invented the "ready-\_\_\_\_\_" a mass-produced object that he designated as sculpture. Other artists involved with Dada were the Frenchmen **Jean Arp** and **Francis Picabia**, the American **Man Ray**, and the German-born artists **George Grosz** and **Max Ernst**.

**flickering** : moving in a light, quick movement e.g. *the flickering flame of a candle*

**Impressionism** [ɪmˈpreʃənɪz(ə)m] : The term, first used derisively, was derived from the title of a painting exhibited in 1874 by **Monet**. He exhibited the work independently of the official Salon in Paris, along with artists such as **Renoir**, **Cézanne** and **Pissarro**.

'Impressionism' subsequently became widely used to describe the type of painting practised by this group of artists, who exhibited together eight times up until 1886.

They usually worked rapidly, in front of their subjects, often in the open air rather than in a \_\_\_\_\_, and took full advantage of the technical advances being made in the manufacture of artists' materials.

Their characteristic broken or flickering brush work was particularly effective in capturing the fleeting quality of light. They tended to be attracted to similar subjects, namely aspects of modern urban life and landscapes.

**scale** [skeɪl]

1. a set of marks, especially numbers, on an instrument, at exactly fixed distances apart, for measuring
2. on a map : a scale of one centimetre to the kilometre

**SEURAT, Georges-Pierre** (1859 - 1891) France

Seurat is considered one of the most important \_\_\_\_\_-Impressionist painters. He moved away from the apparent spontaneity and rapidity of Impressionism and developed a structured, more monumental art to depict modern urban life.

**stroke** (art) : a line made by a single movement of a pen or brush in writing or painting

**Symbolism** [ˈsɪmbəlɪz(ə)m] was a late 19th-century French literary movement which influenced the visual arts. The literary branch can be traced back to **Baudelaire** and **Rimbaud**. The principal philosophy of the movement was that ideas could be expressed symbolically and so a direct or 'objective' transcription of the chosen subject could be replaced with a more \_\_\_\_\_ interpretation. In the visual [ˈvɪzjʊəl, ˈvɪz-] arts Symbolist painters sought to convey ideas or suggest emotions rather than imitate the external forms of nature. In practice the works of Symbolist artists were either religious in a mystical fashion and/or erotic and decadent.

## Grammar

La forme en -ING en anglais

### 1. Forme progressive

Si le verbe est à la forme progressive, il est précédé d'une forme de l'auxiliaire *be* (*am, is, are, was, were*).

### 2. Participe présent

a) pour exprimer une notion de cause ou temporelle: se traduira en français par *en* + participe présent, ou par une proposition relative

b) utilisé comme adjectif (qualifiant un nom)

### 3. Le Gérondif s'utilise...

a) comme sujet du verbe principal

b) après certains verbes et expressions:

*I don't mind, I can't help, ...*

*admit, avoid, consider, finish, hate,*

*involve, like, love, start, etc.*

c) après toutes les prépositions

### 4. Nom (ou Nom Verbal)

Le nom verbal a toutes les caractéristiques d'un nom :

- ♦ il peut être sujet ou complément d'un verbe,
- ♦ il peut servir à déterminer un autre nom,
- ♦ il peut se mettre au pluriel...

1- Fill in the gaps in the text below with references to the Grammatical categories given for the -ING form.

e.g. *While Cézanne was groping (1) for a conciliation smoking (2b) factories...*

While Cézanne was groping \_\_\_ for a conciliation of the methods of Impressionism, Seurat set out to tackle this question almost like a mathematical equation.

Using the Impressionist painting \_\_\_ method as a starting point, he studied the scientific theory of colour vision.

This, he hoped, would lead to the colours blending \_\_\_ in the eye without their losing \_\_\_ in intensity and luminosity.

But this extreme technique (pointillism) endangered the legibility of his paintings \_\_\_ by avoiding \_\_\_ all contours and breaking \_\_\_ up every form into areas of multi-coloured dots.

In *Bathers at Asnières*, a railway bridge and smoking \_\_\_ factories form the background for this image of working \_\_\_ men at leisure.

In the winter of 1888, when Seurat was attracting \_\_\_ attention in Paris and Cézanne was working \_\_\_ in his seclusion in Aix, Van Gogh left Paris for southern France, searching \_\_\_ for the light and colour of the South.

2- Find more examples of -ing forms, copy them below and try to identify their type


## Lesson 04 Cézanne

### Vocabulary & References

#### clumsy [ˈklʌmzi]

adj. ungraceful in movement or action, without skill or grace *Fr. maladroit*

#### Post Impressionism

Broadly speaking the term Post-Impressionism embraces the artists working in France in the 1880s, immediately after the \_\_\_\_\_.

It was coined by Roger Fry for his exhibition of 1910 in which he showed **Cézanne**, **van Gogh** and **Gauguin** and **Seurat**.

The post-Impressionist artists were less concerned with recording optically accurate appearances—as the Impressionists had been—than with the symbolic or expressive possibilities of representation.

#### Pre-Raphaelite [pri:'ræfələɪt]

The Pre-Raphaelite Brotherhood (P.R.B.) was a 19th-century English art movement founded in 1848 by **Holman Hunt**, **Millais**, **Rosetti** and others.

Such painters shared the ideal of emulating or recreating works similar to Italian paintings produced before mature works of the 16th-century artist **Raphael**.

In fact the artists knew little of Italian art of this period and developed an innovative type of extremely detailed technique often applied to Biblical or literary subjects. The characteristics which their pictures share include a meticulous approach, brilliant colours worked into a wet white ground, complex symbolism, and the study of subjects outside the studio.

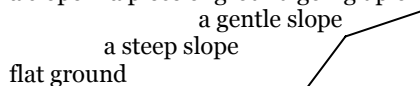
#### Realist Movement (1850-1875)

The Realist movement in painting is essentially a 19th-century French phenomenon and is associated in particular with the work of **Courbet** (1819-77).

Rejecting the literary and exotic subjects of the Romantics and the idealised forms of the Classicists, Courbet favoured the depiction of everyday life in a vigorous, naturalistic style.

#### slope

a slope = a piece of ground going up or down



to slope = to be or go at an angle

#### still life

Inanimate objects such as fruit, flowers and food are painted as the main focus of interest in still-lives.

Still-life painting—later called *natures* \_\_\_\_\_—was particularly popular in the Netherlands in the 17th century and was often associated with the futility of life.

#### to tilt

to cause to slope by raising one end

*Fr. incliner, pencher sur le côté*

#### tin foil

(also aluminium foil) = very thin bendable sheet of shiny metal used as a protective wrapping especially for covering \_\_\_\_\_ before cooking it.

*Fr.:* \_\_\_\_\_

#### wrinkled

(of the skin of people) = forming small lines (*Fr. ridé*)

(of paper, material, etc.) = forming small folds & lines (*Fr. froissé*)

## Grammaire

### La forme causative en anglais

#### 1. Faire faire quelque chose à quelqu'un (sens actif)

##### 1.1 to cause sby/sth to do (sth)

emploi fréquent dans des phrases à sujet inanimé pour faire un constat de faits

##### 1.2 to make/have sby/sth do (sth)

cette structure exprime la pression exercée par la personne A sur B

##### 1.3 to want / order / allow / enable / get / ask etc. sby to do (sth)

le degré de pression varie selon le verbe utilisé

#### 2. Faire que quelque chose soit fait (sens passif)

##### 2.1. to be made to do sth (by sby/sth)

le résultat recherché est obtenu par une contrainte absolue exercée sur le sujet de la phrase

##### 2.2. to order/want/have/get something done (by sby/sth)

le degré de pression varie selon le verbe utilisé

For each of the following sentences, indicate a reference to one of the Grammatical categories given for the causative form.

\_\_\_ Cézanne's efforts to achieve an orderly arrangement without sacrificing the brightness of colours **caused him to distort reality**.

\_\_\_ Cézanne's father **enabled him** to avoid military service by paying for a substitute.

\_\_\_ Cézanne's father **made him study law** at Aix university.

\_\_\_ For 20 years, Cézanne **had his paintings refused by the organizers of the Salon**. (... *se vit refuser ses tableaux par* ...)

\_\_\_ In 1886 Cézanne **was made to marry Hortense Fiquet**, the mother of his son. (... *fut contraint d'épouser* ...) [by?]

\_\_\_ In the early 1860s, his father finally **allowed him to go and live in Paris**.

#### HOMEWORK:

Read a text about Art or Art history, and copy 5 more similar expressions of CAUSALITY:

1. \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_
4. \_\_\_\_\_
5. \_\_\_\_\_

## Lesson 05: The Grotte Chauvet

### Vocabulary & References

#### bear ['beə(r)]

a usually large animal with thick rough fur, that eats flesh and also fruit and insects

#### cave [keɪv]

chamber beneath the surface of the earth or in the side of a hill, cliff, or mountain. Cave dwellers (*les hommes des cavernes*) date from that part of the Stone Age called the Palaeolithic. Caves are natural shelters, offering shade and protection from wind, rain, and snow. As archaeological sites, caves are easy to locate and often provide conditions that encourage the preservation of normally perishable materials, such as bone. As a \_\_\_\_\_, the archaeological exploration of caves has contributed significantly to the reconstruction of the human past.

#### horn [ \_\_\_\_\_ ]

a hard, pointed part that grows, usually as one of a pair, on the heads of cows, sheep, goats, and some wild animals

#### ibex ['aɪbɛks]

common name for three species of wild goats characterized by enormous, back-curving horns, which in the male measure from 70 to 140 cm (28 to 55 in); the horns of the female are shorter.

#### mammoth ['mæməθ]

common name for several extinct species of the elephant family. Mammoths had long, recurved tusks, reaching a length of about 3.2 m (about 10.5 ft), a shaggy covering of long, thick hair, and a prominent hump on the back. They lived in cold climates, moving northward as the glaciers of the Ice Age receded. Drawings and sculpture depicting mammoths have been found in the Cro-\_\_\_\_\_ caves of France.

#### Neolithic [ni:əv'liθɪk]

Neolithic Art, the art and architecture of the long prehistoric period stretching roughly from 7000 BC to 2000 BC.

The Neolithic period began when humankind first developed agriculture and settled in permanent enclaves; it ended when the discovery of bronze led to the more advanced Bronze Age.

Pottery was the prime medium of Neolithic art; other important artistic expressions were statuary of the universally worshiped Mother Goddess and megalithic stone monuments devoted to religion or cults of the \_\_\_\_\_.

#### network

1- a large system of lines, tubes, wires, galleries, etc. that are connected with one another *Fr un \_\_\_\_\_*

2- a set of computers that are connected to one another

#### otherwise

in a different way, differently ; if not (*Fr. sinon*)

#### ox

a fully grown male of the cattle family (a bull) with its \_\_\_\_\_ organs removed, often used for heavy work on a farm

**The Palaeolithic**, or Old Stone Age, began about 2 million years ago, when stone tools were first used by humanoid creatures, and ended with the close of the last ice age about 13,000 BC. The hunting and gathering of food was the norm. At first, single tools, such as chipped pebbles, were used for all purposes. Over time, a variety of tools were made for specific purposes.

By more than 100,000 years ago, Neanderthal cultures had several types of tools and were using bone implements.

At the end of the Palaeolithic, modern humans (\_\_\_\_\_ *sapiens sapiens*) made such specialized tools as needles and harpoons. In the caves of Europe, such as the Cro-Magnon in France, wall paintings and evidence of both religious cults and possible social stratification point to the complexity of the cultures.

## Grammaire: Link words

FUNCTIONS	link words
ADDITION	also, even more, in addition to, yet more
CAUSE	in view of, considering
CHOICE	either ... or
CONCESSION	although, while
CONTRAST	however, while
RESULT	as a result of, such that
VIEWPOINT	as regards, from ... point of view

A. Complete the following sentences (describing the Grotte Chauvet) with the appropriate link-words.

- The drawings are mainly outlines, \_\_\_\_\_ some show tints inside heads or bodies and a knowledgeable rendering of relief.
- Numerous details of anatomy are defined, \_\_\_\_\_ the animals are very often identifiable without ambiguity \_\_\_\_\_ species and even sex.
- \_\_\_\_\_ the number and diversity of the works, their aesthetic quality and state of preservation, [...] this cave system is unique and of world importance.
- \_\_\_\_\_ an archaeological point of view, emphasis must be placed on the unique character of a closed environment, free of any intrusion \_\_\_\_\_ alteration.
- \_\_\_\_\_ paintings, Man has left substantial evidence of his activities in the cavern: fireplace, carved flint, traces of torches, arrangements of stone, placing of animal remains.
- \_\_\_\_\_ the study of the environment, the recent opening of the cavern will permit a study of its internal climatology.
- Emphasis must also be placed on the significance of the sedimentary deposits which, \_\_\_\_\_ erosion taking place after human occupation, have been revealed here and there in the plots formed by the dissolving of the rock in the cave system which continues to this day.
- Carbonate has \_\_\_\_\_ formed in the galleries since the passage of Man, sealing artefacts in the calcite in various places.
- Here is a unique opportunity for naturalistic study aiming at retracing the evolution of natural environment during the last Ice Age. \_\_\_\_\_ each of these features is exceptional on its own, their combination makes this recently discovered cave system vitally important.

In texts about Art History or Archaeology, find sentences with link-words and copy them below:

- \_\_\_\_\_
- \_\_\_\_\_
- \_\_\_\_\_
- \_\_\_\_\_

## Lesson 06: Picasso's Guernica

### Vocabulary & References

#### charcoal [ˈtʃɑ:kəʊl]

a black crayon made of charred twigs of wood (*brindilles carbonisées*); it is available in various degrees of hardness and thickness *Fr. fusain*

#### canvas [ˈkænvəs]

strong, rough cloth used for tents, sails, bags or ... oil paintings

**to commission** = to place a special order for, or to appoint someone to do something *Fr. commander qqch. à qqn, charger qqn de faire qqch.*

#### Cubism [ ]

The name given to a type of semi-abstract painting and collage developed by Picasso and Braque in Paris before the First World War.

To some extent basing their work on the achievements of Cézanne the two artists moved away from the traditional realistic representation of an object from a single view point and often superimposed various facets of subjects.

**to droop** [dru:p] = to hang or bend downwards

#### foreshorten

If an object or person is foreshortened it is depicted as though receding from the viewer into the picture space.

To achieve this effect successfully requires knowledge of the laws of perspective. An example of this illusion is the arm of the disciple on the right in Caravaggio's *Supper at Emmaus*.

**gash** = a large deep cut (*entaille, déchirure*)

**limp** = Adj. soft, not strong or stiff; *Fr. mou*

#### Picasso 1881 - 1973

Pablo Ruiz y Picasso was born in Spain, at Málaga. After a period in Barcelona he moved to Paris in 1904.

The early paintings of his so called blue period changed to paintings in tones of pink and grey. His interest in primitive art culminated in the painting The Demoiselles d'Avignon (1906/7, Museum of Modern Art, New York).

Semi-abstract painting in the form of 'Analytical Cubism' was developed by Picasso and Braque in the years 1910-12, followed by the less severe works of 'Synthetic Cubism' 1912-16. Classical art became an increasingly important influence on Picasso's art following a visit to Rome in 1917. His later years were spent mainly in the South of France.

**to race** = to move or go very fast, to rush  
a horse race = *une course de chevaux*

**shriek** [ˈʃri:k] = a wild high cry usually resulting from anger, excitement or fear ; He gave a shriek of terror = *Fr. il poussa un hurlement de terreur*

#### Surrealism

as a movement originated in the 1920s when André Breton gathered together a group of artists and writers under this title and created a philosophy for them (Apollinaire first used the word *surréaliste* in 1917). Some artists such as Dalí created dream landscapes, while others such as Miró moved towards greater degrees of abstraction. Other famous artists whose work has been described as Surrealist include Picabia, Magritte, Man Ray and Picasso.

The Surrealists traced their ancestry back through the disturbing works of Goya and Bosch.

#### warrior [ˈwɒrɪə(r)]

a soldier or experienced fighting man

## Grammar

### Words indicating position/location

- 1- Photocopy or reproduce Picasso's *Guernica* on a sheet of paper, then write the following words and expressions at the appropriate positions over the reproduction of that painting.

at the bottom

at the top

going OUT OF the house

he is lying ON the ground

her leg seems to get left BEHIND her

in the background

in the bottom left-hand corner

in the bottom right-hand corner

in the foreground

in the middle

in the top left-hand corner

in the top right-hand corner

she's holding her arms UPWARDS

she's racing TOWARDS the left

the baby's head is falling DOWN

the bull is ABOVE the mother

the horse has a terrible gash THROUGH its side

the horse is turning its head AWAY FROM the lamp

the horse is turning its head SIDEWAYS

the lamp is NEAR the horse

the light is shining OVERHEAD

the mother is UNDER the bull

the warrior is BELOW the horse

- 2- Repeat the operation with **another** reproduction of painting which you like or which you know well. You can use the *Longman Essential Activator*, *Essential Communication*, *Position & Direction*.

- 3- From texts about Art History or Archaeology or any other English texts, copy sentences which have words indicating **Position & Direction** in them.

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## Lesson 07: Vermeer

### camera obscura

An optical device which is the ancestor of modern cameras. From the 17th century some artists used it as an aid to plotting compositions. Essentially the camera obscura consisted of a lens attached to a hole on the side of a darkened tent or box. Light reflected from the chosen subject outside of the box passed through the lens and was projected on to a surface on a much smaller scale inside the enclosed area. The subject could then be traced.

### china [tʃaɪnə]

a hard white substance made by baking fine clay at high temperatures ; china cups. *Fr. porcelaine*

### Delft

Delft, on the river Schie, in Holland (The Netherlands), is famous for the porcelain made there during the 17th and 18th centuries.

### earthenware [ˈɜːθ(ə)nweɪ(r)]

any opaque ceramic pottery fired under 1100° C, as distinguished from porcelain, which is fired at higher temperatures. *Fr. faïence*

### highlight

The area on a picture or photograph where most light appears to fall. *Fr. rehaut, refllets (dans les cheveux)*

### Hooch (Pieter de )- 1629 - 1684 - Holland

Pieter de Hooch is best known for his pictures of the domestic life of women and children, such as The Courtyard of a House in Delft (NG). This work is related in style to that of Vermeer.

### lens

Lens (optics), in optical systems, glass or other transparent substance so shaped that it will refract the light from any object and form a real or virtual image of the object.

### to plot

to draw (a line or curve showing certain facts) on paper marked with small squares  
*Fr. tracer point par point, reporter des points*

### terra cotta

(from the Italian *terra cotta* = baked earth)  
a baked or fired CLAY, usually brownish red. It is widely used by ceramic sculptors and potters, as well as by manufacturers of roof tiles. *Fr. terre cuite*

### tile [taɪl]

a thin, flat piece of earthenware or terracotta, usually square and frequently decorated with a ceramic glaze in either flat colour or a multicolour design. Used for decorating walls or floors.  
*Fr. carreau (aussi une tuile)*

### to trace

to trace is to copy (a map, a drawing) by drawing its lines on transparent paper placed on top of it tracing paper. *Fr. papier calque*

### Johannes Vermeer - 1632 - 1675 - Holland

Vermeer worked as an art dealer and painter in Delft. His ingeniously composed works in which natural light and space are depicted with poetic precision, are now seen as being among the greatest paintings of the age; they started receiving critical acclaim in the late 19th century after years of neglect.

### virginal

a small square musical instrument like a piano, popular in the 16th and 17th centuries

COUNTABLE	UNCOUNTABLE	QUANTITY
<b>ALL / WHOLE</b> all the paintings : <i>tous ses tableaux</i> his whole life : <i>sa vie (toute) entière</i>	<b>ALL</b> all light casts shadows <i>toute lumière projette de l'ombre</i>	<b>totality of a group or thing</b>
<b>EVERY</b> every day of his life... <i>chaque jour / tous les jours de sa vie</i>		<b>totality of individuals</b>
<b>TOO MANY</b> too many works are unknown <i>trop d'oeuvres sont inconnues</i>	<b>TOO MUCH</b> too much work is required... <i>trop de travail est nécessaire...</i>	<b>quantity in excess</b>
<b>SO MANY</b> so many works are damaged that... <i>tant d'oeuvres sont abimées que...</i>	<b>SO MUCH</b> so much restoration work is needed : <i>il faudrait un tel travail de restauration...</i>	<b>quantity in abundance</b>
<b>MOST (OF THE)</b> most artists die in poverty <i>la plupart des artistes meurent pauvres</i>	<b>MOST (OF THE)</b> most of the time <i>la plupart du temps</i>	<b>quasi-totality, majority</b>
<b>PLENTY OF / LOTS OF / A LOT OF</b> Rembrandt painted a lot of self-portraits <i>... de nombreux auto-portraits</i>	<b>PLENTY OF / LOTS OF / A LOT OF</b> we have plenty of time left <i>il nous reste encore plein de temps</i>	<b>a large quantity</b>
<b>MORE (THAN)</b> more than 20,000 years old <i>vieux de plus de 20 000 ans</i>	<b>MORE (THAN)</b> it will take more time than last time <i>ça prendra plus de temps que la dernière fois</i>	<b>superior quantity - comparison</b>
<b>AS MANY</b> did Vermeer paint as many paintings as Van Eyck? <i>... autant de tableaux que ... ?</i>	<b>AS MUCH</b> did he use as much energy? <i>... autant d'énergie</i>	<b>equal (large) quantity</b>
<b>ENOUGH</b> not enough colours <i>pas assez de couleurs (différentes)</i>	<b>ENOUGH</b> not enough light <i>pas assez de lumière</i>	<b>sufficient quantity</b>
<b>SOME / ANY</b> some critics think ... <i>certains critiques / il y a des critiques qui...</i>	<b>SOME / ANY</b> Is there any varnish left ? <i>reste-t'il du / un peu de vernis?</i>	<b>a certain number OR quantity</b>
<b>SEVERAL</b> Several critics think that... <i>Plusieurs critiques pensent que ...</i> <i>Plus d'un critique pense que ...</i>	impossible : you cannot have more than one thing which is NOT countable!	<b>more than one</b>
<b>A FEW</b> in a few moments... <i>dans quelques instants...</i>	<b>A LITTLE</b> with a little help... <i>avec un (petit) peu d'aide...</i>	<b>a small number or quantity</b>
<b>NOT (VERY) MANY</b> not many paintings... <i>pas beaucoup / peu de tableaux ...</i>	<b>NOT (VERY) MUCH</b> not very much time <i>pas beaucoup / peu de temps</i>	<b>NOT a large quantity</b>
<b>FEW</b> Few artists die famous <i>Il n'y a guère d'artistes qui meurent célèbres</i>	<b>LITTLE</b> there is little hope left... <i>il reste peu d'espoir...</i>	<b>very small number or quantity</b>
<b>NOT ENOUGH</b> there aren't enough paintings in this exhibition <i>il n'y a pas suffisamment de tableaux dans cette exposition</i>	<b>NOT ENOUGH</b> we never get enough time <i>nous n'avons jamais assez de temps</i>	<b>insufficient quantity</b>
<b>HARDLY ANY</b> he had hardly any friends <i>il n'avait pratiquement pas d'amis...</i>	<b>HARDLY ANY</b> there is hardly any hope left <i>il ne reste pratiquement plus d'espoir</i>	<b>number or quantity almost nil (zero)</b>
<b>NO / NONE</b> pas un (seul) / pas une (seule) <i>aucun / aucune</i>	<b>NO / NONE</b> no paint left? No, none at all! <i>il ne reste plus de peinture? Non, absolument rien !</i>	<b>number or quantity = zero</b>

## Lesson 08 : Rodin

### Vocabulary & References

#### bend

to force into a curve, angle or sloping position, away from a straight or upright position  
a bend = a curved part, especially in a road or river

#### carve

to carve is to cut (usually wood or stone) into a special shape by cutting wood or stone :

*He carved the wood into the shape of a bird.*

*Michelangelo's David was carved out of marble.*

#### cast

1. a hard stiff protective covering for holding a broken bone in place

2. an object made by being cast in a mould : plaster cast of statue

#### lift

to lift = to bring from a lower to a higher position, to raise

to lift one's head # to bend one's head

#### limb

a leg or arm of a person; the four limbs

#### line drawing

a drawing done with a pen or pencil and made up only of lines

#### nape [neɪp]

the back of the neck

#### Rodin, Auguste

Auguste Rodin (1840-1917) had a profound influence on 20th-century sculpture.

He applied three times to study at the renowned École des Beaux-arts but was rejected each time.

Rodin travelled in 1875 to Italy, where the works of Michelangelo made a strong impression on him. The trip inspired his sculpture *The Age of Bronze*, which was exhibited at the Paris Salon in 1877. It caused a scandal because the critics could not believe that Rodin had not used a casting of a live model in creating so realistic a work.

In 1880 he was commissioned to create a bronze door for the future Museum of Decorative Arts. Although the work (*The Doors of Hell*) was unfinished at the time of his death, it provided the basis for some of Rodin's most influential and powerful work.

In 1884 he was commissioned to create a monument that became *The Burghers of Calais*.

Rodin died on Nov. 17, 1917, and was buried at Meudon.

#### scarcely [ˈskæslɪ]

hardly, almost not; e.g. *She scarcely spoke a word of English when she arrived in England.*

#### shiver [ˈʃɪvə(r)]

to shiver = to tremble slightly, because of cold or fear

She was shivering with cold ... He was shivering with fear...

#### shorthand

1. stenography

2. a shorter way of expressing something

#### sole [səʊl]

The bottom surface of the foot, especially the one on which one walks or stands

#### taut [tɔ:t]

tightly drawn; stretched tight; e.g. *taut muscles* = *Fr. les muscles tendus*

## Word Formation (prefixes and suffixes)

### -al, -ial

1. Noun + -(i)al → Adjective

Connected with the thing referred to by the original noun  
*controversial* = causing much controversy, argument or disagreement

2. Verb + -(i)al → Noun

refers to the action described by the verb

### -er

Verb + -er → Noun

refers to people who do the action described by the original verb e.g. *a teacher, The Thinker*

### -ful

Noun + -ful → Adjective

refers to someone or something having a lot of the quality or characteristic mentioned by the Noun; e.g. *powerful*

### -ic / -ical

Noun + -ic → Adjective

describes something as resembling, involving or being connected with the thing referred to by the original noun

*classic* = typical, model, exemplary

*classical* = connected with ancient Greece or Rome or another ancient and established set of principles

### -ion

Verb + -ion → Noun

state or process described by the verb; e.g. *imagination*

### il-,im-,in-,ir-

+ Adjectives or Nouns related to Adjectives

→ new Adjectives and Nouns

opposite meaning to original word

e.g. *impossible, irregular, illogical*

### -ist

Noun/Adjective + -ist → Noun

refers to someone whose beliefs are based on the thing referred to in the original Noun or Adjective

e.g. *Impressionist, realist*

### -ity

Adjective + -ity → Noun

refers to the state or quality described by the Adjective

e.g. *contemporaneity, reality*

### -ive

-ive occurs in a large number of adjectives formed from stems (= *racines*) which are not current words in English.

e.g. *decorative*

### -less

Noun + -less → Adjective

describes people or things that do not have or do whatever is referred to by the Noun

e.g. *timeless* = independent of time, lasting forever, not changed by time (Fr. *éternel*)

### -ly

combines with adjectives to form adverbs

### mis-

mis- + Vb. or Noun → new Verb or Noun

describes or refers to things that are done wrongly or badly  
*misunderstood* = not understood properly

### -ness

Adjective + -ness → Noun

refers to the state or the quality described by the adjective

*smooth* = lisse ; "*smoothNESS*" = aspect lisse, douceur

### pre-

pre- + Noun / past Participle → Noun / Adjective

refers to an action which has already been done before

e.g. *pre-established*

### un-

un- + Participle → Adjective

expresses the idea that something has not happened or is not true

e.g. *untrained* = Fr. sans formation

**1- With a stabilo® pen, highlight all the prefixes and suffixes in the following sentences. Then, try to identify their meanings and the meanings of the compound words.**

1. Rodin's works were always highly controversial and he often felt he had been misunderstood by the public.
2. The irregular surface of his sculptures was a departure from the cold, impersonal smoothness of the classical tradition.
3. The average public claimed that artistic perfection meant that everything should be neat and polished, and Rodin only had a narrow circle of admirers.
4. In 1880 he was commissioned to create a bronze door for the future Museum of Decorative Arts. Although the work (The Doors of Hell) was unfinished at the time of his death, it provided the basis for some of Rodin's most powerful work.
5. Rodin's timeless and heroic themes have little to do with the contemporaneity of impressionist subjects drawn from everyday life.
6. He preferred untrained models because they had no preconceived notions of posing.

**2- Fill in the blanks by adding a prefix or suffix to the words between brackets ().**

The only contemporary of the impressionists who could rival their (inventive) \_\_\_\_\_ in bronze or marble was Auguste Rodin, a creator of masterpieces of a (sculpture) \_\_\_\_\_ power not seen since Michelangelo.

Rodin's (time) \_\_\_\_\_ and (hero) \_\_\_\_\_ themes have little to do with the contemporaneity of impressionist subjects drawn from everyday life.

Rodin experimented with transient poses and (accident) \_\_\_\_\_ effects, without (determined) \_\_\_\_\_ compositions and often without (established) \_\_\_\_\_ meaning, much in the manner of Degas's studies of dancers.

Before its (complete) \_\_\_\_\_, many of the figures of The Gates of Hell, most notably The (Think) \_\_\_\_\_, emerged as individual large-scale sculptures in poses and groups of great (original) \_\_\_\_\_ and (express) \_\_\_\_\_ power.

Revolted by the hypocritical (conventional) \_\_\_\_\_ of most nineteenth century (commemorate) \_\_\_\_\_ sculpture, Rodin tried to make his monuments as arresting and immediate as possible.

The Burghers of Calais is a testament to Rodin's (great) \_\_\_\_\_ as a bronze sculptor.

The (rough) \_\_\_\_\_ of the drapery surfaces is (masterful) \_\_\_\_\_ exploited, in heavy folds and masses, against which the twisted gestures, taut limbs, and tragic faces communicate (hero) \_\_\_\_\_, self sacrifice, and fear of the inevitable death. No (sculpture) \_\_\_\_\_ figures of such rugged honesty had been created since Donatello's Habbakuk.



## Lesson 09: Dalí

### Vocabulary & References

#### ant

small insect living on the ground in large social groups and known for hard work

#### coffin

the box in which a dead person is buried or burnt

#### **Dalí, Salvador (1904-1989), Spanish painter, writer, and member of the surrealist movement.**

He was born in Figueras, Catalonia, and educated at the School of Fine Arts, Madrid. After 1929 he espoused surrealism, although the leaders of the movement later denounced Dalí as overly commercial.

Dalí's paintings from this period depict dream imagery and everyday objects in unexpected forms, such as the famous limp watches in *The Persistence of Memory* (1931, Museum of Modern Art, New York City).

Dalí moved to the United States in 1940, where he remained until 1948. His later paintings, often on religious themes, are more classical in style. They include *Crucifixion* (1954, Metropolitan Museum, New York City) and *The Sacrament of the Last Supper* (1955, National Gallery of Art, Washington, D.C.).

#### eerie or eerie

1- causing fear because strange

2- suggestive of the supernatural, mysterious

#### **Ernst, Max (1891-1976), German-born French artist.**

During World War I (1914-1918) he served in the German army. The Dadaist movement had already begun in Switzerland by the time Ernst left the army. Attracted by the Dadaists' revolt against convention, Ernst settled in Cologne and began to work in collage.

In 1922 he moved to Paris. There he turned to surrealism, painting pictures in which solemn humans and fantastic creatures inhabit precisely detailed Renaissance landscapes. In 1925 he invented frottage (pencil rubbings of objects); later he experimented with grattage (the scraping or troweling of pigment from a canvas).

After the invasion of France in World War II (1939-1945) Ernst was imprisoned; in the prison camp he worked with decalomania, a technique of transferring pictures from specially prepared paper to glass or metal. He immigrated to the United States in 1941 with the help of the heiress Peggy Guggenheim, who became his third wife in 1942. Ernst returned to France in 1953.

#### harsh

unpleasant or painful to the senses (e.g. harsh colours / light)

#### **Magritte, René (1898-1967) Belgian surrealist painter.**

He studied at the Académie Royale des Beaux-Arts, Brussels. His first one-man exhibition was in Brussels in 1927.

At that time Magritte had already begun to paint in the style, closely akin to surrealism, that was predominant throughout his long career. A meticulous, skilful technician, he is noted for works that contain an extraordinary juxtaposition of ordinary objects or an unusual context that gives new meaning to familiar things. This juxtaposition is frequently termed magic realism, of which Magritte was the prime exponent.

In addition to fantastic elements, he displayed a mordant wit, creating surrealist versions of famous paintings, as in *Madame Récamier de David* (1949, private collection), in which an elaborate coffin is substituted for the reclining woman in the famous portrait by Jacques-Louis David.

#### **Miró, Joan (1893-1983), Spanish surrealist painter.**

Miró drew on memory, fantasy, and the irrational to create works of art that are visual analogues of surrealist poetry.

These dreamlike visions, such as *Harlequin's Carnival* (1925, Albright-Knox Gallery, Buffalo) or *Dutch Interior* (1928, Museum of Modern Art, New York City), often have a humorous quality, containing images of playfully distorted animal forms, twisted organic shapes, and odd geometric constructions.

Miró also experimented in a wide array of other media, devoting himself to etchings and lithographs for several years in the 1950s and also working in watercolor, pastel, collage, and paint on copper and masonite. His ceramic sculptures are especially notable, in particular his two large ceramic murals for the UNESCO building in Paris (*Wall of the Moon* and *Wall of the Sun*, 1957-59).

#### slab

a thick, flat, usually four-sided piece of stone, metal, wood, food, etc. *Fr. plaque, dalle*

#### Surrealism

Surrealism as a movement originated in the 1920s when André Breton gathered together a group of artists and writers under this title and created a philosophy for them (Apollinaire first used the word *surréaliste* in 1917).

Some artists such as Dalí created dream landscapes, while others such as Miró moved towards greater degrees of abstraction.

Other famous artists whose work has been described as Surrealist include Picabia, Magritte, Man Ray and Picasso.

The Surrealists traced their ancestry back through the disturbing works of Goya and Bosch.

#### **Tanguy, Yves (1900-55). French-born American painter.**

Originally a merchant seaman, he was impelled\* to take up painting after seeing pictures by de Chirico and in 1925 joined the Surrealist group.

In 1939 he emigrated to the USA, where he lived for the rest of his life, marrying the American Surrealist painter Kay Sage in 1940 and becoming an American citizen in 1948.

Tanguy's most characteristic works are painted in a scrupulous technique reminiscent of that of Dalí, but his imagery is highly distinctive, featuring half marine and half lunar landscapes in which amorphous nameless objects proliferate in a spectral dream-space.

#### uncanny

very strange or mysterious

not natural or usual

---

*The Persistence of Memory* ranks as one of the most famous paintings of the 20th century.

Dalí's eerie landscape is distinctly improbable, taken as a whole. Yet it is composed of elements which, though distorted, have an uncanny air of reality.

A landscape of cliffs, sea and flat endless plain is unexpectedly punctuated by man-made forms of harshly regular shapes.

For example the flat shiny-topped slab near the sea and the huge coffin-like box in the foreground, from which, perplexingly, a dead tree seems to have grown.

Each of the three unpleasantly limp watches takes on a different meaning from its context.

One hangs like a carcass from the branch of a tree, another suggests the saddle of a long-dead horse decomposing in an immeasurable deserted expanse of time and space, while the third seems to have melted in some burning heat, and now sticks to the rectangular box, a lone fly on its surface.

The only solid and intact watch is the red one in its case. It seems to be decorated with a delicate black pattern, but, on closer examination, it turns out to be a group of ants which, with the nearby fly, are the only living creatures depicted in the painting.

## 1- Use the information between brackets to make compound adjectives

A landscape of cliffs, sea and flat (infinite) \_\_\_\_\_ plain is unexpectedly punctuated by (artificial) \_\_\_\_\_ forms of harshly regular shapes.

another watch suggests the saddle of a \_\_\_\_\_ horse. ( horse which has been dead for a long time)

On this Greek cup, the (the color of blood) \_\_\_\_\_ figures stand out against the black background.

The most (attracting attention) \_\_\_\_\_ person in Andrea del Castagno's *Last Supper* is Judas.

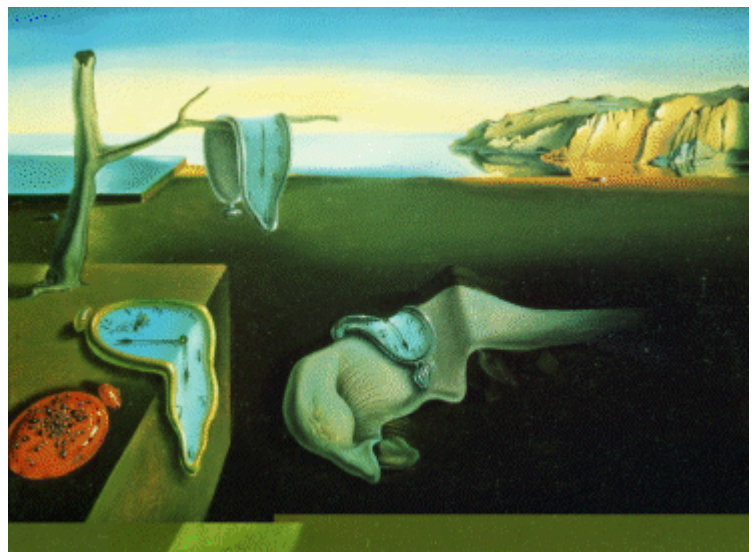
In the subtractive color process, the three primary colors : yellow, magenta, and cyan ( \_\_\_\_\_ ) are combined with their complements to reproduce a full range of colors.

Cerberus, in Greek mythology, was a \_\_\_\_\_ dog (a dog with 3 heads and a tail like a dragon's) that guarded the entrance to the lower world, or *Hades*.

## 2- What do you call ...

1. a statue with two heads (like Janus) : a \_\_\_\_\_ statue
2. a little girl who is 5 years old : a \_\_\_\_\_ girl
3. a man with only one eye : a \_\_\_\_\_ man
4. a boy who cannot write with his right hand : a \_\_\_\_\_ boy
5. a flower with a sweet smell : a \_\_\_\_\_ flower
6. a person who attracts attention : an \_\_\_\_\_ person
7. a car which you buy from a previous owner : a \_\_\_\_\_ car
8. a triumph which does not last a long time : a \_\_\_\_\_ triumph
9. a cake which is not bought from a shop : a \_\_\_\_\_ cake
10. a famous painter : a \_\_\_\_\_ painter

- Exercise 1**
- 1 endless
  - 1b man-made
  - 2 long-dead
  - 3 blood-red
  - 4 eye-catching
  - 5 blue-green
  - 6 three-headed, dragon-tailed
- Exercise 2**
- 1 two-headed
  - 2 five/5-year old
  - 3 one-eyed
  - 4 left-handed
  - 5 sweet-smelling
  - 6 eye-catching
  - 7 second-hand
  - 8 short-lived
  - 9 home-made
  - 10 well-known



Salvador Dalí - *The Persistence of Memory*  
Oil on Canvas, 1931

## Lesson 10: Ancient Egypt

### Vocabulary & References

#### casing block

When the pyramid was almost finished, casing blocks of white limestone were laid on top of the main pyramid blocks. Each casing block was then trimmed so that the outer surface of the pyramid would be smooth and white.

#### decay /dr'keɪ/

decomposition of organic matter caused by bacteria in the presence of oxygen; the Egyptians embalmed their dead to preserve them from decay

#### electrum

a metal that is a mixture of gold and silver

#### embalm /ɪm'ba:m/

to embalm is to treat a dead body with preservatives to keep it looking lifelike. Ancient Egyptian embalmers used natron (a natural salt) and oils to preserve bodies.

#### limestone

a rock that is formed chiefly by the accumulation of animal or plant remains (e.g. shells or coral), consists mainly of the chemical compound calcium carbonate. *Fr. calcaire*

#### linen strips /'lɪnɪn stri:ps/

*Fr. des bandelettes de lin*

#### mastaba

An Arabic word meaning 'bench' that is commonly used to describe an early ancient Egyptian tomb. Mastabas have an underground burial chamber and an above ground offering chapel.

#### mere

ordinary, simple

#### mummification

Over many centuries, the ancient Egyptians developed a method of preserving bodies from decay so they would remain lifelike.

The process included embalming the bodies and wrapping them in strips of linen.

#### pyramidion /'pɪrəmidjən /

At the very top of the pyramid there would have been a block of stone in the shape of a pyramid. This block was probably covered with a thin sheet of either gold, electrum, or some other metal that would reflect the rays of the sun.

#### quarry /'kwɔ:ri /

a place where rock is cut out from the ground  
to quarry = to cut rock out from the ground

#### shift

to shift = to change the position of something; to move (especially something very heavy or cumbersome)

#### soar (up)

to soar up (to / towards the sky) =to fly or rise high in the air

*Fr. s'élancer vers le ciel*

Figurative meaning: prices are soaring up (*les prix s'envolent*)

#### spell

The ancient Egyptians believed that before a person could get to the afterlife, they had to pass through the underworld. The underworld was a place that was full of terrifying monsters and dangerous animals. A person would need magic to successfully overcome these threats.

The ancient Egyptians chose spells to take with them on their journey. The spells\* were chosen from a group of spells known as the Book of the Dead. The spells were then written on a papyrus scroll which was buried with them in their tombs.

#### stupa

domed structure built to house a Buddhist relic. The stupa originated in India around 1000 BC from burial monuments and is usually a hemisphere crowned by a spire. In the Far East the stupa developed into the pagoda.

Notable are those at **Sanchi**, 3rd-1st century BC, comprised of individual earth and rubble mounds faced with stone and topped with a square platform, on which rests a tiered stone mast, or chattra.



#### thoroughly completely

#### vedika

the base of the dome of the stupa is surrounded by a balustrade called a *vedika*

#### weathered /'weðəd/

whose appearance has been worn away or changed by long exposure to the atmosphere. *Fr. patiné par le temps*

#### ziggurat

pyramidal, stepped temple tower that is an architectural and religious structure characteristic of the major cities of Mesopotamia (now in Iraq) from about 2200 until 500 BC.

The ziggurat was always built with a core of mud brick and an exterior covered with baked brick. It had no internal chambers and was usually square or rectangular, averaging (40 x 50 metres) at the base.



*Draw arrows between the words which are echoed*

Some form of art exists everywhere on the globe, but the story of art as a continuous effort does not begin in the caves of southern France or among the North American Indians.

There is no direct tradition which links these strange beginnings with our own days,

but there is a direct tradition, handed down from master to pupil,

and from pupil to admirer or copyist, which links

the art of our own days, any house or any poster,

with the art of the Nile Valley of some five thousand years ago.

For the Greek masters went to school with the Egyptians,

and we are all the pupils of the Greeks.

Thus the art of Egypt has a tremendous importance for us.

**17:00:31 | 2001-3-28 | Art 09**

17:00:31 | POSTE | 5 | STUDENT | G... Nolwenn and J... Catherine  
 17:00:32 | Page | 2 | Date Identification  
 17:01:32 | SLIDER | date identification | IT > | 1925 | Score: NULL | TIMESPENT | 26  
 17:01:38 | SLIDER | date identification | IT < | 1915 | Score: 0 / 4 | TIMESPENT | 3  
 17:01:48 | SLIDER | date identification | IT > 1915 AND IT < 1925 | Score: 0 / 4 | TIMESPENT | 8  
 17:01:50 | Page | 3 | Author Identification  
 17:02:24 | MULTICHOICE | Author\_Identification | Yves Tanguy | Score: NULL | TIMESPENT | 4  
 17:02:26 | Page | 22 | Tanguy  
 17:02:36 | Page | 3 | Author Identification  
 17:02:55 | MULTICHOICE | Author\_Identification | René Magritte | Score: 0 / 4 | TIMESPENT | 14  
 17:02:56 | Page | 21 | Magritte  
 17:03:04 | Page | 3 | Author Identification  
 17:03:17 | MULTICHOICE | Author\_Identification | Salvador Dalí | Score: 0 / 4 | TIMESPENT | 3  
 17:03:18 | Page | 19 | Hallucinogenic Toreador  
 17:05:03 | Page | 3 | Author Identification  
 17:05:11 | MULTICHOICE | Author\_Identification | Max Ernst | Score: 0 / 4 | MIMESPENT | 3  
 17:05:12 | Page | 20 | Max Ernst  
 17:05:19 | Page | 3 | Author Identification  
 17:05:38 | MULTICHOICE | Author\_Identification | Joan Miró | Score: 0 / 4 | TIMESPENT | 17  
 17:05:39 | Glossary | Miró | ?

17:06:17   Page   4   The landscape	17:10:40   listenedTo   clip23
17:06:38   listenedTo   clip15	17:10:50   listenedTo   clip24
17:06:50   listenedTo   clip16	17:11:04   Glossary   ant   7
17:07:06   listenedTo   clip16	17:11:22   Page   6   Disintegration
17:07:19   Glossary   eerie   8	17:11:25   listenedTo   clip26
17:07:29   Glossary   distort   17	17:11:35   listenedTo   clip27
17:08:35   Glossary   uncanny   8	17:11:54   Glossary   horn   12
17:08:44   listenedTo   clip17	17:12:06   Glossary   ibex   16
17:08:58   Glossary   harsh   6	17:12:24   listenedTo   clip28
17:09:06   listenedTo   clip18	17:12:35   Glossary   melt   4
17:09:24   Glossary   coffin   5	17:12:41   listenedTo   clip29
17:09:34   Page   5   The soft watches	17:13:03   Page   7   Listening 1
17:09:39   listenedTo   clip19	17:13:10   listenedTo   clip16a
17:09:48   Glossary   limp   6	17:13:18   listenedTo   clip16a
17:09:56   listenedTo   clip20	17:13:35   listenedTo   clip16a
17:10:03   listenedTo   clip21	17:13:46   listenedTo   clip16a
17:10:16   listenedTo   clip22	17:14:02   listenedTo   clip16a
17:10:27   Glossary   melt   5 <b>suite →</b>	<b>suite ↓</b>

17:14:09 | STRESSED | RIGHT: | Da ee land tinct pro ta | WRONG:  
 17:14:14 | listenedTo | clip16b  
 17:14:36 | listenedTo | clip16b  
 17:14:56 | listenedTo | clip16b  
 17:15:06 | listenedTo | clip16b  
 17:15:19 | listenedTo | clip16b  
 17:15:35 | STRESSED | RIGHT: | posed tor can a | WRONG: le  
 17:15:42 | listenedTo | clip16b  
 17:15:51 | STRESSED | RIGHT: | posed e tor can a | WRONG:  
 17:15:58 | Page | 8 | Listening 2  
 17:16:01 | listenedTo | clip15  
 17:16:12 | listenedTo | clip15  
 17:16:31 | FITB | of | Score: 1 | TIMESPENT | 1 | STUDENT: | of | FEEDBACK:  
 17:16:33 | listenedTo | clip15  
 17:16:57 | FITB | as | Score: NULL | TIMESPENT | 10 | STUDENT: | this | FEEDBACK: | Wrong  
 17:17:08 | FITB | as | Score: 0 | TIMESPENT | 5 | STUDENT: | the | FEEDBACK: | Wrong  
 17:17:10 | listenedTo | clip15  
 17:17:24 | FITB | as | Score: 0 | TIMESPENT | 0 | STUDENT: | as | FEEDBACK:  
 17:17:27 | listenedTo | clip15  
 17:17:39 | FITB | of | Score: 1 | TIMESPENT | 0 | STUDENT: | of | FEEDBACK:

17:17:42 | FITB | the | Score: 1 | TIMESPENT | 0 | STUDENT: | the | FEEDBACK:  
 17:17:45 | listenedTo | clip15  
 17:17:54 | listenedTo | clip15  
 17:18:05 | FITB | of | Score: 1 | TIMESPENT | 1 | STUDENT: | of | FEEDBACK:  
 17:18:08 | FITB | the | Score: 1 | TIMESPENT | 0 | STUDENT: | the | FEEDBACK:  
 17:18:11 | listenedTo | clip23  
 17:18:25 | FITB | the | Score: 1 | TIMESPENT | 0 | STUDENT: | the | FEEDBACK:  
 17:18:28 | listenedTo | clip23  
 17:18:38 | FITB | and | Score: 1 | TIMESPENT | 1 | STUDENT: | and | FEEDBACK:  
 17:18:40 | listenedTo | clip23  
 17:18:53 | FITB | in | Score: 1 | TIMESPENT | 1 | STUDENT: | in | FEEDBACK:  
 17:18:55 | listenedTo | clip23  
 17:19:30 | FITB | its | Score: 1 | TIMESPENT | 1 | STUDENT: | its | FEEDBACK:  
 17:19:36 | Page | 9 | Listening 3  
 17:19:39 | listenedTo | clip19  
 17:19:47 | listenedTo | clip19  
 17:20:10 | FITB | takes on | Score: NULL | TIMESPENT | 7 | STUDENT: | takes | FEEDBACK: | No!  
 Two words are missing here (it's a phrasal verb)  
 17:20:14 | listenedTo | clip19  
 17:21:02 | FITB | unpleasantly | Score: NULL | TIMESPENT | 7 | STUDENT: | unpleasant |  
 FEEDBACK: | No! The missing word is an adverb, ending in -LY.  
 17:21:06 | listenedTo | clip19  
 17:21:30 | FITB | unpleasantly | Score: 0.5 | TIMESPENT | 1 | STUDENT: | unpleasantly |  
 FEEDBACK:  
 17:21:32 | listenedTo | clip19  
 17:21:45 | listenedTo | clip19  
 17:21:56 | listenedTo | clip19  
 17:22:25 | FITB | takes on | Score: 0.5 | TIMESPENT | 5 | STUDENT: | takes on | FEEDBACK: |  
 Right! To take on | to begin to have a quality or appearance  
 17:22:27 | listenedTo | clip20  
 17:22:38 | listenedTo | clip20  
 17:23:04 | FITB | carcass | Score: 1 | TIMESPENT | 4 | STUDENT: | carcass | FEEDBACK: | OK A  
 carcass is the body of a dead animal, ready to be cut up for meat.  
 17:23:06 | listenedTo | clip20  
 17:23:37 | FITB | hangs | Score: NULL | TIMESPENT | 5 | STUDENT: | hands | FEEDBACK: | A hint:  
 You'll have to use the verb "hang".  
 17:23:38 | listenedTo | clip20  
 17:23:50 | FITB | hangs | Score: 0.5 | TIMESPENT | 0 | STUDENT: | hangs | FEEDBACK:  
 17:23:53 | listenedTo | clip21  
 17:24:28 | FITB | decomposing | Score: 1 | TIMESPENT | 0 | STUDENT: | decomposing |  
 FEEDBACK:  
 17:24:33 | listenedTo | clip21  
 17:24:46 | FITB | deserted | Score: 1 | TIMESPENT | 0 | STUDENT: | deserted | FEEDBACK:  
 17:24:49 | listenedTo | clip22  
 17:25:10 | FITB | melted | Score: NULL | TIMESPENT | 4 | STUDENT: | melting | FEEDBACK: | A  
 hint: the missing word is an adjective ending in "ed"  
 17:25:18 | FITB | melted | Score: 0.5 | TIMESPENT | 0 | STUDENT: | melted | FEEDBACK:  
 17:25:23 | listenedTo | clip22  
 17:25:58 | FITB | heat | Score: 1 | TIMESPENT | 0 | STUDENT: | heat | FEEDBACK:  
 17:26:01 | listenedTo | clip22  
 17:26:31 | FITB | sticks | Score: 1 | TIMESPENT | 3 | STUDENT: | sticks | FEEDBACK: | OK to stick,  
 stuck, stuck  
 17:26:34 | listenedTo | clip22  
 17:26:54 | FITB | a lone | Score: NULL | TIMESPENT | 6 | STUDENT: | alone | FEEDBACK: | Not  
 exactly: You have almost found the correct answer, but you need to write it in two  
 words!  
 17:27:12 | FITB | a lone | Score: 0.5 | TIMESPENT | 6 | STUDENT: | a lone | FEEDBACK: | OK a  
 lone fly | one fly and only one  
 17:27:17 | Page | 10 | Oral Practice  
 17:27:29 | listenedTo | Each of the three  
 17:27:35 | listenedTo | unpleasantly limp watches  
 17:27:37 | listenedTo | takes on

17:27:39 | listenedTo | a different meaning  
 17:27:41 | listenedTo | from its context.  
 17:28:00 | RECORD | TIMESPENT | 10  
 17:28:10 | LISTEN | TIMESPENT | 8  
 17:28:15 | listenedTo | One hangs like a carcass  
 17:28:17 | listenedTo | from the branch of a tree,  
 17:28:32 | RECORD | TIMESPENT | 6  
 17:28:39 | LISTEN | TIMESPENT | 7  
 17:28:47 | listenedTo | another suggests the saddle  
 17:28:50 | listenedTo | of a long-dead horse,  
 17:28:59 | RECORD | TIMESPENT | 7  
 17:29:05 | LISTEN | TIMESPENT | 6  
 17:29:37 | RECORD | TIMESPENT | 9  
 17:29:44 | LISTEN | TIMESPENT | 7  
 17:29:51 | listenedTo | and now sticks  
 17:30:03 | RECORD | TIMESPENT | 7  
 17:30:10 | LISTEN | TIMESPENT | 7  
 17:30:14 | listenedTo | The only solid  
 17:30:17 | listenedTo | and intact watch  
 17:30:19 | listenedTo | is the red one in its case.  
 17:30:31 | RECORD | TIMESPENT | 8  
 17:30:38 | LISTEN | TIMESPENT | 7  
 17:30:42 | Page | 11 | Vocabulary  
 17:32:13 | OrderText | Vocabulary | Score: 7/7  
 17:32:15 | Page | 12 | Vocabulary 2  
 17:32:28 | listenedTo | clipvd ant  
 17:32:38 | listenedTo | clipvd coffin  
 17:32:46 | listenedTo | clipvd fly  
 17:32:50 | listenedTo | clipvd limp  
 17:33:01 | listenedTo | clipvd cliff  
 17:33:08 | listenedTo | clipvd slab  
 17:33:20 | listenedTo | clipvd limp  
 17:33:30 | listenedTo | clipvd slab  
 17:33:39 | listenedTo | clipvd melt | interrompu  
 17:33:46 | OrderText | Vocabulary 2 | Score: 7/7  
 17:33:48 | Page | 13 | Translation  
 17:38:31 | OrderText | Translation | Score: 6/13 | Dali, the master of surrealist style, create any haunting landscapes very different able to is from we might hope to visit.  
 17:40:07 | OrderText | Translation | Score: 7/13 | Dali, the master of surrealist style, able to create any haunting landscapes is very different from we might hope to visit.  
 17:40:45 | OrderText | Translation | Score: 7/13 | Dali, is the master of surrealist style, able to create haunting landscapes any very different from we might hope to visit.  
 17:41:18 | OrderText | Translation | Score: 13/13 | Dali, the master of surrealist style, is able to create haunting landscapes very different from any we might hope to visit.  
 17:41:20 | Page | 14 | Compound Adjectives  
 17:44:16 | Number of correct pairs: | 6  
 17:44:34 | Number of correct pairs: | 8  
 17:44:37 | Page | 15 | Compound Adjectives 1  
 17:46:07 | Number of correct pairs: | 7  
 17:46:10 | Page | 16 | Compound Adjectives 2  
 17:47:37 | Number of correct pairs: | 8  
 17:47:41 | Page | 17 | Compound Adjectives 3  
 17:48:44 | FITB | two-headed | T1 | TIMESPENT | 6 | STUDENT: | two-headed | FEEDBACK: | Well-done! Do you know the English proverb: "Two heads are better than one"?  
 17:50:02 | FITB | 5-year-old | E1 | TIMESPENT | 10 | STUDENT: | five-years-old | FEEDBACK: | No, English adjectives (even compound ones) NEVER take the plural : use YEAR.  
 17:50:18 | FITB | 5-year-old | T2 | TIMESPENT | 3 | STUDENT: | five-year-old | FEEDBACK: | Correct!  
 17:50:42 | FITB | one-eyed | T1 | TIMESPENT | 5 | STUDENT: | one-eyed | FEEDBACK: | I see eye to eye with your answer! Fr : je suis entièrement d'accord.  
 17:51:18 | FITB | left-handed | T1 | TIMESPENT | 5 | STUDENT: | left-handed | FEEDBACK: | Yes! left-handed | gaucher

17:51:57 | FITB | sweet-smelling | E1 | TIMESPENT | 2 | STUDENT: | sweet-smelled | FEEDBACK: | Sorry, this adjective is formed with the Present Participle (ING), not the Past Participle (ED).

17:52:15 | FITB | sweet-smelling | T2 | TIMESPENT | 4 | STUDENT: | sweet-smelling | FEEDBACK: | Congratulations! You deserve a whole bunch of sweet-smelling flowers...

17:54:41 | FITB | eye-catching | E1 | TIMESPENT | 21 | STUDENT: | attentioned | FEEDBACK: | A hint : someone who attracts attention CATCHES the EYE...

17:55:22 | FITB | eye-catching | E2 | TIMESPENT | 5 | STUDENT: | attract-eyed | FEEDBACK: | A hint : someone who attracts attention CATCHES the EYE...

17:55:31 | FITB | eye-catching | S3 | TIMESPENT | 6 | STUDENT: | eye-catching | FEEDBACK: | Right : someone who attracts attention catches the eye...

17:57:37 | FITB | second-hand | E1 | TIMESPENT | 4 | STUDENT: | second-owned | FEEDBACK: | No, use SECOND and HAND (as in French "de seconde main")

17:57:52 | FITB | second-hand | E2 | TIMESPENT | 4 | STUDENT: | second-handed | FEEDBACK: | Sorry, this adjective is formed with Adj + Noun, without -ED at the end!

17:58:06 | FITB | second-hand | T3 | TIMESPENT | 6 | STUDENT: | second-hand | FEEDBACK: | Great! You are NOT a second-hand student, but a FIRST-RATE one...

17:58:52 | FITB | short-lived | T1 | TIMESPENT | 6 | STUDENT: | short-lived | FEEDBACK: | Splendid! Your own triumph will be LONG-lived!

17:59:30 | FITB | home-made | T1 | TIMESPENT | 5 | STUDENT: | home-made | FEEDBACK: | Excellent! You are probably quite good at making home-made cakes yourself, aren't you?

18:03:22 | FITB | well-known | E1 | TIMESPENT | 14 | STUDENT: | success-lifed | FEEDBACK: | Sorry, if someone is famous, then everybody KNOWS him/her...

18:04:28 | FITB | well-known | E2 | TIMESPENT | 11 | STUDENT: | every-knowned | FEEDBACK: | Sorry, you'll have to use the Past Participle of the verb KNOW, which is KNOWN

18:05:09 | FITB | well-known | E3 | TIMESPENT | 11 | STUDENT: | every-known | FEEDBACK: | A hint: if someone is famous, then everybody KNOWS him/her WELL.

18:05:27 | FITB | well-known | T4 | TIMESPENT | 7 | STUDENT: | well-known | FEEDBACK: | Bravissimo! Perhaps you will be well-known yourself some day...

18:05:31 | Page | 18 | Final Score

18:05:47 | Page | 19 | Hallucinogenic Toreador

18:20:32 | Page | 18 | Final Score

18:20:34 | FINAL\_SCORE | Date Identification = 0 / 4

18:20:34 | FINAL\_SCORE | Author Identification = 0 / 4

18:20:34 | FINAL\_SCORE | Listening 1 = 8.5 / 11

18:20:35 | FINAL\_SCORE | Listening 2 = 9 / 10

18:20:35 | FINAL\_SCORE | Listening 3 = 7.5 / 10

18:20:35 | FINAL\_SCORE | Vocabulary = 7 / 7

18:20:35 | FINAL\_SCORE | Vocabulary 2 = 7 / 7

18:20:35 | FINAL\_SCORE | Translation = 2 / 13

18:20:35 | FINAL\_SCORE | Compound Adjectives = 4 / 8

18:20:35 | FINAL\_SCORE | Compound Adjectives 1 = 7 / 7

18:20:35 | FINAL\_SCORE | Compound Adjectives 2 = 8 / 8

18:20:35 | FINAL\_SCORE | Compound Adjectives 3 = 6 / 10

18:20:35 | FINAL\_SCORE | TOTAL = 66.7

18:20:35 | nbEnregistrements = 6 | nbEcoutés = 6 | nbClips = 63 | nbSoundBlocks = 13

18:20:35 | Evaluation | This painting is very stupefect because of the optical effect: we can see two images; one of Venus de Milo and second of toreador's portrait. It's more easy to see Venus than the image of the toreador. His portrait is suggered by the Venus'bodies. It's very interesant to stop own seeing on details to understand this art. About exercises, the three last pages are attractives.

18:20:36 | TotalLessonTime = 01:20:0

1	2	3	4
	POSTE		
	Glossary		

1	2	3	4
<b>15:28:47</b>	<b>POSTE</b>	<b>STUDENT 1</b>	<b>timeSpent</b>
15:36:11	Glossary	virginal	10
15:42:31	Glossary	evidence	11
15:43:11	Glossary	china	8
15:48:08	Glossary	camera obscura	28
15:48:34	Glossary	plot	4
15:48:40	Glossary	camera obscura	11
15:48:52	Glossary	lens	14
15:49:11	Glossary	camera obscura	91
15:51:02	Glossary	plot	5
15:51:30	Glossary	scale	14
15:51:56	Glossary	accurate	2
15:52:07	Glossary	highlight	5
<b>17:01:30</b>	<b>POSTE</b>	<b>STUDENT 2</b>	<b>timeSpent</b>
17:07:11	Glossary	Vermeer	51
17:11:49	Glossary	virginal	23
17:12:13	Glossary	virginal	7
17:12:21	Glossary	Vermeer	4
17:12:27	Glossary	wealthy	4
17:12:34	Glossary	evidence	7
17:13:59	Glossary	china	19
17:22:08	Glossary	camera obscura	211
17:24:09	Glossary	scale	11
17:24:34	Glossary	plot	7
<b>15:28:26</b>	<b>POSTE</b>	<b>STUDENT 3</b>	<b>timeSpent</b>
15:32:08	Glossary	virginal	19
15:35:45	Glossary	wealthy	8
15:37:24	Glossary	evidence	14
15:38:18	Glossary	china	13
15:42:14	Glossary	camera obscura	16
15:42:31	Glossary	plot	10
15:42:45	Glossary	camera obscura	66
15:44:33	Glossary	scale	17
15:44:56	Glossary	trace	11
15:45:19	Glossary	accurate	4
15:45:32	Glossary	highlight	11
15:45:44	Glossary	likely	6
<b>17:03:00</b>	<b>POSTE</b>	<b>STUDENT 4</b>	<b>timeSpent</b>
17:07:40	Glossary	Vermeer	55
17:12:53	Glossary	virginal	30
17:13:27	Glossary	Vermeer	5
17:13:45	Glossary	wealthy	4
17:15:20	Glossary	evidence	21
17:15:57	Glossary	virginal	3
17:16:15	Glossary	china	12
17:17:33	Glossary	van Eyck	30
17:18:03	Glossary	oil	16
17:18:20	Glossary	tempera	6
17:23:09	Glossary	<b>camera obscura</b>	60
17:24:08	Glossary	<i>plot</i>	7
17:24:16	Glossary	<b>camera obscura</b>	7

<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>
17:29:19	Glossary	<b>camera obscura</b>	9
17:29:29	Glossary	<i>lens</i>	38
17:30:07	Glossary	<b>camera obscura</b>	3
17:30:10	Glossary	<i>plot</i>	4
17:30:15	Glossary	<b>camera obscura</b>	3
17:30:18	Glossary	<i>scale</i>	9
17:30:30	Glossary	<b>camera obscura</b>	4
17:31:49	Glossary	trace	8
17:32:28	Glossary	accurate	7
17:32:50	Glossary	highlight	6
17:32:56	Glossary	likely	8
<b>15:27:53</b>	<b>POSTE</b>	<b>STUDENT 5</b>	<b>timeSpent</b>
15:30:58	Glossary	Vermeer	15
15:31:35	Glossary	Vermeer	21
15:33:01	Glossary	virginal	27
15:37:20	Glossary	Vermeer	6
15:37:29	Glossary	wealthy	3
15:37:41	Glossary	tile	7
15:37:48	Glossary	earthenware	7
15:37:58	Glossary	tile	2
15:38:00	Glossary	terracota	10
15:38:21	Glossary	evidence	6
15:39:43	Glossary	china	15
15:40:01	Glossary	van Eyck	27
15:44:07	Glossary	elevation	119
15:46:52	Glossary	camera obscura	44

## Procédure

Le point de départ de ce tableau est une liste des données d'un fichier de trace de la leçon 9. Cette liste comporte 19045 lignes (pour 50 sessions de travail).

Pour filtrer cette liste sous Excel, on définit une plage de critères (tableau sur fond gris) dont la première ligne comporte les mêmes étiquettes (numéros de 1 à 4) que le tableau à filtrer. Ici, par exemple, on a tapé les critères **POSTE** et **Glossary** dans les deux premières lignes de la colonne 2 de la plage de critères. On applique ensuite la commande *filtre avancé*, ce qui a pour effet d'afficher uniquement les lignes de la liste comportant les mots **POSTE** ou **Glossary** dans la colonne 2. La liste ainsi filtrée ne comporte plus que 931 lignes ; nous en avons extrait 75 pour notre exemple, soit 5 sessions de travail.

La ligne POSTE comportait à l'origine le nom des étudiants, remplacé ici par la mention STUDENT suivie d'un numéro d'ordre. La colonne 4 indique le temps passé (en secondes) par l'étudiant à consulter chaque page de Glossaire.

1	2	3	4	5	6	7	8	9	10
<b>16:57:36</b>	<b>POSTE</b>	<b>1</b>	<b>TRIES</b>	<b>laetitia G</b>					
18:09:16	FITB	home-made	E1	TIMESPENT	14	ST:	house-made	FB:	Not quite, if it is made in a house, then it is made at HOME!
18:09:33	FITB	home-made	T2	TIMESPENT	7	ST:	home-made	FB:	Excellent! You are probably quite good at making home-made cakes yourself, aren't you?
<b>15:31:04</b>	<b>POSTE</b>	<b>2</b>	<b>TRIES</b>	<b>C.</b>					
16:53:15	FITB	home-made	E1	TIMESPENT	5	ST:	house-cooking	FB:	Nice try, but you'll have to use the verb MAKE to form this adjective, not COOK.
16:53:38	FITB	home-made	E2	TIMESPENT	12	ST:	house-making	FB:	Not quite, if it is made in a house, then it is made at HOME!
16:54:42	FITB	home-made	T3	TIMESPENT	2	ST:	home-made	FB:	Excellent! You are probably quite good at making home-made cakes yourself, aren't you?
<b>16:58:17</b>	<b>POSTE</b>	<b>3</b>	<b>TRIES</b>	<b>sklaerenn H.</b>					
18:04:08	FITB	home-made	E1	TIMESPENT	14	ST:	hand-made	FB:	A hint: if that cake was not bought from a shop, then WHERE was it MADE?
18:04:21	FITB	home-made	E3	TIMESPENT	6	ST:	house-made	FB:	Not quite, if it is made in a house, then it is made at HOME!
18:04:29	FITB	home-made	T4	TIMESPENT	2	ST:	home-made	FB:	Excellent! You are probably quite good at making home-made cakes yourself, aren't you?
<b>15:31:51</b>	<b>POSTE</b>	<b>4</b>	<b>TRIES</b>	<b>Hélène B.</b>					
16:53:15	FITB	home-made	E1	TIMESPENT	16	ST:	hand-cooking	FB:	Nice try, but you'll have to use the verb MAKE to form this adjective, not COOK.
16:53:44	FITB	home-made	E2	TIMESPENT	19	ST:	hand-making	FB:	A hint: if that cake was not bought from a shop, then WHERE was it MADE?
16:54:10	FITB	home-made	E3	TIMESPENT	9	ST:	home-mading	FB:	A hint: if that cake was not bought from a shop, then WHERE was it MADE?
16:54:44	FITB	home-made	E4	TIMESPENT	3	ST:	kitchen-mading	FB:	A hint: if that cake was not bought from a shop, then WHERE was it MADE?
16:54:55	FITB	home-made	S5	TIMESPENT	8	ST:	home-made	FB:	Excellent! You are probably quite good at making home-made cakes yourself, aren't you?

### Annexe 7 - Trace des réponses à la lacune *home-made*

Extrait de fichier de trace de la leçon 9, filtré sur le critère FITB = home-made (lacune n° 9 de l'exercice lacunaire de la page 16)

RD	RT	
five-year-old	43	réponses correctes
5-year-old	39	
<b>sous-total</b>	<b>82</b>	
RD	RT	en % de Total RD
five year old	15	7.3%
five-year old	13	6.3%
five-year	12	5.9%
five-years-old	12	5.9%
five-olded	9	4.4%
5 year-old	6	2.9%
five years old	6	2.9%
five-year-old	6	2.9%
five-years	6	2.9%
5-year old	5	2.4%
5 year old	4	2.0%
five-year-olded	4	2.0%
five-years old	4	2.0%
5-year	3	1.5%
5-years	3	1.5%
five-older	3	1.5%
5 year-olded	2	1.0%
5 years old	2	1.0%
5 years-old	2	1.0%
5-old-year	2	1.0%
5-old-year-olded	2	1.0%
5-year-olded	2	1.0%
5-years-old	2	1.0%
five year olded	2	1.0%
five year-old	2	1.0%
five year-olded	2	1.0%
five years-olded	2	1.0%
five-old-year	2	1.0%
five-year-old	2	1.0%
five-year-older	2	1.0%
young	2	1.0%
5 olded	1	0.5%
5 older	1	0.5%
5 older years	1	0.5%
5 year olded	1	0.5%
5 year olding	1	0.5%
5 years olded	1	0.5%
5 years olding	1	0.5%
5 years-olded	1	0.5%
5 years-olding	1	0.5%
5-old	1	0.5%
5-olded	1	0.5%
5-old-years	1	0.5%
5year olded	1	0.5%
5-year olded	1	0.5%
5-year-olded	1	0.5%

5-year-old	1	0.5%
5-year-olding	1	0.5%
5-years-olding	1	0.5%
fifth year	1	0.5%
fifth years	1	0.5%
fifth-year old	1	0.5%
five-	1	0.5%
five old	1	0.5%
five old-year-olded	1	0.5%
five year olding	1	0.5%
five yeared	1	0.5%
five- yeared	1	0.5%
five- year-olded	1	0.5%
five year's old	1	0.5%
five years old's	1	0.5%
five years-old	1	0.5%
five_ _yeared	1	0.5%
five_olding	1	0.5%
five-aged	1	0.5%
fived	1	0.5%
fived year	1	0.5%
five-elded	1	0.5%
five-eldedyear	1	0.5%
five-eldedyears	1	0.5%
five-old	1	0.5%
five-oldedyear	1	0.5%
five-olding	1	0.5%
five-olding-year	1	0.5%
five-year -old	1	0.5%
five-year old	1	0.5%
five-year oldier	1	0.5%
five-year-old	1	0.5%
five-year-olded	1	0.5%
five-year-old	1	0.5%
five-year-oldest	1	0.5%
five-year-oldier	1	0.5%
five-year-olding	1	0.5%
five-years olded	1	0.5%
little	1	0.5%
little yeared	1	0.5%
little-old	1	0.5%
little-olded	1	0.5%
little-olding	1	0.5%
little-old-year	1	0.5%
little-year	1	0.5%
oldyear	1	0.5%
old-year	1	0.5%
pretty	1	0.5%
yearly	1	0.5%
sous-total <b>RD 95</b>	<b>RT 205</b>	<b>100%</b>



REPOSE ELEVE	NB	FEEDBACK
five- year-olded	1	Careful! Do not put a space before or after the hyphen (-).
five-year –old	1	id
5-year	3	Careful, you need to use the word OLD to form this adjective!
5-yearred	1	id
fifth year	1	
five yeared	1	
five- yeared	1	
five_ _yearred	1	
fived year	1	
five-eldedyear	1	
five-year	12	
five-yearred	6	
little yeared	1	
little-year	1	
yearly	1	
5 olded	1	Careful, you need to use the word YEAR to form this adjective!
5 older	1	id
5-old	1	
5-olded	1	
five-	1	
five old	1	
five_olding	1	
five-aged	1	
fived	1	
five-elded	1	
five-old	1	
five-olded	9	
five-older	3	
five-olding	1	
little	1	
little-old	1	
little-olded	1	
little-olding	1	
pretty	1	
young	2	
<b>5-year-old</b>	<b>39</b>	<b>Correct!</b>
<b>five-year-old</b>	<b>43</b>	<b>Correct!</b>
5 older years	1	No, English adjectives (even compound ones) NEVER take the plural : use YEAR.
5 years old	2	id
5 years olded	1	
5 years olding	1	
5 years-old	2	
5 years-olded	1	
5 years-olding	1	
5-old-years	1	
5-years	3	
5-years-old	2	
5-years-olding	1	
fifth years	1	
five years old	6	
five years old's	1	
five years-old	1	
five years-olded	2	
five-eldedyears	1	
five-years	6	
five-years old	4	
five-years olded	1	

five-years-old	12	
5-old-year	2	No, use Adjective (5 or five) + Noun + Adjective
5-old-yearred	2	id
5-year-old	1	
5-year-olded	2	
5-year-olding	1	
five-olding-year	1	
five-old-year	2	
five-year-old	1	
five-yearred-old	1	
five-year-olded	4	
five-year-older	2	
five-year-oldest	1	
five-year-oldier	1	
five-year-olding	1	
little-old-year	1	
5 year old	4	Wrong, you need two hyphens (-) to form this compound adjective!
5 year olded	1	id
5 year olding	1	
5 year-old	6	
5 year-olded	2	
5-year old	5	
5year olded	1	
5-year olded	1	
fifth-year old	1	
five old-yearred	1	
five year old	15	
five year olded	2	
five year olding	1	
five year-old	2	
five year-olded	2	
five year's old	1	
five-oldedyear	1	
five-year old	13	
five-year old	1	
five-year oldier	1	
five-yearred old	2	
five-yearold	1	
oldyear	1	
old-year	1	
<b>97</b>	<b>287</b>	

## Annexe 10 - Tests d'analyse, feedback et répartition des réponses (leçon 9)

	<b>a 5-year-old little girl</b>	<b>RT</b>	<b>RD</b>	<b>RT%</b>	<b>RD%</b>
5-year-old  OR  five-year-old	Correct!	60		21%	
"years"	No, English adjectives (even compound ones) NEVER take the plural : use YEAR.	51	21	18%	22%
NOT "year"	Careful, you need to use the word YEAR to form this adjective!	31	20	11%	21%
NOT "old"	Careful, you need to use the word OLD to form this adjective!	31	13	11%	14%
NOT "-"*"-"	Wrong, you need two hyphens (-) to form this compound adjective!	67	24	23%	25%
NOT "*-*-*" AND NOT "* * *"	Wrong, you need to use 3 words to form this compound adjective!	0	0	0%	0%
" -" OR "- "	Careful! Do not put a space before or after the hyphen (-).	2	2	1%	2%
ELSE	No, use Adjective (5 or five) + Noun + Adjective	23	15	8%	16%
	SOLUTION DEMANDÉE	22		8%	
	<b>TOTAUX</b>	<b>287</b>	<b>95</b>		
	<b>an eye-catching person</b>	<b>RT</b>	<b>RD</b>	<b>RT%</b>	<b>RD%</b>
eye-catching	Right : someone who attracts attention catches the eye...	82		37%	
"catch*eye" OR "caught*eye"	Sorry, you put the words in the wrong order; try again.	14	6	6%	11%
"catch" NOT "catching"	Careful: this adjective is formed with the Present Participle of CATCH (+ING)	24	5	11%	9%
NOT "catch" OR NOT "eye"	A hint : someone who attracts attention CATCHES the EYE...	104	42	46%	79%
NOT "*-*"	Be careful! All compound adjectives in this exercise are made up of several words linked with a hyphen (-)			0%	0%
ELSE	Wrong... What do you call a person who catches the eye? Use Noun + Present Participle	0	0	0%	0%
	SOLUTION DEMANDÉE	0		0%	
	<b>TOTAUX</b>	<b>224</b>	<b>53</b>		
	<b>a home-made cake</b>	<b>RT</b>	<b>RD</b>	<b>RT%</b>	<b>RD%</b>
home-made	Excellent! You are probably quite good at making home-made cakes yourself, aren't you?	69		45%	
"cook"	Nice try, but you'll have to use the verb MAKE to form this adjective, not COOK.	5	5	3%	15%
"house"	not quite, if it is made in a house, then it is made at HOME!	10	3	7%	9%
"make" OR "made" OR "maded"	Nice try, but you'll have to use MAKE in the Past Participle to form this adjective; (it's an irregular verb)	4	4	3%	12%
NOT "made" OR NOT "home"	A hint: if that cake was not bought from a shop, then WHERE was it MADE?	52	22	34%	65%
ELSE	No. A cake which was not bought in a shop was probably made at home! Use : Noun + Past Participle	0	0	0%	0%
	SOLUTION DEMANDÉE	12		8%	
	<b>TOTAUX</b>	<b>152</b>	<b>34</b>		

	<b>a left-handed boy</b>	<b>RT</b>	<b>RD</b>	<b>RT%</b>	<b>RD%</b>
left-handed	Yes! left-handed = gaucher	78		54%	
"right"	No, which hand is situated OPPOSITE the RIGHT hand ?	15	13	10%	39%
"one"	Nice try, but what is the name of this 'one' hand if it is not the RIGHT one?	1	1	1%	3%
NOT "hand"	Careful, you need to use the word HAND to form this adjective!	10	8	7%	24%
"*_*-*" OR "* * *"	No, this adjective is only formed with two words.	5	3	3%	9%
NOT "*_*"	Be careful! All compound adjectives in this exercise are made up of several words linked with a hyphen (-)	0	0	0%	0%
NOT *ed	No, the last word of this compound adjective must end in -ED	25	5	17%	15%
ELSE	A hint: use Adj. + Noun + -ed	4	3	3%	9%
	SOLUTION DEMANDÉE	7		5%	
	<b>TOTAUX</b>	<b>145</b>	<b>33</b>		
	<b>a one-eyed man</b>	<b>RT</b>	<b>RD</b>	<b>RT%</b>	<b>RD%</b>
one-eyed	I see eye to eye with your answer! Fr : je suis entièrement d'accord.	77		60%	
single-eyed	Nice try, but unfortunately 'single-eyed' does not exist in English. Try with 'one'	2	1	2%	3%
"blind"	Sorry, a blind man has no eyes left; use Adj + Noun + ED	0	0	0%	0%
NOT "*_*"	Be careful! All compound adjectives in this exercise are made up of several words linked with a hyphen (-)	13	8	10%	28%
" -" OR "- "	Careful! Do not put a space before or after the hyphen (-).	1	1	1%	3%
NOT *ed	No, the last word of this compound adjective must end in -ED	22	10	17%	34%
ELSE	No, use: Adjective + Noun + -ED	10	9	8%	31%
	SOLUTION DEMANDÉE	3			
	<b>TOTAUX</b>	<b>128</b>	<b>29</b>		
	<b>a second-hand car</b>	<b>RT</b>	<b>RD</b>	<b>RT%</b>	<b>RD%</b>
second-hand	Great! You are NOT a second-hand student, but a FIRST-RATE one...	78		37%	
previously-owned	Nice try, your answer is grammatically correct, but not used in English; use SECOND and HAND	1	1	0%	2%
"occas"	What?! This word does not exist in English!	3	3	1%	5%
"previous" OR "own"	No, use SECOND and HAND (as in French "de seconde main")	44	29	21%	50%
"handed"	Sorry, this adjective is formed with Adj + Noun, without -ED at the end!	47	4	22%	7%
NOT "*_*"	Be careful! All compound adjectives in this exercise are made up of several words linked with a hyphen (-)	10	6	5%	10%
ELSE	No, try again	18	15	9%	26%
	SOLUTION DEMANDÉE	8		4%	
	<b>TOTAUX</b>	<b>209</b>	<b>58</b>		
	<b>a short-lived triumph</b>	<b>RT</b>	<b>RD</b>	<b>RT%</b>	<b>RD%</b>
short-lived	Splendid! Your own triumph will be LONG-lived!	73		44%	
"last" OR "long" OR "time"	Sorry, your answer is far from being a triumph... Try using these words : Adj. SHORT and Verb TO LIVE	48	24	29%	63%
NOT "*_*"	Be careful! All compound adjectives in this exercise are made up of several words linked with a hyphen (-)	5	2	3%	5%
NOT *ed	No, the last word of this compound adjective must end in -ED	31	8	19%	21%

ELSE	Use : Adj. + Past Participle	4	4	2%	11%
	SOLUTION DEMANDÉE	6		4%	
	<b>TOTAUX</b>	<b>167</b>	<b>38</b>		
	<b>a sweet-smelling flower</b>	<b>RT</b>	<b>RD</b>	<b>RT%</b>	<b>RD%</b>
sweet-smelling	Congratulations! You deserve a whole bunch of sweet-smelling flowers...	80		48%	
"smelled"	Sorry, this adjective is formed with the Present Participle (ING), not the Past Participle (ED).	34	3	20%	11%
"smell*sweet"	Sorry, you put the words in the wrong order; try again.	2	2	1%	7%
" -" OR "- "	Careful! Do not put a space before or after the hyphen (-).	1	1	1%	4%
NOT "*-*"	Be careful! All compound adjectives in this exercise are made up of several words linked with a hyphen (-)	9	5	5%	18%
ELSE	A hint: use Adj. + Present Participle (-ING)	35	17	21%	61%
	SOLUTION DEMANDÉE	7		4%	
	<b>TOTAUX</b>	<b>168</b>	<b>28</b>		
	<b>a two-headed statue</b>	<b>RT</b>	<b>RD</b>	<b>RT%</b>	<b>RD%</b>
two-headed	Well-done! Do you know the English proverb: "Two heads are better than one"?	76		56%	
double-headed	A possible answer. You could also say 'two-headed'. Do you know the English proverb: "Two heads are better than one"?	8		6%	
" -" OR "- "	Careful! Do not put a space before or after the hyphen (-).	2	2	1%	7%
NOT "*-*"	Be careful! All compound adjectives in this exercise are made up of several words linked with a hyphen (-)	24	14	18%	50%
NOT *ed	No, the last word of this compound adjective must end in -ED	15	9	11%	32%
"heads"	Sorry, you can't have a plural in a compound adjective.	0	0	0%	0%
ELSE	A hint: Use : Adj. + Noun + -ed	10	3	7%	11%
	SOLUTION DEMANDÉE	1		1%	
	<b>TOTAUX</b>	<b>136</b>	<b>28</b>		
	<b>a well-known painter</b>	<b>RT</b>	<b>RD</b>	<b>RT%</b>	<b>RD%</b>
well-known	Bravissimo! Perhaps you will be well-known yourself some day...	70		45%	
"kn*" AND NOT "known"	Sorry, you'll have to use the Past Participle of the verb KNOW, which is KNOWN	25	16	16%	34%
NOT "known"	A hint: if someone is famous, then everybody KNOWS him/her...	22	16	14%	34%
NOT "well"	A hint: if someone is famous, then everybody knows him/her WELL.	24	10	15%	21%
NOT "*-*"	Be careful! All compound adjectives in this exercise are made up of several words linked with a hyphen (-)	1	1	1%	2%
ELSE	No, use an Adverb + Past Participle	5	4	3%	9%
	SOLUTION DEMANDÉE	10		6%	
	<b>TOTAUX</b>	<b>157</b>	<b>47</b>		

**Légende :** RT = Réponses Totales ; RD = Réponses Différentes. Pour chaque message de feedback on a indiqué le pourcentage de RT et de RD par rapport aux totaux de RT et de RD constatés pour la phrase lacunaire concernée

## Annexe 11 - Spécimens de fiches de compte rendu

### G-B Arnaud Report on your work on multimedia lesson N° 02

	Your score	max	class average
Date Identification	2	4	2.0
Place Identification	4	4	2.6
Author Identification	4	4	3.6
Listening 1	7	10	6.0
Listening 2	10	10	9.4
Listening 3	5.5	6	4.9
Vocabulary	7	7	4.6
Translation	10	10	6.8
Grammar Exercise	12.5	13	11.2
MCQ QUESTION 1	0	2	0.5
MCQ QUESTION 2	2	2	1.8
MCQ QUESTION 3	2	2	1.1
MCQ QUESTION 4	2	2	1.1
MCQ QUESTION 5	2	2	1.5
MCQ QUESTION 6	2	2	1.2
TOTAL:	85.4	<b>100</b>	<b>71.5</b>

On the Oral Practice page, you listened to 2 groups of words. You recorded your own voice 3 times. You spent 02 min. 51 sec. reading the feedback on the MCQ exercises (class average 2 min.). You spent a total time of 0 h 58 min. working on this lesson.

Your Evaluation	Teacher's comments
I didn't learn a lot with this exercise about the painting and the author because I had already <u>ridden</u> a book about that. But I like this painting, so it's interesting for me to work on it. I find it very <u>fascinated</u> and beautiful. Furthermore, we can learn <u>much english</u> vocabulary about art history, description of a painting, grammar, etc... <del>According to me</del> , this kind of teaching is very positive for a student. It indeed concerns his formation, and is a good complement for him.	to read [ri:d], read [red], read [red]  You are fascinated because this painting is fascinating...  Personally, I find this ....

### G. Nolwenn and J. Catherine

Report on your work on multimedia lesson N° 09 (Dalí)

	Your score	max	class average
Date Identification	0	4	2.0
Author Identification	0	4	2.3
Listening 1	8.5	11	6.0
Listening 2	9	10	9.4
Listening 3	7.5	10	7.5
Vocabulary	7	7	5.0
Vocabulary 2	7	7	5.9
Translation	2	13	7.5
Compound Adjectives	4	8	5.0
Compound Adjectives 1	7	7	6.1
Compound Adjectives 2	8	8	7.5
Compound Adjectives 3	6	10	5.3
<b>TOTAL:</b>	<b>66.7%</b>	<b>100</b>	<b>70.8</b>

On the Oral Practice page, you listened to 13 groups of words. You recorded your own voices 6 times. You spent a total time of 1 h 20 mn working on this lesson.

Your Evaluation	Teacher's comments
This painting is very <u>stupefect</u> because of the optical effect: we can see two images; one of Venus de Milo and <u>second</u> of toreador's portrait. It's <u>more easy</u> to see Venus than the image of the toreador. His portrait is <u>suggered</u> by the Venus'bodies. It's very <u>interesant</u> to <u>stop own seeing</u> on details to understand this art.  About exercises, the three last pages are <u>attractives</u> .	yes, this painting, like many others by Dalí, is really <b>stunning / astounding</b> one ... and the other... the first ... and the second one... it's <b>easier suggested interesting</b> I'm not quite sure what you mean by "to stop own seeing"...  <b>attractive</b> <i>It took</i> you 7.32 minutes to find the solution to the translation exercise, and you found it after 4 successive tries...

Cécile LC Cécile LR lesson N° 09 (Dalí) on 18/4/2001	
Your Evaluation	Teacher's comments
<p>the <u>last</u> exercise was very difficult and we lost a lot of <u>point</u> <u>because</u> <u>of</u>. <u>we don't know</u> it was a painting <u>of</u> Miro but, <u>surréalist</u> artists have a lot of same characteristics.</p> <p>Please, could you choose a XXth <u>painting</u> to the exam? Thank you <u>mister Rézeau</u></p>	<p>I suppose you mean the <b>first</b> exercise (i.e. identifying the author of the painting)? you lost a lot of points because you <b>didn't</b> know it was a painting <b>by</b> Miró... Yes, it is true that <b>surrealist</b> artists <b>share</b> a lot of common <b>characteristics</b>, but each one has his own style.</p> <p>Sorry, but the choice of lesson for the final exam will be made automatically by the computer, so you might have to work on an Italian Renaissance painting as well as a 20<sup>th</sup> century one!</p> <p><b>Mr Rézeau</b></p>

Elodie K. lesson N° 02 on 8/11/2000.	
Your Evaluation	Teacher's comments
<p>This lesson was <u>interessant</u> because <u>i know</u> just a little Van Eyck before it. But i have <u>learn</u> <u>very things</u> on the picture and the artist. This exercise <u>deals</u> <u>centurie</u>, technical, history...of the <u>painture</u>, that's why <u>i thing</u> <u>computer's</u> <u>lessons</u> are essential. The <u>inconvenient</u> is just that it's more impersonnal. Furthermore, we <u>can</u> <u>not</u> exchange our opinion. However, we are in art History, <u>also</u> <u>learn</u> English with art vocabulary. Indeed we should go <u>in an other</u> country for our job and we could need English. To <u>conclue</u>, we can finally tell that this program can be just important for us.</p>	<p><b>interesting</b></p> <p>I <b>knew</b> (before the lesson)</p> <p>it <b>deals with</b> art movements, etc. <b>painting</b></p> <p>the <b>drawback</b> is ...</p> <p>we <b>can't</b> / we <b>cannot</b></p> <p><b>so</b> we learn... we should go <b>to another</b> country (to an English-speaking country)</p> <p>to <b>conclude</b> / a conclusion</p>

Elise S. lesson N° 02 on 15/11/2000	
Your Evaluation	Teacher's comments
<p>I will tend to think <u>that</u> it was a good exercise to learn vocabulary, and its <u>orthograph</u>. It is the first time <u>that I use</u> this sort of <u>systeme</u> to study <u>english</u>. <u>as well</u> <u>as this</u> I think that it's a good solution <u>to memorised</u> the words which are <u>using</u> in art history and to know paintings with their details (in <u>english</u> of course).</p>	<p>try to use simpler expressions, such as : "I (do) think that..."</p> <p>the <b>spelling system</b></p> <p>English</p> <p><b>Moreover, ... / Besides, ...</b> to <b>memorize</b> / to <b>remember</b> words (which are) <b>used</b> ...</p> <p>English</p>

Anne sophie Le Q & Fressende L lesson N° 01 on 18/10/2000	
Your Evaluation	Teacher's comments
<p>We liked the lesson because we used new technologies like the computer, however we hope that we will have a computer each other.</p>	<p>Your final score is quite good; congratulations!</p> <p><i>I'm sorry but we do not have enough computers to have one for each student (French universities are not as rich as US universities, you know!)</i></p> <p><i>Please try to write a <b>longer</b> evaluation next time.</i></p>

Barbara P & Audrey S lesson N° 01 on 18/10/2000	
Your Evaluation	Teacher's comments
<p>it's very great !!! We learned that Piero della <u>Fransca</u> had painted into the 15th century and in english we learned the passive voice. IN THE FUTURE WE WOULD have a good <del>note</del></p>	<p>It's <b>really</b> great!</p> <p>please check your spelling of the name of that artist!</p> <p>in <b>English</b></p> <p>Yes, your score this time was not so good; I hope you'll manage to get a better <b>mark</b> in the future.</p>

myriam M & karine N lesson N° 10 (Egypt) on 02/05/2001	
Your Evaluation	Teacher's comments
<p>We were very interested in this lesson, because we appreciate a lot the Egyptian art and history (perhaps we plan to study egyptology after licence...) but before starting a description of the pyramids of Giza, we have something to tell you about the text of Gombrich: this text is quite old and during the last ten years an Egyptian egyptologist has discovered some tombs which are the tombs of the WORKERS who have built the pyramids of the fourteen's Dynasty. These tombs were <u>sited</u> under the pyramids. So, when Gombrich said that they are SLAVES, we totally disagree, because if they had been slaves, they would'nt have been buried under the pyramid of the Pharaoh. These monuments are gigantic and very mysterious, because we are ignorant about their construction. It's interesting <u>to look</u> the interior organisation of the Great Pyramid, particularly the chamber whose fonction is <u>always</u> unknown.</p>	<p>Actually, Gombrich writes that the pyramids were built by slaves <u>and</u> (free) workers.</p> <p>I had not heard about these workers' tombs <b>situated</b> under the pyramids. I am a little surprised that it was possible to find anything under the pyramids themselves. What are your sources?</p> <p><b>to look at ...</b></p> <p>... whose function is <b>still</b> unknown</p>
<p>here is the address of the web site of the British Museum, which has a very interesting section about Egypt and the pyramids: &lt;<a href="http://www.ancientegypt.co.uk/menu.html">http://www.ancientegypt.co.uk/menu.html</a>&gt;</p>	

Erwann T. lesson N° 10 (Egypt) on 02/05/2001	
Your Evaluation	Teacher's comments
<p>I think it was the most difficult lesson since the begining, but I also think that it was one of the most interesting (because of the text of Gombrich and because of the many vocabulary words we have learned).</p>	<p>Sometimes interesting activities are difficult (and difficult activities are interesting)...</p>

Del,And,Aub lesson N° 03 on 22/11/2000	
Your Evaluation	Teacher's comments
<p>we wonder if it would be possible to organise a trip to london in order to visit the new tate gallery.</p> <p>the concept i think it's very stressing when you (the masterpowerman)cut the image while we're working!! thank u</p>	<p><i>What a good score! Congratulations! What a good idea! If you (the students) organise this trip, I would like to go along with you.</i></p> <p><i>Yes, sorry about that... It's the danger of power...</i></p>

Nolwen & Barbara lesson N° 03 on 22/11/2000	
Your Evaluation	Teacher's comments
<p>SEURAT:there is too much white on his painting,this colour creates an effect of coldness and empty. DEGAS:we can imagine the horizon with the game of colours. RENOIR:we can see on his painting a lot of <u>reflects,thanks to</u> strokes and dots. MONET:there are a lot of <u>colours's details</u>,but no lines's details.the background is blurred. MORISOT:the painter uses plenty of light which <u>show</u> us that the scene took place <u>on</u> summer. in this lesson,<u>there were some new vocabulary</u>.the translation was less difficult than the other lessons. It was interesting to see several painters of the same artistic style.</p>	<p>... a lot of <b>reflections, created</b> by strokes and ...</p> <p><b>a lot of details</b> in the colours... but none in the lines...</p> <p>plenty of <b>light</b> which shows <b>in</b> the summer there <b>was</b> some new <b>vocabulary</b> or: there <b>were</b> some new <b>vocabulary words</b></p>

Pierre L. & Lucile M. lesson N° 03 on 29/11/2000	
Your Evaluation	Teacher's comments
<p>what's dash? and no we don't know Seurat...so it's not a pity BUT... I personally find the Seurat painting very expressive and full of lights. In fact, the impressionism style gives to all these paintings a sort of lightness. But the picture looks too idealistic because too beautiful and too far of the real human nature, I think. So do I. As we have to stay here 'til the end, let's talk about.....computers? cdroms? internet? dogs? Wallstreet? Dow Jones? My Granny who lives in the Pyrénées, in a small village on the top of a mountain....? Or mine, who lives in Pacé, near Rennes (5 minutes), who has a dog (FLORETTE) and doesn't know Internet? If we have to come back to Serat I'd just like to say that the paintings'composition seemed to be very simple.That's all...And that water seemed to be very cold.</p>	<p>far from... real human nature</p> <p><b>the Internet</b></p> <p><i>All those topics may have their own interest. However, it seems a pity that you do not have more to say about art in general and Seurat in particular, seeing that you are studying art at university (and not dogs or grandmothers...)</i></p>

Barbara P. lesson N° 07 (Vermeer) on 7/3/2001	
Your Evaluation	Teacher's comments
<p>The exercice of grammar was very difficult, <u>it was a long time that I have not practice this</u>, I think that I must work this lesson at home . However the rest of the exercice was great, Vermeer is an artist that I admire and it makes me happy to see his masterpieces .</p>	<p>I'm sure you must have found it difficult if <u>it's a long time since you last practised</u> this grammar point. Good idea!</p> <p><i>I'm glad you liked that lesson about Vermeer. He is one of my favourite painters.</i></p>

Pierre G. & Arnaud H. lesson N° 07 (Vermeer) on 28/2/2001	
Your Evaluation	Teacher's comments
<p>What a difficult lesson! (especially in the last exercices with the quantifiers). :- ( The explanation of the camera obscura was interesting and well done. But we do not like this period, even if we know that it was very important for art, partuculary for the elaboration of new technics. This is why it is important for us to learn some informations about Netherland's paintings and artists. Thank you :-)</p> <p>Bah!... Yes. A little. At the prochaine! Pierrot et Nono</p>	<p><i>You will agree that you have to study all periods of art, even the ones you do not like so much. And I hope this lesson about Vermeer and Flemish artists helped you to do so...</i></p> <p>I see you are great "connoisseurs" of internet smileys...</p>

Julie P. & élise M. lesson N° 07 (Vermeer) on 7/3/2001	
Your Evaluation	Teacher's comments
<p>For the first time the exercices were difficult. I find the exercice on the definition more difficult than the last time because there were more unknown words. But it is always interesting to study pictures from Holland.</p>	<p>It's true that there were more vocabulary words to match with their definitions than last time... But these words are not really "unknown words", as they have all been explained (by hyperlinks) in the previous pages...</p> <p>In fact, you adopted a good strategy of navigating back to those pages where you could find the words you needed for the exercice and you clicked on the hyperlinks for their definitions...</p>

	v	a	
1. Vous avez le sentiment de très mal entendre l'anglais.			Vous avez le sentiment que sans entendre tout en anglais, vous en entendez assez.
2. Vous préférez lire le texte de ce que vous entendez.			Voir et entendre une scène/conversation vous suffit.
3. Vous cherchez à écrire mentalement ce que vous entendez.			Vous ne cherchez pas à écrire mentalement ce que vous entendez
4. Quand vous lisez en anglais, vous n'entendez pas mentalement ce que vous lisez.			Quand vous lisez, vous entendez mentalement ce que vous lisez.
5. Vous aimez regarder la personne qui vous parle. Vous suivez le professeur des yeux.			Vous n'avez pas besoin de regarder quelqu'un pour le comprendre. Votre regard se "balade " pendant les cours.
6. Quand on vous donne le chemin, un plan vous paraît impératif, vous le faites au moins mentalement.			Quand on vous donne le chemin, vous mémorisez ce qu'on vous a dit, pour le retrouver au fur et à mesure que vous avancerez.
	s	g	
7. Vous préférez lire le texte de ce que vous entendez.			Voir et entendre une scène/conversation vous suffit.
8. Pour comprendre ou parler, vous avez tendance à passer par le français.			Vous comprenez ou parlez le plus souvent sans passer par le français.
9. Faire des fautes vous tracasse.			Faire des fautes ne vous tracasse pas trop pour le moment.
10. Vous apprenez en cherchant méthodiquement des locutions/mots utiles.			Vous apprenez en vous imprégnant inconsciemment de ce que vous lisez ou entendez.
11. Vous avez tendance à apprendre par cœur.			En général, vous n'apprenez pas par cœur.
12. Vous structurez mentalement les mots et les tournures avant de parler ou écrire.			Vous parlez/écrivez spontanément sans trop savoir ce que vous allez employer.
13. Vous pensez qu'il faut apprendre avant de parler.			Vous pensez qu'il faut parler pour apprendre.
	d	i	
14. Vous attendez que l'enseignant vous corrige.			Vous préférez essayer de vous corriger vous-même.
15. Vous vous satisfaites des ouvrages scolaires.			Vous essayez de trouver d'autres situations de contact avec la langue.
16. C'est à l'enseignant de diriger vos études.			Pour vous, l'enseignant est là pour vous conseiller en cas d'erreur.
17. L'école/université sont indispensables pour bien apprendre.			La vie est le meilleur endroit pour apprendre.
18. Vous suivez les consignes de l'enseignant à la lettre.			Vous improvisez de temps en temps pour modifier l'ordinaire de la formation.
	t	e	
19. Faire des fautes vous tracasse.			Faire des fautes ne vous tracasse pas trop pour le moment.
20. Vous n'aimez pas beaucoup parler en groupe.			Parler en groupe ne vous gêne pas trop.
21. Quand vous avez du mal à exprimer quelque chose, vous avez tendance à vous taire.			Quand vous avez du mal à exprimer quelque chose, vous essayez comme vous pouvez.
22. Vous ne connaissez pas d'autres langues ou vous les avez apprises sans grand succès.			Vous avez appris d'autres langues avec de bons résultats (même au niveau scolaire).
23. Vous ne parvenez pas à vous prendre au jeu dans les activités en anglais.			Vous parvenez à vous prendre au jeu dans les activités en anglais.
	p	r	
24. Faire des fautes vous tracasse.			Faire des fautes ne vous tracasse pas trop pour le moment.
25. Articuler l'anglais correctement vous est difficile.			Articuler l'anglais ne vous pose pas de difficultés insurmontables.
26. Vous pensez qu'il faudrait tout retenir.			Vous pensez que le but n'est pas de tout retenir.
27. Vous êtes déçu de ne pas toujours tout comprendre clairement.			Vous admettez sans trop de peine qu'il reste des choses que vous ne comprenez qu'en gros.
28. Vous souhaitez bien parler au plus vite.			Vous acceptez de vous "débrouiller" en anglais, au moins temporairement.

Extrait de Narcy (1991 : 28-29, Tableau 7 : « Votre attitude face à l'anglais »).

**Annexe 13 - Publipostage « Apprendre l'anglais »**

Chère Florence B.,

Merci d'avoir répondu au questionnaire sur votre attitude face à l'apprentissage de l'anglais. D'après vos réponses, voici quelles sont les caractéristiques de votre attitude.

Votre profil d'apprentissage est à la fois visuel et auditif .

Votre façon d'analyser les situations est plutôt de type analytique.

Faire des fautes vous tracasse; il ne faut pas vous laisser bloquer, mais au contraire parler pour vous améliorer.

Vis-à-vis de l'enseignant, vous êtes plutôt indépendante.

Votre comportement en société est plutôt du genre timide.

Dans votre travail, vous êtes plutôt perfectionniste.

Vous trouverez dans la feuille ci-jointe quelques conseils pour mieux apprendre l'anglais, en fonction de votre attitude, de vos objectifs et de vos besoins.

Joseph Rézeau

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Cher Benoit B.,

Merci d'avoir répondu au questionnaire sur votre attitude face à l'apprentissage de l'anglais. D'après vos réponses, voici quelles sont les caractéristiques de votre attitude.

Votre profil d'apprentissage est plutôt de type visuel.

Votre façon d'analyser les situations est plutôt de type analytique.

Faire des fautes vous tracasse; il ne faut pas vous laisser bloquer, mais au contraire parler pour vous améliorer.

Vis-à-vis de l'enseignant, vous êtes plutôt indépendant.

Votre comportement en société est plutôt du genre timide.

Dans votre travail, vous êtes plutôt réaliste.

Vous trouverez dans la feuille ci-jointe quelques conseils pour mieux apprendre l'anglais, en fonction de votre attitude, de vos objectifs et de vos besoins.

Joseph Rézeau

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Chère Beatriz G...-P.,

Merci d'avoir répondu au questionnaire sur votre attitude face à l'apprentissage de l'anglais. D'après vos réponses, voici quelles sont les caractéristiques de votre attitude.

Votre profil d'apprentissage est plutôt de type auditif.

Votre façon d'analyser les situations est plutôt de type analytique.

Faire des fautes vous tracasse; il ne faut pas vous laisser bloquer, mais au contraire parler pour vous améliorer.

Vis-à-vis de l'enseignant, vous n'êtes pas spécialement dépendante.

Votre comportement en société est plutôt du genre extraverti.

Dans votre travail, vous êtes plutôt réaliste.

Vous trouverez dans la feuille ci-jointe quelques conseils pour mieux apprendre l'anglais, en fonction de votre attitude, de vos objectifs et de vos besoins.

Joseph Rézeau

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Chère Adeline C.,

Merci d'avoir répondu au questionnaire sur votre attitude face à l'apprentissage de l'anglais. D'après vos réponses, voici quelles sont les caractéristiques de votre attitude.

Votre profil d'apprentissage est plutôt de type auditif.

Votre façon d'analyser les situations est plutôt de type globalisant.

Faire des fautes ne vous tracasse pas. Bien, mais n'oubliez pas qu'il est toujours possible de s'améliorer!

Vis-à-vis de l'enseignant, vous êtes plutôt indépendante.

Votre comportement en société est plutôt du genre timide.

Dans votre travail, vous êtes plutôt réaliste.

Vous trouverez dans la feuille ci-jointe quelques conseils pour mieux apprendre l'anglais, en fonction de votre attitude, de vos objectifs et de vos besoins.

Joseph Rézeau

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## Votre attitude face à l'apprentissage

Reportez-vous au courrier que vous avez reçu de votre professeur après avoir rempli le questionnaire de début d'année. Selon l'analyse de votre attitude qui y est faite, vous trouverez dans les paragraphes suivants des conseils personnalisés.

- 1) Si vous êtes plus **visuel** qu'auditif, et si vos objectifs incluent **l'oral**, il vous faudra vous entraîner à ne pas dépendre de l'écrit (écouter la radio, visionner des films sans sous-titres, écouter des cd audio, le **Gallery Guide** à la Médiathèque, etc.). Si vous êtes plus **auditif**, vous aurez moins de problèmes pour comprendre l'oral ; attention cependant à bien lire textes et transcriptions pour mémoriser l'orthographe. Si vous lisez pour mémoriser, trouvez-vous un code pour mémoriser la prononciation. Par exemple, flèches pour noter l'intonation ascendante ↑ ou descendante ↓, les voyelles brèves /i/ ou longues /i:/, les sons trompeurs : *to live* /i/ mais *alive* /ai/.
- 2) Si vous êtes plutôt **analytique**, il faut vous garder d'être trop minutieux et de tout vouloir comprendre tout de suite. Faire des fautes est naturel, c'est même inévitable. Évitez de passer par la traduction mot à mot si c'est ce que vous faites. Si par contre vous êtes **globaliste**, le démarrage sera plus facile, mais attention de ne pas vous contenter du travail en surface, en gros. Il arrive aussi que des apprenants qui ne s'impliquent pas assez prennent une attitude globaliste, leurs chances de succès sont alors bien minces.
- 3) **Indépendant/dépendant** signifie que vous êtes ou autonome par rapport à l'institution / l'enseignant, ou au contraire que vous dépendez totalement d'eux. Il est évident qu'une trop grande **dépendance** est néfaste ; comment ferez-vous quand vous serez face à des anglophones, sur le tas ? Ne comptez pas non plus sur l'enseignant pour apprendre pour vous, et tout vérifier de ce que vous faites. Si vous êtes déjà **indépendant**, assurez-vous que vos techniques de travail sont efficaces. Utilisez au maximum les guides de travail mis à votre disposition tant en TD qu'à la médiathèque. Sur le modèle des fiches qui vous sont proposées, faites vos propres fiches.
- 4) Hélas pour vous, si vous êtes **timide**, et si vos objectifs sont de communiquer, il n'y a rien d'autre à faire que de vous lancer ! Mais pourquoi ne pas vous entraîner seul, chez vous, à faire des monologues, à décrire des œuvres d'art (en anglais), etc.
- 5) Ce qui est ennuyeux si vous êtes **perfectionniste**, c'est que la perfection est vraiment difficile à atteindre ! Tant que votre perfectionnisme ne vous bloque pas, c'est plutôt une qualité. S'il vous paralyse, essayez de trouver les moyens de vous entraîner sans vous sentir en position d'infériorité. Il se peut que l'environnement dans lequel vous évoluez soit très perfectionniste lui-même, ne vous laissez pas impressionner si vous êtes peu avancé ! Si vous êtes plutôt **réaliste**, n'oubliez pas qu'on peut toujours faire mieux.

## Quelle attitude adopter pour progresser ?

Si vous vous reportez à ce que vous venez de lire, vous pouvez penser que vous avez de gros défauts. En fait, ce n'est pas un problème de défaut, il s'agit de savoir **quand** on doit être analytique, et quand il vaut mieux ne pas l'être, etc. Ce qui importe le plus c'est votre **motivation**, votre goût pour l'apprentissage de l'anglais, le plaisir et la satisfaction que vous y trouverez. A moins d'avoir des tendances vraiment très extrêmes, il n'y a aucune raison de vous sentir incapable de réussir si vous avez mis en place un apprentissage bien organisé (ou s'il l'a été pour vous).

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Ces conseils sont extraits et adaptés d'un livre fortement recommandé :  
*Comment mieux apprendre l'anglais*, de JP Nancy, Les Editions d'Organisation Université

**apprendre une langue c'est...**

ACQUISITION	« apprendre la grammaire et le vocabulaire » ; « ajouter de nouvelles connaissances aux siennes »
COMMUNICATION	« apprendre à communiquer dans un système différent »
DIFFICULTE	« beaucoup plus difficile qu'il n'y paraît au départ » ; « un apprentissage de longue haleine »
FONCTION	« ludique et utile » ; « acquérir des atouts pour une future vie professionnelle »
OUVERTURE	« apprendre une autre culture » ; « s'ouvrir vers l'inconnu »
VALEUR	« une expérience très intéressante » ; « souvent ennuyeux »

**savoir une langue c'est...**

COMMUNICATION	« être capable de faire passer et de comprendre un message » ; « le plaisir de communiquer avec d'autres »
COMPR_EXPR	« pouvoir comprendre et se faire comprendre » ; « la comprendre, la parler, l'utiliser à chaud dans une situation donnée »
CONNAISSANCES	« connaître suffisamment de vocabulaire et maîtriser la grammaire » ; « avoir un bagage culturel et linguistique » ; « savoir des mots, de la grammaire »
DIFFICULTE	« impossible pour moi » ; « dur, très, très dur »
FONCTION	« important pour l'Europe » ; « un atout considérable pour la vie courante et professionnelle » ; « très important pour l'avenir »
OUVERTURE	« s'ouvrir à un autre monde » ; « savoir communiquer par la parole avec quelqu'un qui parle une autre langue que la sienne »
PERFECTION	« la parler et la comprendre couramment » ; « être capable de penser dans cette langue »
REALISME	« pouvoir se débrouiller dans une langue »
VALEUR	« plaisant et enrichissant » ; « génial »

**l'informatique c'est ...**

AMBIVALENCE	« un enfer de trop grande utilité » ; « rébarbatif, mais sans doute très utile » ; « 01010101010101, fastidieux et génial » ; « de sacrés raccourcis après quelques longs détours »
AVENIR	« le symbole du progrès »
COMMUNICATION	« un autre moyen de communiquer »
COMPLEXITE	« difficile d'accès » ; « un casse-tête chinois »
INCONNU	« un mystère (je n'y connais rien) »
OUTIL_MACHINE	« un moyen de remplacer l'homme par une machine » ; « l'outil actuel de l'homme » ; « plein de fils partout »
OUVERTURE	« ouverture vers le monde moderne »
SCI_INFO	« le traitement automatique de l'information »
USAGE	« si pratique quand on sait s'en servir »
VALEUR	« une trouvaille géniale » ; « bof » ; « pratique et moche »

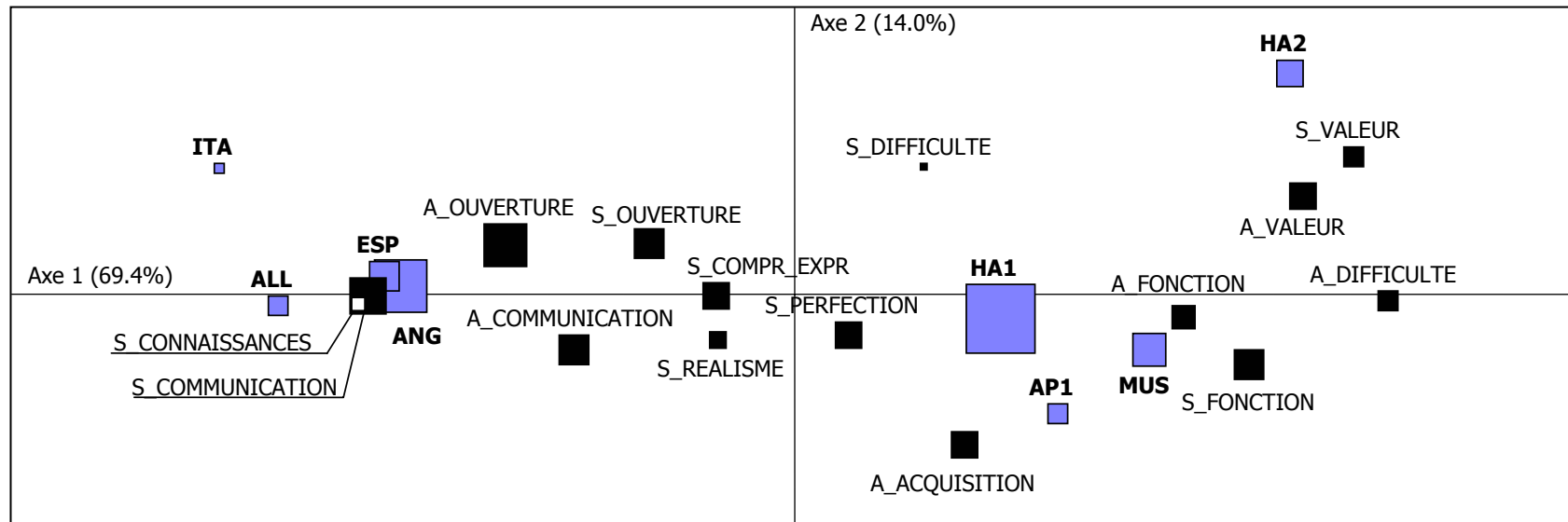
**l'ordinateur c'est...**

COMMUNICATION	« un moyen de communication clair, efficace et rapide »
COMPLEXITE	« froid, fragile, et très compliqué » ; « une machine complexe, utile et frustrante »
HUMAIN	« tellement moins qu'un être humain » ; « un bon collaborateur qui vous demande sans cesse des augmentations » ; « (can be) bloody-minded » ; « un compagnon utile »
MACHINE	« une simple machine » ; « l'écran et le clavier » ; « une machine avec plein de boutons » ; « une machine effrayante »
OBLIGATOIRE	« un outil indispensable aujourd'hui » ;
OUTIL	« un bon outil de travail » ; « un outil didactique »
OUVERTURE	« une fenêtre ouverte » ; « une porte, portique ou portail pour entrer et sortir d'un autre monde »
SOCIETE	« une aide et parfois un divertissement » ; « accessible pour tous y compris pour les plus petits »
USAGE	« un outil pour apprendre une langue » ; « outil d'évaluation »
VALEUR	« un instrument de torture » ; « dangereux quand c'est moi qui l'utilise »

### Annexe 16 - Analyse des représentations 1998-2001

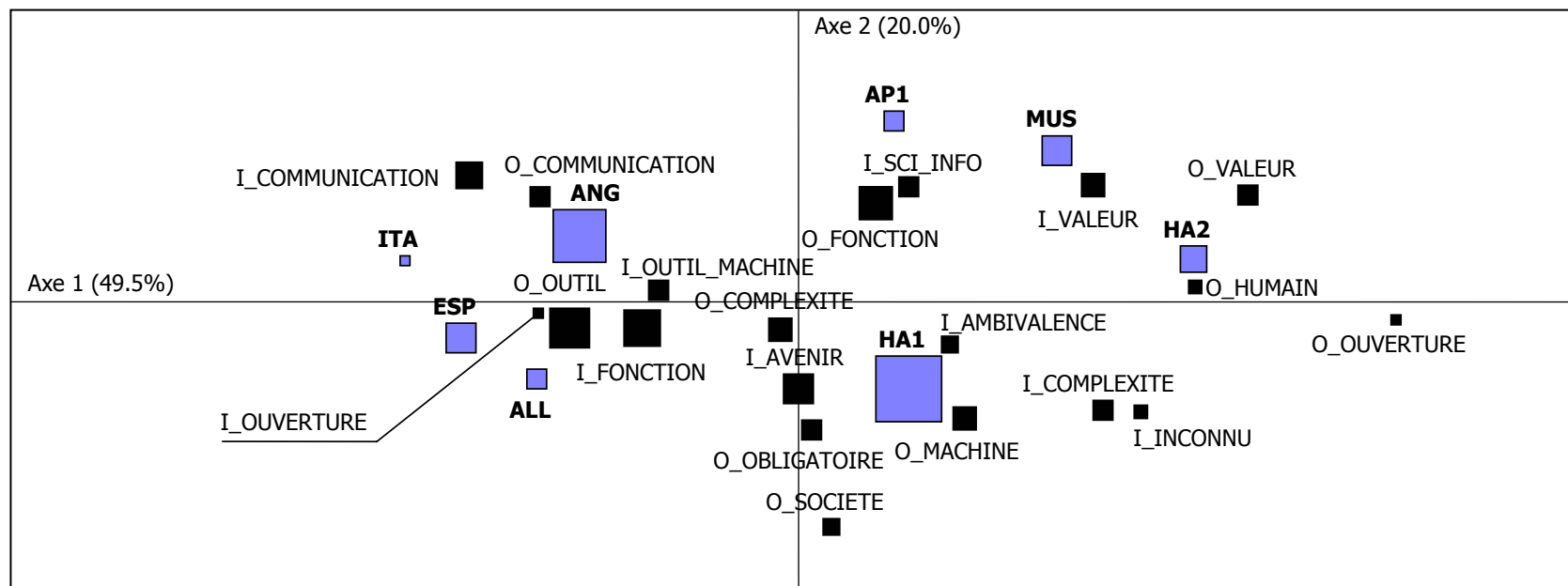
1- Tableaux croisés juxtaposés et carte d'AFC des représentations de l'apprentissage (A\_...) et de la connaissance (savoir : S\_...) d'une L2. Années 1998 à 2001 réunies ; nombre d'observations = 1113 ; nombre de citations : A = 1350 ; S = 1409.

n = 1113	A_ACQUISITION	A_COMMUNI-CATION	A_DIFFICULTE	A_FONCTION	A_OUVERTURE	A_VALEUR	S_COMMUNI-CATION	S_COMPR_EXPR	S_CONNAIS-SANCES	S_DIFFICULTE	S_FONCTION	S_OUVERTURE	S_PERFECTION	S_REALISME	S_VALEUR
ALL	7	12	1	1	28	3	21	7	5	0	4	8	9	3	3
ANG	41	64	15	20	153	29	114	50	25	4	24	72	40	23	12
AP1	12	13	8	6	10	6	14	7	1	1	11	4	10	2	7
ESP	12	27	2	8	57	7	43	20	3	1	12	25	12	6	7
HA1	103	72	51	73	172	93	99	68	23	6	107	100	68	34	52
HA2	4	8	13	11	31	29	12	12	2	2	15	17	11	3	21
ITA	1	3	0	0	11	2	9	0	0	0	2	5	1	1	1
MUS	24	23	16	10	31	27	24	16	1	0	32	15	18	8	14
<b>TOTAL</b>	<b>204</b>	<b>222</b>	<b>106</b>	<b>129</b>	<b>493</b>	<b>196</b>	<b>336</b>	<b>180</b>	<b>60</b>	<b>14</b>	<b>207</b>	<b>246</b>	<b>169</b>	<b>80</b>	<b>117</b>



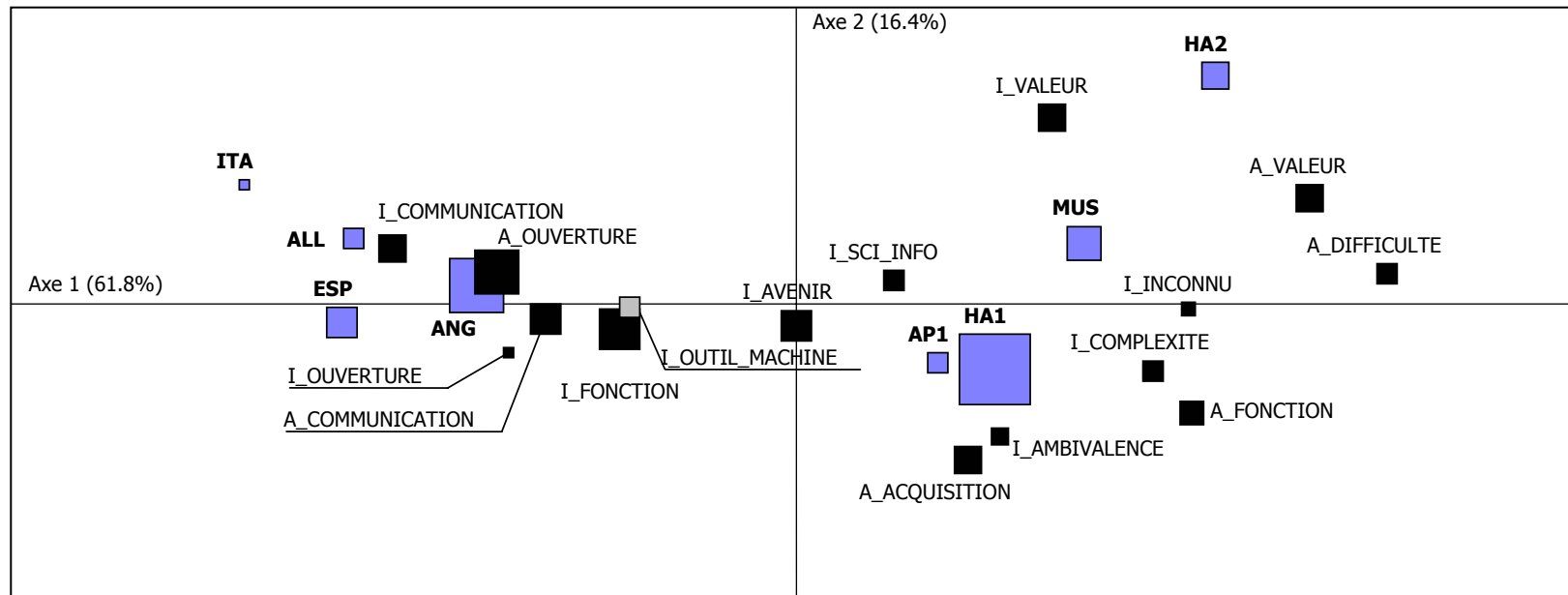
2- Tableaux croisés juxtaposés et carte d'AFC des représentations de l'informatique (I\_...) et de l'ordinateur (O\_...).  
 Années 1998 à 2001 réunies ; nombre d'observations = 1113 ; nombre de citations : I = 1470; O = 1589.

n = 1113	I_AMBIVALENCE	I_AVENIR	I_COMMUNICATION	I_COMPLEXITE	I_INCONNU	I_OUTIL_MACHINE	I_OUVERTURE	I_SCI_INFO	I_FONCTION	I_VALEUR	O_COMMUNICATION	O_COMPLEXITE	O_HUMAIN	O_MACHINE	O_OBLIGATOIRE	O_OUTIL	O_OUVERTURE	O_SOCIETE	O_FONCTION	O_VALEUR
ALL	0	9	11	4	1	4	1	4	20	8	2	7	0	4	6	25	0	8	13	2
ANG	17	48	70	19	7	31	11	25	104	35	41	45	14	26	22	114	4	13	75	20
AP1	3	5	10	5	2	2	0	8	19	7	4	5	1	5	4	16	1	1	22	10
ESP	5	27	21	3	3	11	6	6	42	9	11	10	2	13	10	59	1	5	27	6
HA1	37	103	53	57	31	40	13	38	149	58	36	67	31	73	50	157	15	34	121	52
HA2	3	16	10	9	6	5	1	8	23	24	3	10	9	12	6	24	5	8	26	17
ITA	0	4	5	0	2	2	0	1	6	1	1	1	1	0	10	0	0	1	6	0
MUS	8	21	15	9	6	11	4	12	21	25	10	12	9	12	7	29	4	2	42	18
<b>TOTAL</b>	<b>73</b>	<b>233</b>	<b>195</b>	<b>106</b>	<b>58</b>	<b>106</b>	<b>36</b>	<b>102</b>	<b>384</b>	<b>167</b>	<b>108</b>	<b>157</b>	<b>67</b>	<b>14</b>	<b>105</b>	<b>434</b>	<b>30</b>	<b>72</b>	<b>332</b>	<b>125</b>



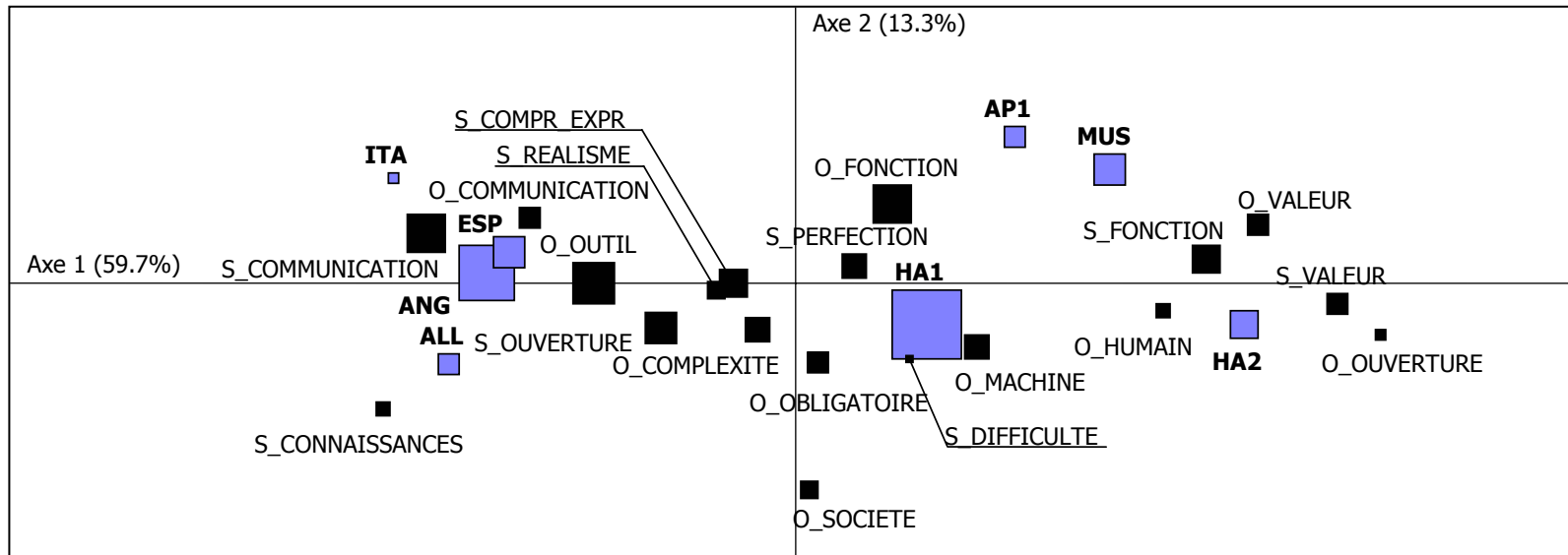
3- Tableaux croisés juxtaposés et carte d'AFC des représentations de l'apprentissage d'une L2 (A\_...) et de l'informatique (I\_...).  
 Années 1998 à 2001 réunies ; nombre d'observations = 1113 ; nombre de citations : I = 1470 ; A = 1350.

n = 1113	A_ACQUISITION	A_COMMUNICATION	A_DIFFICULTE	A_FONCTION	A_OUVERTURE	A_VALEUR	I_AMBIVALENCE	I_AVENIR	I_COMMUNICATION	I_COMPLEXITE	I_INCONNU	I_OUTIL_MACHINE	I_OUVERTURE	I_SCI_INFO	I_FONCTION	I_VALEUR
ALL	7	12	1	1	28	3	0	9	11	4	1	4	1	4	20	8
ANG	41	64	15	20	153	29	17	48	70	19	7	31	11	25	104	35
AP1	12	13	8	6	10	6	3	5	10	5	2	2	0	8	19	7
ESP	12	27	2	8	57	7	5	27	21	3	3	11	6	6	42	9
HA1	103	72	51	73	172	93	37	103	53	57	31	40	13	38	149	58
HA2	4	8	13	11	31	29	3	16	10	9	6	5	1	8	23	24
ITA	1	3	0	0	11	2	0	4	5	0	2	2	0	1	6	1
MUS	24	23	16	10	31	27	8	21	15	9	6	11	4	12	21	25
<b>TOTAL</b>	<b>204</b>	<b>222</b>	<b>106</b>	<b>129</b>	<b>493</b>	<b>196</b>	<b>73</b>	<b>233</b>	<b>195</b>	<b>106</b>	<b>58</b>	<b>106</b>	<b>36</b>	<b>102</b>	<b>384</b>	<b>167</b>



4- Tableaux croisés juxtaposés et carte d'AFC des représentations de la connaissance d'une L2 (S\_...) et de l'ordinateur(O\_...).  
 Années 1998 à 2001 réunies ; nombre d'observations = 1113 ; nombre de citations : S = 1409 ; O = 1589 .

n = 1113	S_COMMUNICATION	S_COMPR_EXPR	S_CONNAISSANCES	S_DIFFICULTE	S_FONCTION	S_OUVERTURE	S_PERFECTION	S_REALISME	S_VALEUR	O_COMMUNICATION	O_COMPLEXITE	O_HUMAIN	O_MACHINE	O_OBLIGATOIRE	O_OUTIL	O_OUVERTURE	O_SOCIETE	O_FONCTION	O_VALEUR
	ALL	21	7	5	0	4	8	9	3	3	2	7	0	4	6	25	0	8	13
ANG	114	50	25	4	24	72	40	23	12	41	45	14	26	22	114	4	13	75	20
AP1	14	7	1	1	11	4	10	2	7	4	5	1	5	4	16	1	1	22	10
ESP	43	20	3	1	12	25	12	6	7	11	10	2	13	10	59	1	5	27	6
HA1	99	68	23	6	107	100	68	34	52	36	67	31	73	50	157	15	34	121	52
HA2	12	12	2	2	15	17	11	3	21	3	10	9	12	6	24	5	8	26	17
ITA	9	0	0	0	2	5	1	1	1	1	1	1	1	0	10	0	1	6	0
MUS	24	16	1	0	32	15	18	8	14	10	12	9	12	7	29	4	2	42	18
<b>TOTAL</b>	<b>336</b>	<b>180</b>	<b>60</b>	<b>14</b>	<b>207</b>	<b>246</b>	<b>169</b>	<b>80</b>	<b>117</b>	<b>108</b>	<b>157</b>	<b>67</b>	<b>146</b>	<b>105</b>	<b>434</b>	<b>30</b>	<b>72</b>	<b>332</b>	<b>125</b>



### Annexe 17 - Analyse de l'évolution des profils

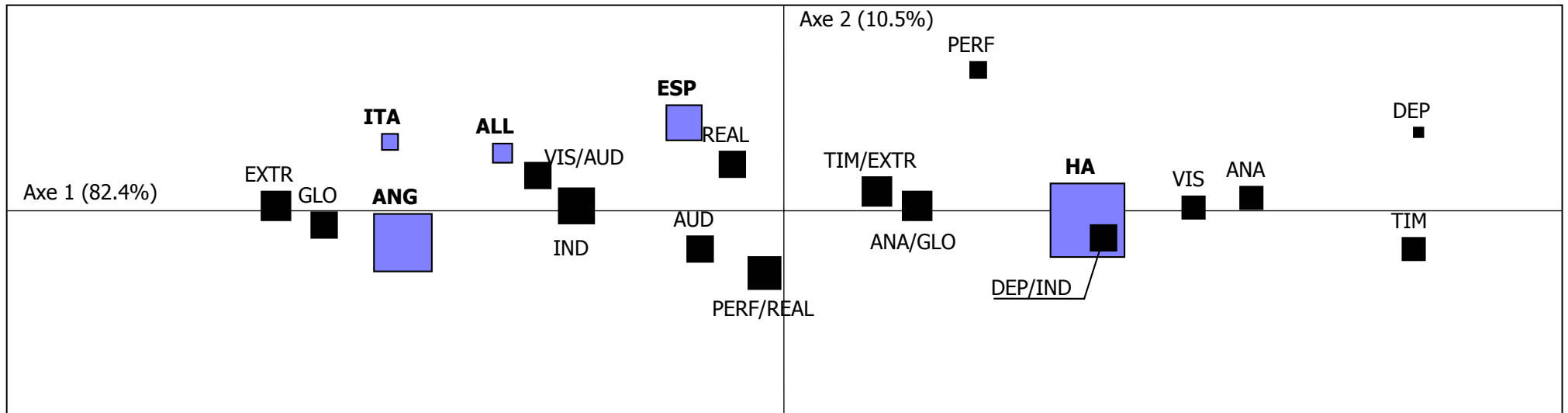
1- Tableaux croisés juxtaposés et carte d'AFC des profils de 2 populations comparées : 85 étudiants d'histoire de l'art en début de 1<sup>ère</sup> année ; 85 étudiants de langues en début de 2<sup>ème</sup> année.

	n	VIS	VIS/AUD	AUD	ANA	ANA/GLO	GLO	DEP	DEP/IND	IND	TIM	TIM/EXTR	EXTR	PERF	PERF/REAL	REAL
ALL	7	1	4	2	0	3	4	0	1	6	1	3	3	2	3	2
ANG	53	<b>7</b>	23	23	<b>5</b>	16	<b>32</b>	0	10	43	<b>3</b>	16	<b>34</b>	3	35	15
ESP	21	6	9	6	6	7	8	2	4	15	2	8	11	6	7	8
ITA	4	0	3	1	0	2	2	0	1	3	0	2	2	0	1	3
HA	85	<b>35</b>	22	28	<b>31</b>	38	<b>16</b>	8	35	42	<b>36</b>	35	<b>14</b>	13	48	24
TOTAL	170	49	61	60	42	66	62	10	51	109	42	64	64	24	94	52

La dépendance est très significative.  $\chi^2 = 127.85$ , ddl = 56, 1-p = >99.99%.

Les chiffres **en gras / en gras italique** sont ceux pour lesquels l'effectif réel est nettement **supérieur / inférieur** à l'effectif théorique.

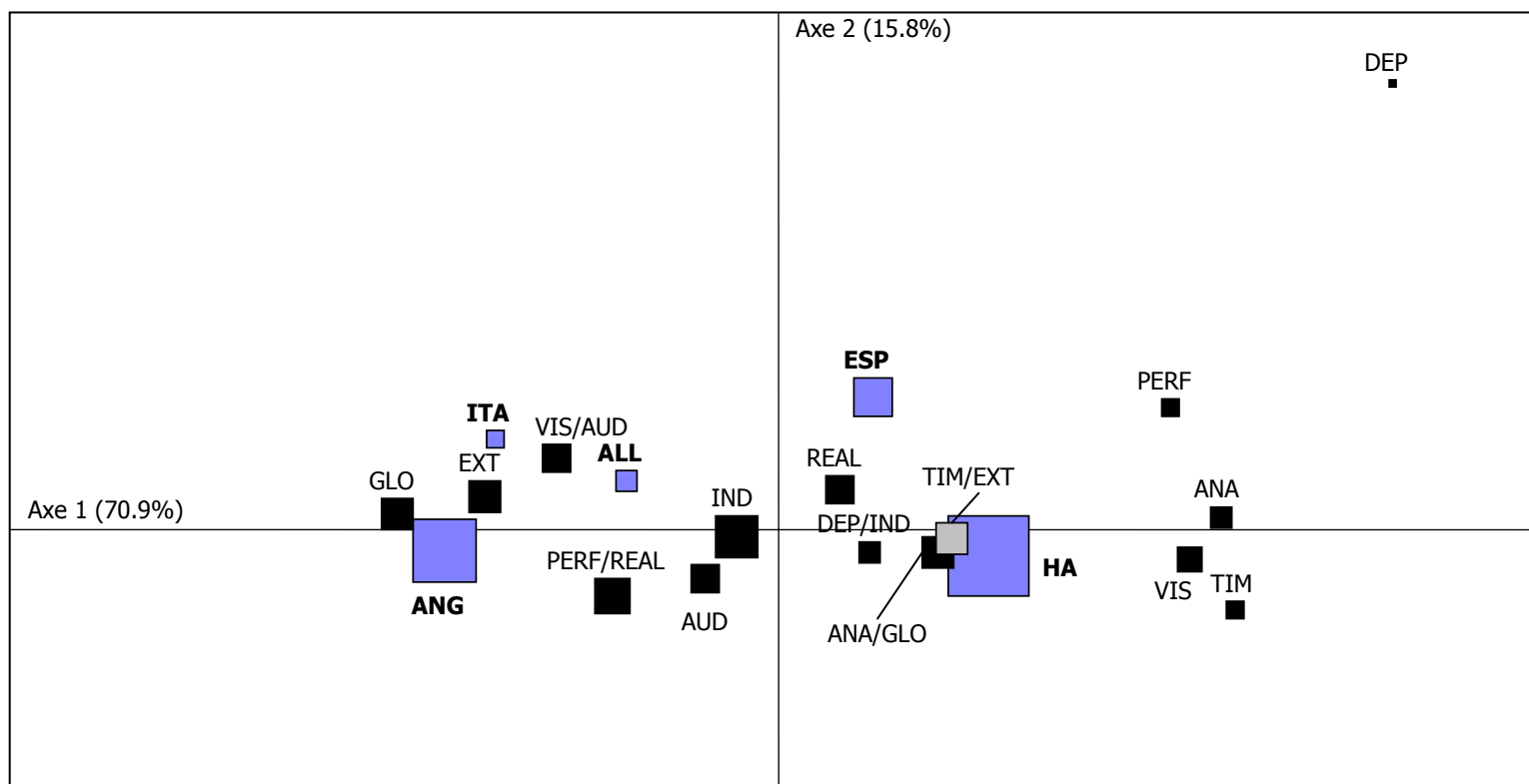
Attention, 33 cases (44.0%) ayant un effectif théorique inférieur à 5, les règles du  $\chi^2$  ne sont pas réellement applicables.



2- Tableaux croisés juxtaposés et carte d'AFc des profils de 2 populations comparées : 85 étudiants d'histoire de l'art en fin de 2<sup>ème</sup> année ; 85 étudiants de langues en début de 2<sup>ème</sup> année.

	n	VIS	VIS/AUD	AUD	ANA	ANA/GLO	GLO	DEP	DEP/IND	IND	TIM	TIM/EXTR	EXTR	PERF	PERF/REAL	REAL
ALL	7	1	4	2	0	3	4	0	1	6	1	3	3	2	3	2
ANG	53	7	23	23	5	16	32	0	10	43	3	16	34	3	35	15
ESP	21	6	9	6	6	7	8	2	4	15	2	8	11	6	7	8
ITA	4	0	3	1	0	2	2	0	1	3	0	2	2	0	1	3
HA	85	31	23	31	23	40	22	2	20	63	17	41	27	16	39	30
TOTAL	170	45	62	63	34	68	68	4	36	130	23	70	77	27	85	58

La dépendance est **peu significative**.  $\chi^2 = 74.36$ , ddl = 56, 1-p = 94.92%.



Nombre de questionnaires exploitables :

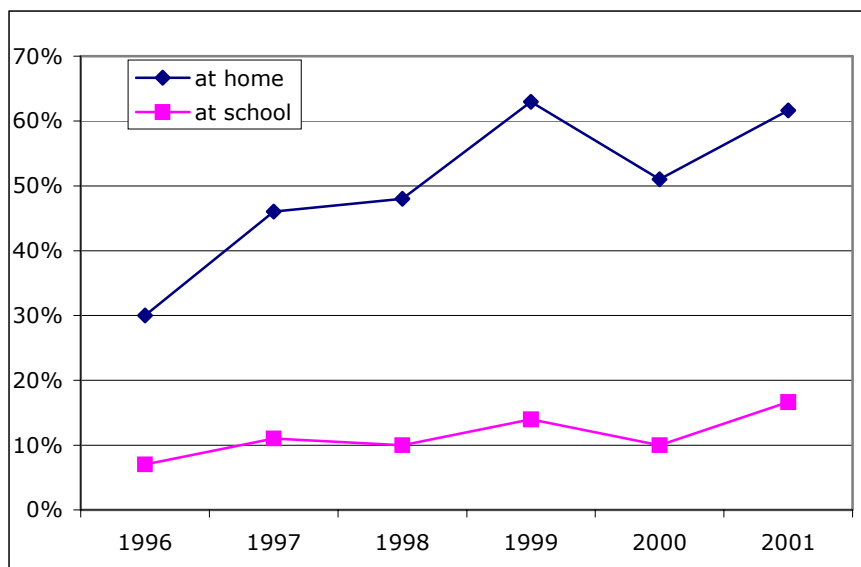
1996	1997	1998	1999	2000	2001	TOTAL
61	108	125	98	74	58	<b>524</b>

NOTE : de 1997 à 2000 le questionnaire a été administré à la suite de l'examen terminal de mai et a donc été rempli par une certaine proportion d'étudiants présents à cet examen mais pas nécessairement assidus aux séances de TD ni de multimédia pendant l'année. En 1996 et 2001, le questionnaire a été administré lors d'une séance de révision en fin d'année, à laquelle assistaient des étudiants en grande majorité assidus aux cours toute l'année.

**Q1. Do you have access to a computer at home?**

**Q2. Had you ever had English lessons on a computer before you came to University this year?**

	1996	1997	1998	1999	2000	2001
Q1	30%	46%	48%	63%	51%	62%
Q2	7%	11%	10%	14%	10%	17%



**Q3. Put the multimedia lessons in order of preference**

	1996	1997	1998	1999	2000	2001	rang	Ecart-type	rang
Piero	2	6	7	5	5	3	<b>4</b>	1.9	<b>1</b> Van Eyck
Van Eyck	1	1	2	1	2	1	<b>1</b>	0.5	<b>2</b> Picasso
Seurat	8	7	6	6	7	8	<b>7</b>	0.9	<b>3</b> Dalí
Cézanne	6	5	4	4	6	5	<b>5</b>	0.9	<b>4</b> Piero
Chauvet	7	9	9	8	8	7	<b>9</b>	0.9	<b>5</b> Cézanne
Picasso	5	2	1	2	3	2	<b>2</b>	1.4	<b>5</b> Rodin
Vermeer	3	4	8	9	9	9	<b>7</b>	2.8	<b>7</b> Seurat
Rodin	4	8	5	7	4	6	<b>6</b>	1.6	<b>8</b> Vermeer
Dalí		3	3	3	1	4	<b>3</b>	1.1	<b>9</b> Chauvet
Egypt						10	<b>10</b>		<b>10</b> Egypt

## Q4. The English lessons on the computer were...

	1	2	3	4	5	
a) interesting ...						boring
b) easy ...						difficult
c) relaxing ...						tiring
d) useful ...						useless
e) all different ...						too repetitive
f) too short ...						too long
g) too rare ...						too frequent

		1996	1997	1998	1999	2000	2001	moy.	
<b>a) interesting</b>	QUITE AGREE	66%	56%	42%	50%	51%	43%	51%	88%
	AGREE	31%	33%	48%	31%	41%	37%	37%	
	NO OPINION	2%	9%	7%	12%	7%	13%	8%	
	DISAGREE	2%	1%	2%	3%	0%	7%	2%	
	STRONGLY DISAGREE	0%	0%	0%	4%	1%	0%	1%	3%
<b>b) easy</b>	QUITE AGREE	5%	26%	4%	0%	3%	0%	6%	34%
	AGREE	25%	49%	16%	31%	24%	23%	28%	
	NO OPINION	56%	18%	57%	44%	51%	48%	46%	
	DISAGREE	11%	7%	18%	21%	18%	22%	16%	20%
	STRONGLY DISAGREE	3%	0%	5%	4%	3%	7%	4%	
<b>c) relaxing</b>	QUITE AGREE	26%	19%	21%	8%	22%	12%	18%	62%
	AGREE	49%	45%	47%	41%	43%	38%	44%	
	NO OPINION	18%	23%	28%	34%	26%	37%	28%	
	DISAGREE	7%	9%	3%	11%	9%	12%	8%	10%
	STRONGLY DISAGREE	0%	4%	1%	6%	0%	2%	2%	
<b>d) useful</b>	QUITE AGREE	30%	17%	22%	22%	18%	18%	21%	66%
	AGREE	44%	49%	45%	39%	48%	45%	45%	
	NO OPINION	23%	31%	30%	30%	32%	28%	29%	
	DISAGREE	3%	3%	4%	7%	2%	8%	5%	5%
	STRONGLY DISAGREE	0%	1%	0%	2%	0%	0%	0%	
<b>e) all different</b>	QUITE AGREE	31%	32%	26%	22%	22%	18%	25%	59%
	AGREE	33%	32%	35%	31%	33%	38%	34%	
	NO OPINION	23%	19%	28%	26%	34%	25%	26%	
	DISAGREE	11%	13%	11%	17%	11%	15%	13%	15%
	STRONGLY DISAGREE	2%	4%	0%	4%	1%	3%	2%	
<b>f) too short</b>	QUITE AGREE	10%	9%	3%	5%	3%	2%	5%	21%
	AGREE	28%	15%	14%	14%	12%	10%	15%	
	NO OPINION	56%	72%	81%	74%	80%	57%	70%	
	DISAGREE	7%	3%	2%	5%	4%	32%	9%	9%
	STRONGLY DISAGREE	0%	1%	0%	1%	0%	0%	0%	
<b>g) too rare</b>	QUITE AGREE	15%	19%	14%	16%	14%	10%	15%	45%
	AGREE	20%	31%	36%	34%	24%	35%	30%	
	NO OPINION	62%	46%	50%	47%	60%	52%	53%	
	DISAGREE	3%	3%	0%	1%	2%	3%	2%	2%
	STRONGLY DISAGREE	0%	0%	0%	2%	0%	0%	0%	

**Q5. Compare the multimedia lessons with the TD classes**

		1996	1997	1998	1999	2000	2001	moy.	
a) It was interesting	MM+	46%	40%	37%	46%	50%	37%	43%	78%
	MM	34%	44%	40%	29%	29%	40%	36%	
	NO OPINION	18%	14%	14%	17%	14%	17%	16%	
	TD	2%	1%	8%	7%	7%	5%	5%	6%
	TD+	0%	2%	2%	1%	0%	2%	1%	
b) It was relaxing	MM+	33%	37%	36%	29%	38%	28%	33%	67%
	MM	36%	28%	34%	35%	35%	35%	34%	
	NO OPINION	23%	26%	21%	20%	22%	22%	22%	
	TD	2%	5%	6%	12%	4%	8%	6%	11%
	TD+	7%	5%	3%	4%	1%	7%	4%	
c) It was useful for learning English	MM+	5%	18%	10%	21%	13%	13%	13%	38%
	MM	28%	26%	26%	17%	25%	27%	25%	
	NO OPINION	38%	30%	38%	37%	36%	42%	37%	
	TD	21%	21%	19%	12%	25%	15%	19%	25%
	TD+	8%	6%	7%	12%	1%	3%	6%	
d) It was useful for learning about art history	MM+	25%	37%	34%	43%	32%	32%	34%	71%
	MM	48%	43%	36%	28%	37%	35%	38%	
	NO OPINION	23%	14%	24%	21%	21%	28%	22%	
	TD	3%	4%	5%	4%	11%	3%	5%	7%
	TD+	2%	3%	2%	4%	0%	2%	2%	
e) I was active	MM+	43%	41%	33%	26%	25%	38%	34%	64%
	MM	38%	29%	27%	26%	27%	35%	30%	
	NO OPINION	18%	22%	30%	35%	33%	17%	26%	
	TD	2%	6%	8%	10%	9%	7%	7%	10%
	TD+	0%	3%	2%	4%	7%	3%	3%	
f) It made me think	MM+	18%	19%	20%	18%	9%	18%	17%	41%
	MM	18%	23%	32%	16%	24%	30%	24%	
	NO OPINION	41%	38%	37%	46%	49%	45%	43%	
	TD	20%	16%	9%	16%	14%	3%	13%	17%
	TD+	3%	5%	2%	3%	4%	3%	4%	
g) The teacher was useful	MM+	7%	6%	3%	4%	0%	5%	4%	14%
	MM	7%	10%	10%	10%	14%	10%	10%	
	NO OPINION	30%	37%	32%	38%	38%	28%	34%	
	TD	33%	21%	29%	16%	26%	22%	24%	52%
	TD+	25%	25%	26%	32%	22%	35%	27%	
h) I revised those lessons after	MM+	5%	9%	7%	19%	14%	15%	12%	27%
	MM	13%	12%	21%	16%	18%	13%	16%	
	NO OPINION	59%	55%	45%	42%	49%	55%	51%	
	TD	16%	18%	18%	12%	14%	12%	15%	22%
	TD+	7%	6%	9%	10%	4%	5%	7%	

**Q6. Rank the various activities you had to do on the computer in order of preference**

1	Finding the name of the artist
2	Finding the date of the work of art
3	Stressed syllables
4	Finding the place of origin of the work of art
4	Final evaluation
6	Vocabulary
7	Reading the descriptive texts
8	Translation
9	Fill in the blanks
10	Multiple choice exercises
11	Grammar information

**Q7. Preferences**

On the computer, I prefer working: in pairs / alone

I prefer reading texts: on the screen / on paper

I prefer looking at works of art: on the screen / in a book

	1996	1997	1998	1999	2000	2001	moy.
a) in pairs	61%	40%	59%	38%	54%	53%	<b>51%</b>
b) text on screen	41%	48%	57%	35%	40%	28%	<b>41%</b>
c) pictures on screen	49%	49%	54%	38%	36%	52%	<b>46%</b>

**Q8. a) The hyperwords were...**

useful	89%	72%	70%	79%	83%	77%	<b>78%</b>
OK	11%	26%	29%	17%	16%	22%	<b>20%</b>
useless	0%	2%	1%	3%	1%	2%	<b>1%</b>

**b) What about the explanations ? There were...**

too many	7%	7%	6%	6%	7%	18%	<b>9%</b>
OK	57%	54%	64%	59%	55%	60%	<b>58%</b>
not enough	36%	39%	30%	34%	38%	22%	<b>33%</b>

**c) They were...**

too long	13%	6%	14%	16%	12%	13%	<b>13%</b>
OK	80%	88%	82%	78%	85%	77%	<b>81%</b>
too short	7%	6%	4%	5%	3%	10%	<b>6%</b>

**d) The explanations were...**

easy to understand	38%	28%	31%	23%	24%	35%	<b>30%</b>
OK	52%	62%	58%	49%	60%	60%	<b>57%</b>
difficult	10%	10%	11%	27%	16%	5%	<b>13%</b>

**e) I usually looked up...**

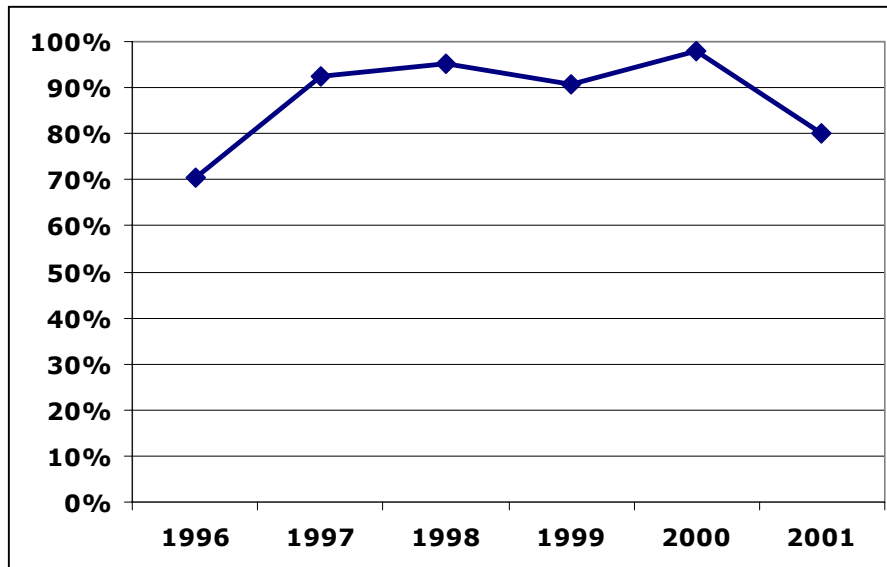
all of them	72%	74%	68%	56%	50%	62%	<b>64%</b>
about half of them	28%	25%	30%	41%	47%	37%	<b>35%</b>
only some of them	0%	1%	2%	2%	3%	2%	<b>2%</b>

**f) I looked them up...**

in the order of the text	87%	85%	81%	86%	86%	82%	<b>84%</b>
in disorder	13%	15%	19%	13%	14%	18%	<b>15%</b>

## Q9. Using the mouse was...

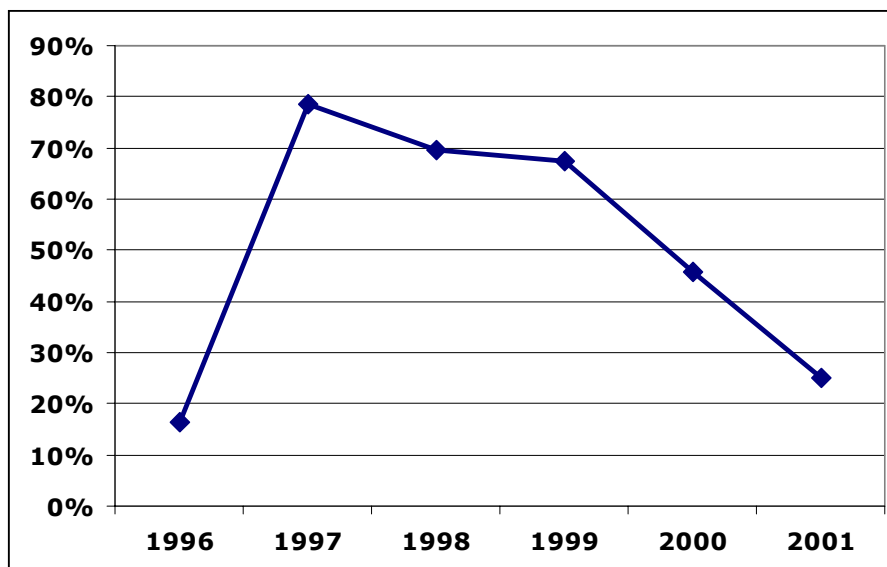
	1996	1997	1998	1999	2000	2001	moy.	
VERY EASY	39%	85%	82%	81%	85%	60%	<b>72%</b>	<b>88%</b>
EASY	31%	7%	13%	10%	13%	20%	<b>16%</b>	
NO OPINION	13%	6%	3%	4%	2%	8%	<b>6%</b>	<b>6%</b>
DIFFICULT	10%	2%	1%	3%	0%	10%	<b>4%</b>	
VERY DIFFICULT	7%	0%	1%	1%	0%	2%	<b>2%</b>	



*Using the mouse was (very) easy*

## Q10. The computer was...

	1996	1997	1998	1999	2000	2001	moy.	
VERY FAST	5%	42%	26%	26%	12%	0%	<b>18%</b>	<b>50%</b>
FAST	11%	37%	43%	42%	34%	25%	<b>32%</b>	
NO OPINION	44%	12%	20%	19%	24%	38%	<b>26%</b>	<b>23%</b>
SLOW	31%	6%	6%	11%	25%	25%	<b>17%</b>	
VERY SLOW	8%	4%	4%	1%	5%	12%	<b>6%</b>	



*The computer was fast or very fast*

**Q11. The feedback was... and there was ... of it.**

		1996	1997	1998	1999	2000	2001	moy.	
<b>clear</b>	QUITE AGREE	34%	22%	18%	18%	21%	20%	<b>22%</b>	<b>65%</b>
	AGREE	48%	44%	45%	36%	45%	42%	<b>43%</b>	
	NO OPINION	11%	19%	21%	22%	23%	23%	<b>20%</b>	
	DISAGREE	7%	10%	11%	15%	10%	10%	<b>11%</b>	<b>14%</b>
	STRONGLY DISAGREE	0%	4%	5%	5%	2%	5%	<b>3%</b>	

<b>useful</b>	QUITE AGREE	36%	37%	22%	31%	26%	27%	<b>30%</b>	<b>72%</b>
	AGREE	52%	34%	40%	39%	49%	38%	<b>42%</b>	
	NO OPINION	8%	21%	30%	22%	23%	27%	<b>22%</b>	
	DISAGREE	0%	6%	7%	5%	2%	8%	<b>5%</b>	<b>6%</b>
	STRONGLY DISAGREE	3%	2%	1%	0%	0%	0%	<b>1%</b>	

<b>enough</b>	QUITE AGREE	11%	19%	14%	10%	16%	13%	<b>14%</b>	<b>44%</b>
	AGREE	46%	21%	30%	24%	27%	32%	<b>30%</b>	
	NO OPINION	26%	39%	39%	34%	32%	37%	<b>34%</b>	
	DISAGREE	13%	17%	14%	16%	22%	13%	<b>16%</b>	<b>21%</b>
	STRONGLY DISAGREE	3%	4%	3%	12%	3%	5%	<b>5%</b>	

**Q12. The vocabulary worksheet was...**

		1996	1997	1998	1999	2000	2001	moy.	
<b>useful</b>	QUITE AGREE	56%	53%	37%	41%	32%	47%	<b>44%</b>	<b>81%</b>
	AGREE	34%	28%	50%	36%	39%	35%	<b>37%</b>	
	NO OPINION	2%	15%	11%	17%	26%	10%	<b>14%</b>	
	DISAGREE	8%	5%	2%	3%	3%	7%	<b>5%</b>	<b>5%</b>
	STRONGLY DISAGREE	0%	0%	0%	0%	0%	2%	<b>0%</b>	

<b>complete</b>	QUITE AGREE	21%	17%	13%	9%	14%	23%	<b>16%</b>	<b>56%</b>
	AGREE	43%	44%	35%	37%	37%	43%	<b>40%</b>	
	NO OPINION	16%	27%	32%	34%	36%	23%	<b>28%</b>	
	DISAGREE	18%	9%	19%	15%	13%	8%	<b>14%</b>	<b>15%</b>
	STRONGLY DISAGREE	2%	3%	1%	2%	0%	2%	<b>1%</b>	

<b>a good way to remember</b>	QUITE AGREE	48%	46%	32%	37%	29%	57%	<b>41%</b>	<b>76%</b>
	AGREE	25%	37%	41%	36%	38%	30%	<b>34%</b>	
	NO OPINION	10%	10%	17%	14%	23%	10%	<b>14%</b>	
	DISAGREE	16%	6%	8%	8%	10%	3%	<b>9%</b>	<b>10%</b>
	STRONGLY DISAGREE	2%	0%	2%	2%	0%	0%	<b>1%</b>	

<b>I usually read them after the lesson</b>	ALWAYS	18%	19%	18%	16%	10%	28%	<b>18%</b>	<b>44%</b>
	OFTEN	28%	27%	22%	23%	24%	32%	<b>26%</b>	
	SOMETIMES	18%	41%	47%	44%	49%	28%	<b>38%</b>	
	RARELY	31%	11%	10%	10%	12%	8%	<b>14%</b>	<b>17%</b>
	NEVER	5%	2%	2%	3%	5%	3%	<b>3%</b>	

**Q13. (2001) The printed Evaluation sheet given by the teacher in the following session was:**

<b>useful</b>	QUITE AGREE	22%	57%
	AGREE	35%	
	NO OPINION	35%	
	DISAGREE	8%	8%
	STRONGLY DISAGREE	0%	

<b>complete</b>	QUITE AGREE	20%	52%
	AGREE	32%	
	NO OPINION	38%	
	DISAGREE	8%	10%
	STRONGLY DISAGREE	2%	

<b>a good way to remember</b>	QUITE AGREE	8%	32%
	AGREE	23%	
	NO OPINION	32%	
	DISAGREE	25%	37%
	STRONGLY DISAGREE	12%	

<b>I read it afterwards</b>	ALWAYS	45%	73%
	OFTEN	28%	
	SOMETIMES	20%	
	RARELY	7%	7%
	NEVER	0%	

**Q14. Put these motivations for learning English on the computer in order of preference.**

	1996	1997	1998	1999	2000	2001	moyenne	écart - type	<b>Classement global</b>	
active learning	1	1	1	2	1	2	1.33	0.52	1	active learning
aesthetic pleasure	2	5	6	7	7	6	5.50	<b>1.87</b>	2	intellectually stimulating
autonomous work	3	3	4	1	5	3	3.17	1.33	3	autonomous work
constructing our knowledge	5	7	5	6	2	5	5.00	1.67	4	usefulness for Art studies
intellectually stimulating	4	2	2	5	3	1	2.83	1.47	5	constructing our knowledge
manipulating objects	8	8	9	9	10	10	9.00	0.89	6	aesthetic pleasure
no homework to do	10	10	10	10	11	11	10.33	0.52	7	usefulness for learning English
usefulness for Art studies	6	4	3	3	4	4	4.00	1.10	8	using modern technology
usefulness for learning English	9	9	7	4	5	7	6.83	<b>2.04</b>	9	manipulating objects
using modern technology	7	6	8	8	8	8	7.50	0.84	10	no homework to do
working in pairs	11	11	11	11	9	9	10.33	1.03	10	working in pairs

**Q15. Auto-évaluation comparée en début (1) et fin (2) d'année**

	1996	1997	1998	1999	2000	2001	moy.
<i>nb réponses</i>	45	75	109	74	54	47	

**ORAL COMPREHENSION 1**

near native	0%	0%	2%	1%	5%	0%	1%	21%
good	16%	17%	19%	22%	17%	28%	20%	
ok	60%	45%	57%	49%	46%	53%	52%	
poor	16%	33%	17%	26%	26%	17%	22%	27%
very poor	9%	4%	6%	3%	6%	2%	5%	
<i>bilan</i>	56	55	59	59	58	61	58	<b>58</b>

**ORAL COMPREHENSION 2**

near native	0%	0%	1%	3%	2%	2%	1%	24%
good	20%	23%	38%	23%	26%	23%	23%	
ok	42%	37%	41%	50%	51%	55%	45%	
poor	33%	31%	19%	18%	17%	17%	24%	31%
very poor	4%	9%	1%	7%	5%	2%	7%	
<i>bilan</i>	56	55	64	59	61	61	57	<b>57</b>

**ORAL EXPRESSION 1**

near native	0%	0%	0%	0%	2%	0%	0%	6%
good	2%	0%	8%	9%	8%	4%	5%	
ok	51%	40%	39%	34%	40%	38%	40%	
poor	29%	48%	39%	42%	35%	47%	40%	54%
very poor	18%	12%	13%	15%	15%	11%	14%	
<i>bilan</i>	48	46	49	48	49	47	48	<b>48</b>

**ORAL EXPRESSION 2**

near native	0%	0%	0%	4%	0%	0%	1%	9%
good	4%	4%	10%	7%	9%	9%	8%	
ok	49%	36%	39%	39%	43%	38%	39%	
poor	38%	41%	42%	39%	26%	45%	40%	53%
very poor	9%	19%	9%	11%	22%	9%	12%	
<i>bilan</i>	50	45	50	51	48	49	49	<b>49</b>

**WRITTEN COMPREHENSION 1**

near native	0%	0%	2%	0%	2%	0%	1%	24%
good	16%	21%	29%	23%	26%	23%	23%	
ok	69%	55%	50%	62%	66%	66%	61%	
poor	11%	23%	17%	14%	5%	9%	13%	15%
very poor	4%	1%	2%	1%	2%	2%	2%	
<i>bilan</i>	59	59	63	61	64	62	61	<b>61</b>

**WRITTEN COMPREHENSION 2**

near native	2%	3%	4%	4%	0%	2%	2%	33%
good	38%	33%	38%	36%	31%	49%	31%	
ok	47%	45%	47%	46%	43%	34%	38%	
poor	13%	16%	11%	11%	22%	15%	20%	28%
very poor	0%	3%	1%	3%	5%	0%	8%	
<i>bilan</i>	66	63	66	66	60	68	60	<b>60</b>

**WRITTEN EXPRESSION 1**

near native	0%	0%	2%	0%	3%	0%	1%	7%
good	9%	8%	7%	5%	6%	4%	7%	
ok	40%	36%	38%	39%	54%	43%	42%	
poor	33%	43%	43%	39%	28%	49%	39%	51%
very poor	18%	13%	10%	16%	9%	4%	12%	
<i>bilan</i>	48	48	50	47	53	49	49	<b>49</b>

**WRITTEN EXPRESSION 2**

near native	0%	1%	1%	0%	0%	0%	0%	9%
good	11%	7%	5%	12%	8%	9%	8%	
ok	51%	43%	40%	36%	46%	55%	41%	
poor	27%	37%	44%	38%	31%	26%	38%	50%
very poor	11%	12%	10%	14%	15%	11%	12%	
<i>bilan</i>	52	50	48	49	49	52	49	<b>49</b>

**Question 15** (posée de façon identique dans les questionnaires de début et de fin d'année) :

What do you think of your present level in English (tick the appropriate box)

	near native	good	OK	poor	very poor
ORAL COMPREHENSION					
ORAL EXPRESSION					
WRITTEN COMPREHENSION					
WRITTEN EXPRESSION					

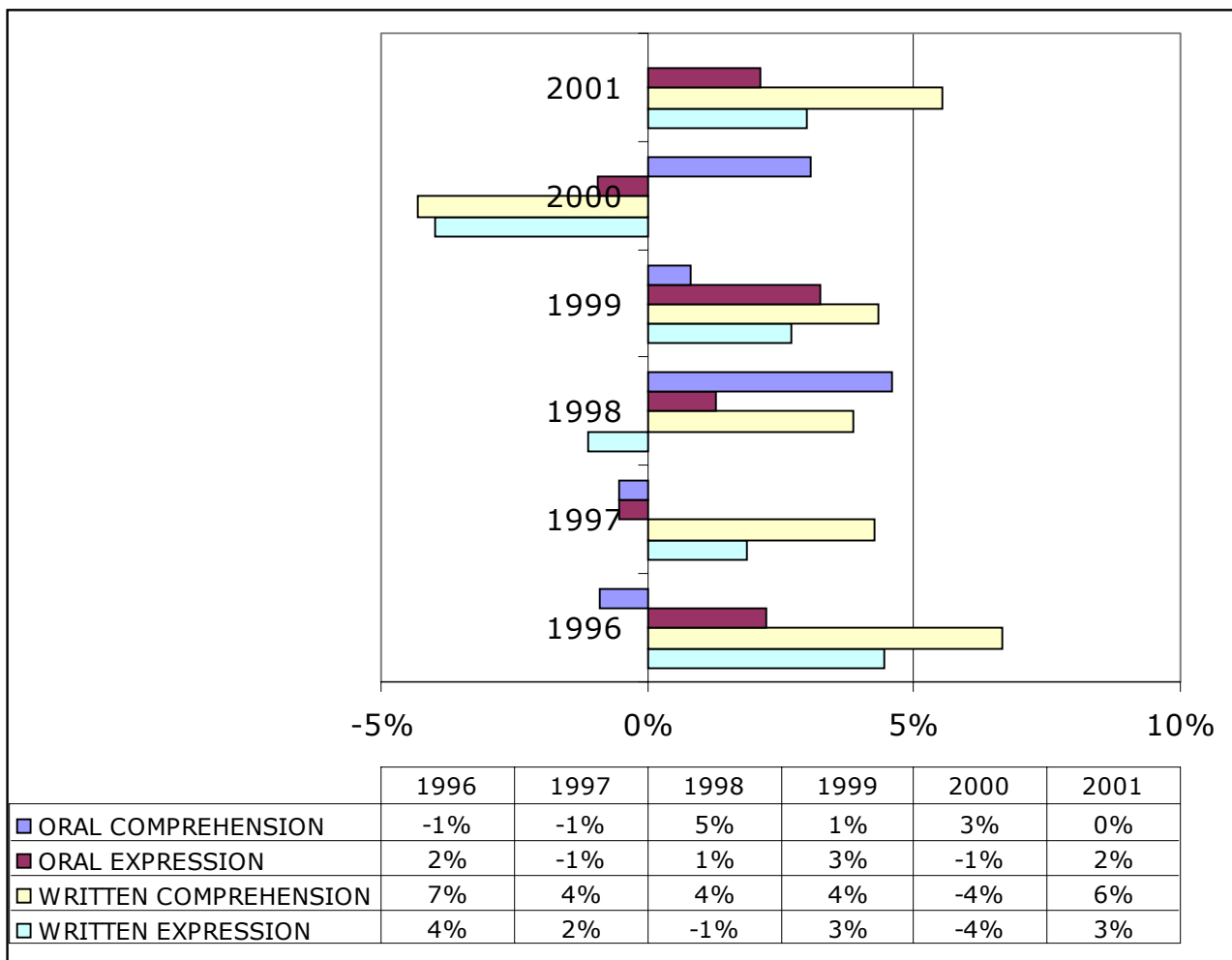
Voici comment a été composé le tableau de la **Q15** à la page précédente. Pour chacune des 6 années de référence, on a considéré seulement les étudiants qui avaient répondu à la question sur l'auto-évaluation de leurs 4 compétences en anglais en début et en fin d'année. Le nombre des sujets ainsi retenus est indiqué sur la ligne nombre de réponses pour chaque année.

Pour chacune des 4 compétences on a indiqué le pourcentage des cases cochées par rapport au nombre de sujets pour l'année considérée. Les compétences suivies du chiffre 1 (ORAL COMPREHENSION 1, etc.) correspondent aux réponses au questionnaire de début d'année, celles suivies du chiffre 2 à celui de fin d'année.

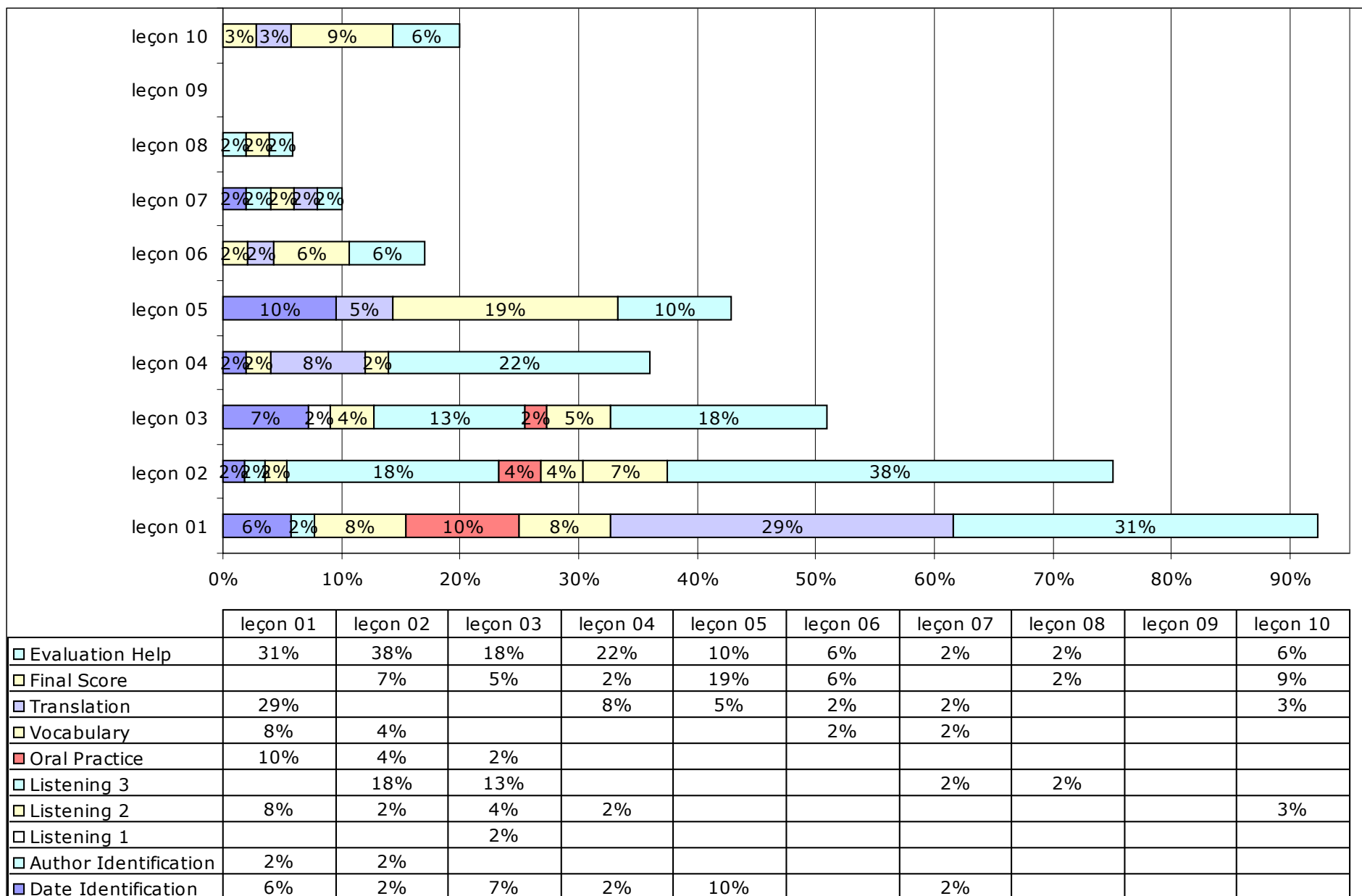
La ligne *bilan* indique, pour chaque compétence une sorte de note sur 100, calculée comme suit. On a attribué un poids à chaque ligne : *near native* = 5 ; *good* = 4 ; *OK* = 3 ; *poor* = 2 ; *very poor* = 1. Ce poids a été multiplié par le pourcentage de chaque case pour donner le résultat *bilan*.

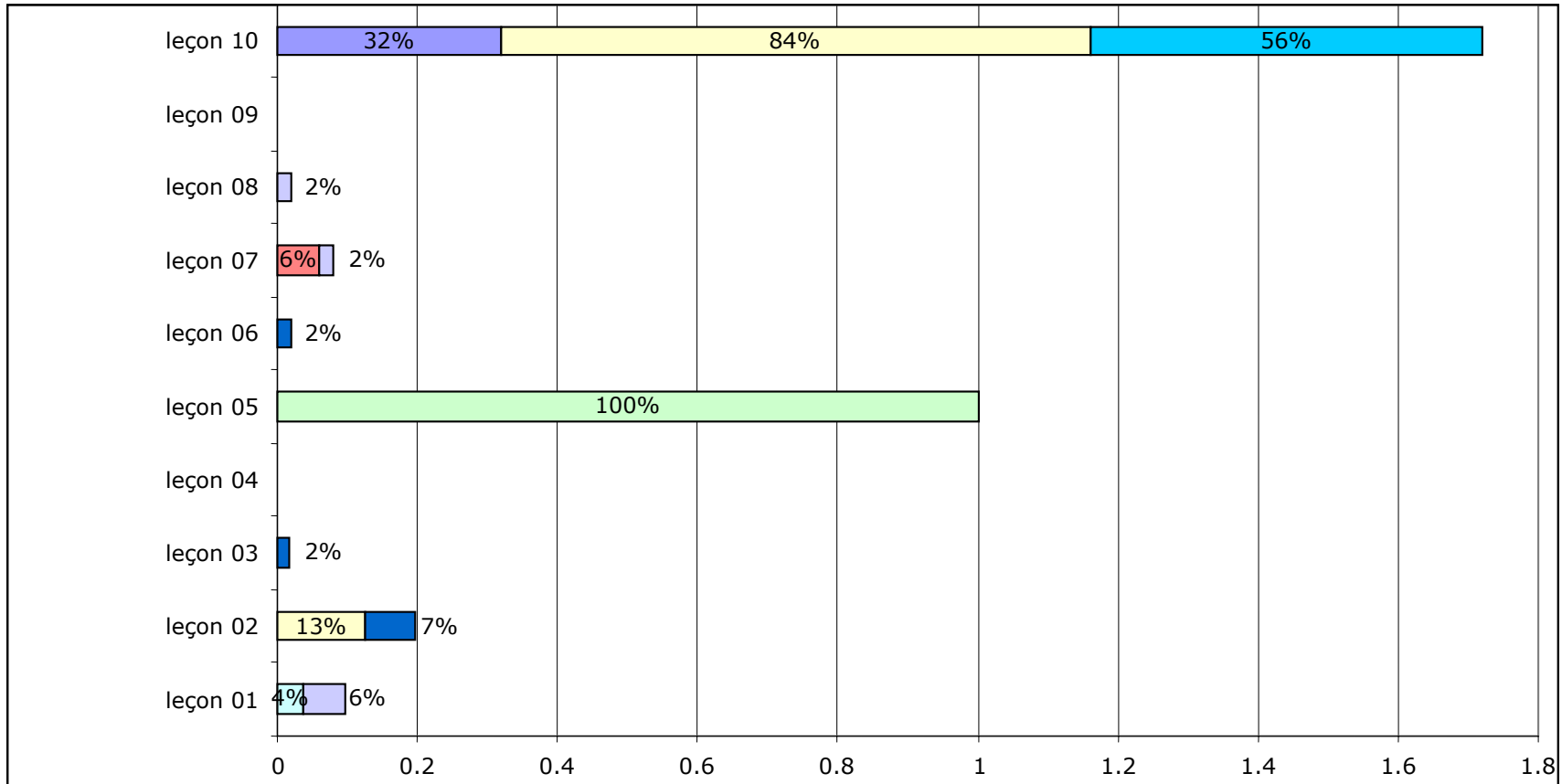
Dans le tableau et le graphique ci-dessous, pour évaluer chaque année **l'évolution entre le début et la fin de l'année** on effectué la soustraction entre le contenu de la case bilan 2 et la case bilan 1 pour chaque compétence. Par exemple :

ORAL COMPREHENSION = bilan ORAL COMP 1 - bilan ORAL COMP 2.

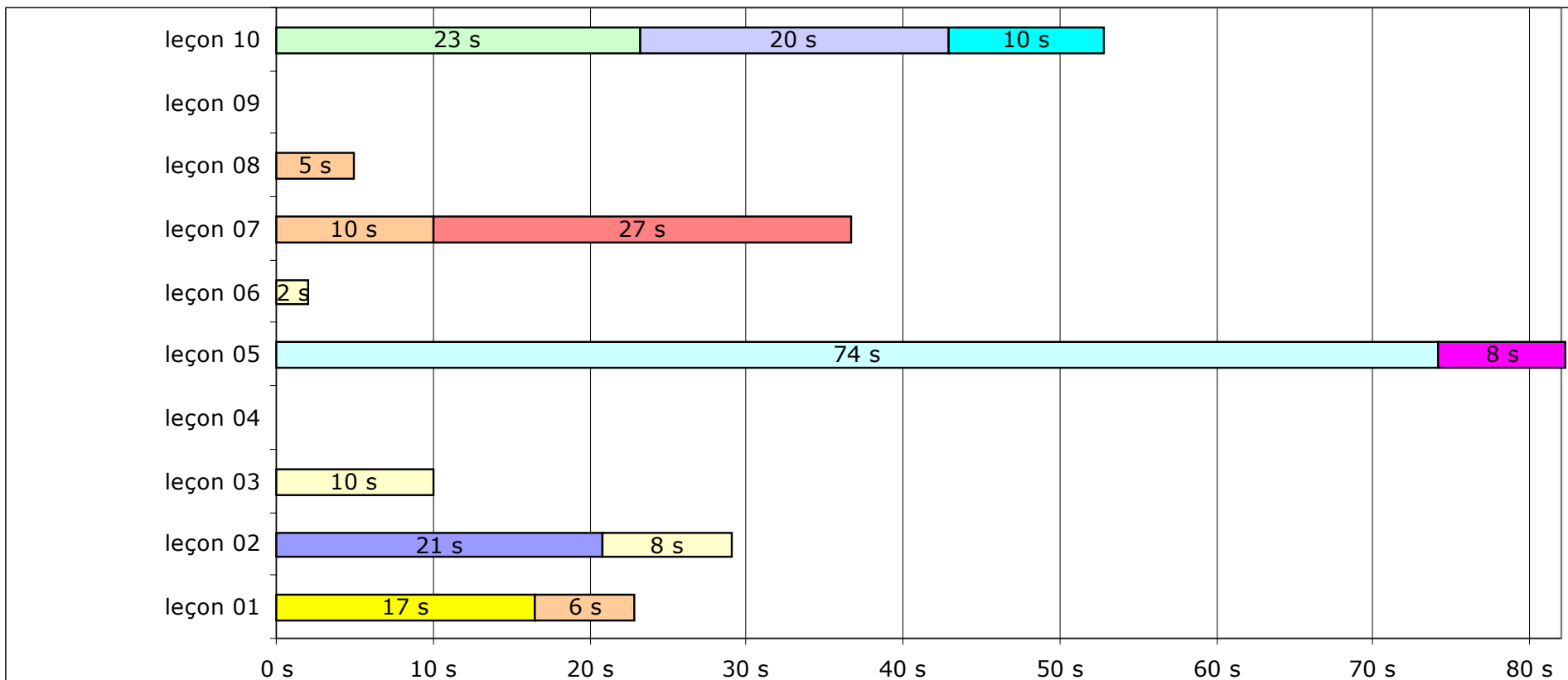


### Annexe 19 - Consultation des informations complémentaires





	leçon 01	leçon 02	leçon 03	leçon 04	leçon 05	leçon 06	leçon 07	leçon 08	leçon 09	leçon 10
Articulateurs_Help										56%
link_words					100%					
Fill in the blanks	6%						2%	2%		
MCQ		7%	2%			2%				
Quantifiers_Help							6%			
PassiveVoice_Help	4%									
Comparatives		13%								
Links_Help										84%
Argumentation_Help										32%



	leçon 01	leçon 02	leçon 03	leçon 04	leçon 05	leçon 06	leçon 07	leçon 08	leçon 09	leçon 10
facts					8 s					
Argumentation_Help										10 s
Articulateurs_Help										20 s
Links_Help										23 s
Quantifiers_Help							27 s			
Fill in the blanks	6 s						10 s	5 s		
link_words					74 s					
MCQ		8 s	10 s			2 s				
Comparatives		21 s								
PassiveVoice_Help	17 s									

<b>Leçon 01 : n_S = 52</b>						
hypermot	type	n	s_Rangs	rang	TCE	
A.D.	G	1	2	2.0	2%	
B.C.	11	1	1	1.0	2%	
Baptism	41	40	123	3.1	77%	
design	52	23	201	8.7	44%	
dove	G	27	131	4.9	52%	
half	53	17	143	8.4	33%	
infer	43	39	221	5.7	75%	
piero della francesca	42	34	155	4.6	65%	
polyptych	AUTO	52	67	1.3	100%	
predella	AA	15	42	2.8	29%	
provide	51	27	216	8.0	52%	
Siena	AA	18	35	1.9	35%	
third	54	11	108	9.8	21%	
treatise	44	39	234	6.0	75%	

<b>Leçon 02 : n_S = 56</b>						
hypermot	type	n	s_Rangs	rang	TCE	
B.C.	11	3	3	1.0	5%	
Bruges	44	28	151	5.4	50%	
clasp	63	51	526	10.3	91%	
extant	51	41	309	7.5	73%	
fetch	EXO	46	586	12.7	82%	
full-skirted	46	41	275	6.7	73%	
glaze	G	10	84	8.4	18%	
highlighted	C	2	27	13.5	4%	
infra-red	61	48	345	7.2	86%	
layer	62	48	445	9.3	86%	
oak	AA	9	26	2.9	16%	
oil	G	28	151	5.4	50%	
polyptych	AA	10	17	1.7	18%	
predella	G	6	14	2.3	11%	
pregnant	45	38	220	5.8	68%	
tempera	G	15	121	8.1	27%	
van Eyck	41	37	130	3.5	66%	
wavelength	G	30	277	9.2	54%	
wedding	42	33	129	3.9	59%	
well-appointed	43	42	208	5.0	75%	
yolk	111	34	397	11.7	61%	

<b>Leçon 03 : n_S = 55</b>							
hypermot	type	n	s_Rangs	rang	TCE	Tps Tot	TLE
close-up	72	46	168	3.7	84%	626 s	14 s
complementary colours	71	38	155	4.1	69%	1062 s	28 s
Cubism	13	37	268	7.2	67%	1148 s	31 s
Dadaism	12	46	369	8.0	84%	1843 s	40 s
dot	61	52	280	5.4	95%	580 s	11 s
flickering	G	12	103	8.6	22%	135 s	11 s
Impressionism	15	40	623	15.6	73%	2316 s	58 s
increase	73	45	27	0.6	82%	645 s	14 s
leisure	42	52	506	9.7	95%	534 s	10 s
merge	52	50	319	6.4	91%	597 s	12 s
mixed	44	35	286	8.2	64%	633 s	18 s
Picasso	G	13	193	14.8	24%	506 s	39 s
Realism	16	37	541	14.6	67%	870 s	24 s
review	45	26	222	8.5	47%	228 s	9 s
scale	43	48	500	10.4	87%	960 s	20 s
Seurat	41	46	550	12.0	84%	1072 s	23 s
stroke	51	53	801	15.1	96%	1873 s	35 s
Surrealism	11	45	702	15.6	82%	1983 s	44 s
Symbolism	14	38	519	13.7	69%	2342 s	62 s
tackle	EXO	16	0	0.0	29%	206 s	13 s

<b>Leçon 04 : n_S = 50</b>								
<b>hypermot</b>	<b>type</b>	<b>n</b>	<b>s_Rangs</b>	<b>rang</b>	<b>TCE</b>	<b>Tps Tot</b>	<b>TLE</b>	
brotherhood	EXO	25	474	19.0	50%	315 s	13 s	
casual		35	441	9.8	90%	658 s	15 s	
Cézanne		31	222	6.5	68%	1803 s	53 s	
clumsy		51	571	13.3	86%	470 s	11 s	
crude	EXO	41	756	18.4	82%	822 s	20 s	
Dadaism		11	38	111	2.9	76%	1253 s	33 s
design		34	38	356	9.4	76%	510 s	13 s
distort		42	42	482	11.5	84%	655 s	16 s
flickering	G	17	65	3.8	34%	120 s	7 s	
Impressionism		13	42	143	3.4	84%	1820 s	43 s
layer	G	18	140	7.8	36%	71 s	4 s	
otherwise	EXO	27	518	19.2	54%	180 s	7 s	
Realism		14	44	112	2.5	88%	1072 s	24 s
slope	RED	10	144	14.4	20%	152 s	15 s	
still life		33	47	421	9.0	94%	1402 s	30 s
stretch		53	45	681	15.1	90%	652 s	14 s
stroke	G	20	140	7.0	40%	298 s	15 s	
Symbolism		12	38	127	3.3	76%	1747 s	46 s
tilt		41	42	475	11.3	84%	561 s	13 s
tinfoil		52	46	638	13.9	92%	1063 s	23 s
underlie		32	42	301	7.2	84%	389 s	9 s
void		54	47	747	15.9	94%	511 s	11 s
wrinkled	RED	2	24	12.0	4%	13 s	7 s	

<b>Leçon 05 : n_S = 43</b>								
<b>hypermot</b>	<b>type</b>	<b>n</b>	<b>s_Rangs</b>	<b>rang</b>	<b>TCE</b>	<b>Tps Tot</b>	<b>TLE</b>	
bear		41	24	175	7.3	56%	289 s	12 s
cave		32	31	175	5.6	72%	1215 s	39 s
emphasis	EXO	17	234	13.8	40%	90 s	5 s	
flint	G	14	229	16.4	33%	104 s	7 s	
horn	G	1	13	13.0	2%	53 s	53 s	
ibex	AA	39	231	5.9	91%	963 s	25 s	
infer		52	25	268	10.7	58%	256 s	10 s
leap	AA	17	76	4.5	40%	107 s	6 s	
mammoth		42	21	171	8.1	49%	513 s	24 s
Neolithic		11	33	55	1.7	77%	1349 s	41 s
network		31	36	147	4.1	84%	805 s	22 s
one and the same		53	25	310	12.4	58%	178 s	7 s
ox		44	37	347	9.4	86%	659 s	18 s
Paleolithic		12	35	61	1.7	81%	1917 s	55 s
seal	EXO	9	132	14.7	21%	135 s	15 s	
stag		43	36	282	7.8	84%	463 s	13 s
workmanship		51	38	380	10.0	88%	427 s	11 s

<b>Leçon 06 : n_S = 47</b>						
<b>hypermot</b>	<b>type</b>	<b>n</b>	<b>s_Rangs</b>	<b>rang</b>	<b>TCE</b>	
Baptism	EXO	9	180	20.0	19%	
bear	EXO	2	45	22.5	4%	
beneath	54	42	526	12.5	89%	
canvas	44	33	269	8.2	70%	
cave	EXO	4	65	16.3	9%	
charcoal	AA	14	93	6.6	30%	
commission	42	41	244	6.0	87%	
Cubism	AUTO	47	78	1.7	100%	
Dadaism	AUTO	33	141	4.3	70%	
distort	71	34	477	14.0	72%	
dove	EXO	4	65	16.3	9%	
droop	73	42	649	15.5	89%	
foreshorten	EXO	47	764	16.3	100%	
gash	RED	25	288	11.5	53%	
glance	51	39	331	8.5	83%	
limp	MUTE	2	33	16.5	4%	
Picasso	41	19	111	5.8	40%	
piero della francesca	EXO	4	82	20.5	9%	
Post- Impressionism	AUTO	29	141	4.9	62%	
provide	43	40	282	7.1	85%	
race	53	42	460	11.0	89%	
shriek	72	43	627	14.6	91%	
skull	EXO	32	559	17.5	68%	
Surrealism	AUTO	31	129	4.2	66%	
Symbolism	AUTO	32	152	4.8	68%	
warrior	RED	14	188	13.4	30%	
wildly upstretched	52	44	425	9.7	94%	

<b>Leçon 07 : n_S = 50</b>							
<b>hypermot</b>	<b>type</b>	<b>n</b>	<b>s_Rangs</b>	<b>rang</b>	<b>TCE</b>	<b>Tps Tot</b>	<b>TLE</b>
accurate	94	42	669	15.9	84%	352 s	8 s
camera obscura	91	46	436	9.5	92%	2478 s	54 s
china	61	48	362	7.5	96%	611 s	13 s
Delft	AUTO	49	49	1.0	98%	2227 s	45 s
earthenware	G	7	46	6.6	14%	63 s	9 s
elevation	RED	15	184	12.3	30%	559 s	37 s
evidence	54	47	260	5.5	94%	514 s	11 s
glaze	G	11	120	10.9	22%	229 s	21 s
highlight	96	44	758	17.2	88%	422 s	10 s
lens	RED	31	406	13.1	62%	620 s	20 s
likely	97	40	738	18.5	80%	276 s	7 s
oil	G	9	86	9.6	18%	209 s	23 s
plot	95	49	505	10.3	98%	746 s	15 s
scale	92	45	597	13.3	90%	667 s	15 s
tempera	G	7	76	10.9	14%	109 s	16 s
terracota	G	3	22	7.3	6%	31 s	10 s
tile	RED	15	132	8.8	30%	245 s	16 s
trace	93	35	528	15.1	70%	353 s	10 s
van Eyck	62	27	235	8.7	54%	602 s	22 s
Vermeer	52	30	90	3.0	60%	883 s	29 s
virginal	51	49	144	2.9	98%	703 s	14 s
wealthy	53	41	181	4.4	82%	156 s	4 s

<b>Leçon 08 : n_S = 51</b>							
<b>hypermot</b>	<b>type</b>	<b>n</b>	<b>s_Rangs</b>	<b>rang</b>	<b>TCE</b>	<b>Tps Tot</b>	<b>TLE</b>
as it were	53	44	286	6.5	86%	303 s	7 s
bend	G	12	45	3.8	24%	276 s	23 s
carve	AA	14	27	1.9	27%	350 s	25 s
cast	AA	8	19	2.4	16%	177 s	22 s
lift	42	43	101	2.3	84%	908 s	21 s
limb	EXO	10	84	8.4	20%	71 s	7 s
line drawing	51	39	181	4.6	76%	615 s	16 s
nape	RED	7	17	2.4	14%	64 s	9 s
Rodin	41	27	60	2.2	53%	1505 s	56 s
shorthand	52	46	246	5.3	90%	730 s	16 s
sweep away	43	44	143	3.3	86%	362 s	8 s
taut	EXO	5	43	8.6	10%	45 s	9 s

<b>Leçon 09 : n_S = 41</b>							
<b>hypermot</b>	<b>type</b>	<b>n</b>	<b>s_Rangs</b>	<b>rang</b>	<b>TCE</b>	<b>Tps Tot</b>	<b>TLE</b>
ant	43	34	374	11.0	83%	434 s	13 s
coffin	35	35	272	7.8	85%	335 s	10 s
Dalí	AA	3	20	6.7	7%	143 s	48 s
distort	32	33	152	4.6	80%	355 s	11 s
eerie	31	39	136	3.5	95%	998 s	26 s
Ernst	AA	8	44	5.5	20%	386 s	48 s
harsh	34	39	244	6.3	95%	528 s	14 s
horn	51	32	386	12.1	78%	810 s	25 s
ibex	G	15	195	13.0	37%	172 s	11 s
limp	41	37	331	8.9	90%	391 s	11 s
Magritte	AA	7	28	4.0	17%	308 s	44 s
melt	42	35	352	10.1	85%	445 s	13 s
Picasso	G	3	19	6.3	7%	92 s	31 s
slab	RED	8	50	6.3	20%	127 s	16 s
Surrealism	G	4	18	4.5	10%	121 s	30 s
Tanguy	AA	10	31	3.1	24%	476 s	48 s
uncanny	33	39	196	5.0	95%	458 s	12 s

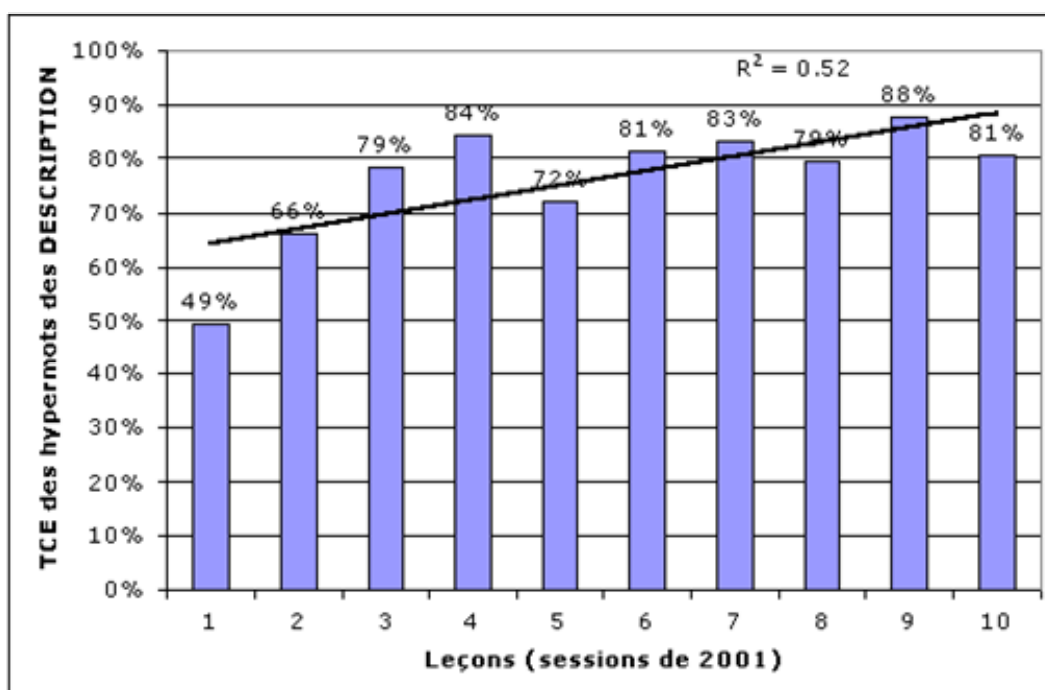
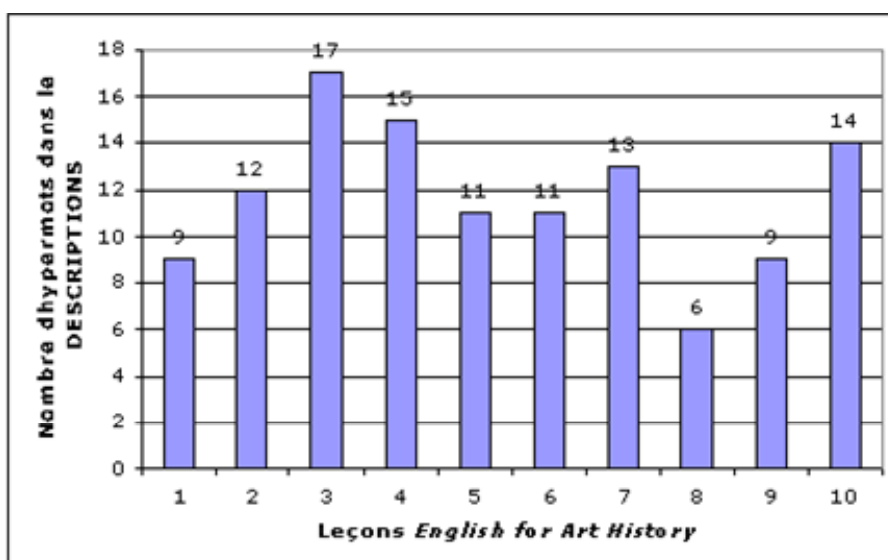
<b>Leçon 10 : n_S = 50</b>							
<b>hypermot</b>	<b>type</b>	<b>n</b>	<b>s_Rangs</b>	<b>rang</b>	<b>TCE</b>	<b>Tps Tot</b>	<b>TLE</b>
casing block	PICT	35	167	4.8	70%	1233 s	35 s
Chambers	PICT	37	284	7.7	74%	819 s	22 s
decay	G	20	433	21.7	40%	279 s	14 s
distant	61	36	309	8.6	72%	123 s	3 s
Grand Gallery	PICT	36	262	7.3	72%	619 s	17 s
mastabas	PICT	30	185	6.2	60%	1463 s	49 s
mere	69	45	655	14.6	90%	656 s	15 s
mummification	72	33	556	16.8	66%	1035 s	31 s
mysterious	62	35	339	9.7	70%	116 s	3 s
primitive	68	38	583	15.3	76%	237 s	6 s
pyramidion	PICT	17	180	10.6	34%	390 s	23 s
quarry	66	47	618	13.1	94%	795 s	17 s
Queens chamber	PICT	36	305	8.5	72%	733 s	20 s
Queens pyramids	PICT	31	222	7.2	62%	300 s	10 s
rich	64	23	266	11.6	46%	135 s	6 s
shift	67	45	596	13.2	90%	332 s	7 s
soar	71	48	729	15.2	96%	815 s	17 s
spells	74	43	873	20.3	86%	1592 s	37 s
strip	73	34	665	19.6	68%	730 s	21 s
thoroughly	63	45	452	10.0	90%	293 s	7 s
toil	65	43	483	11.2	86%	437 s	10 s
Underground chamber	PICT	38	311	8.2	76%	1116 s	29 s
weathered	60	49	350	7.1	98%	892 s	18 s
ziggurat	AA	17	135	7.9	34%	763 s	45 s

	leçon	1	2	3	4	5	6	7	8	9	10	MOYENNE
	DESCRIPTIONS	9	12	17	15	11	11	13	6	9	14	11.7
AA	AUTRES ARTISTES	2	2	0	0	2	1	0	2	4	1	1.4
AUTO	AUTO	1	0	0	0	0	5	1	0	0	0	0.7
EXO	EXERCICES	0	1	2	3	2	7	0	2	0	0	1.7
G	GLOSSAIRE	2	5	2	3	2	0	5	1	3	1	2.4
PICT	IMAGES	0	0	0	0	0	0	0	0	0	8	0.8
RED	ROUGE	0	0	0	2	0	2	3	1	1	0	0.9

Répartition des hypermots dans *English for Art History* (version de 2001)

	leçon	1	2	3	4	5	6	7	8	9	10	MOYENNE
	DESCRIPTIONS	49%	66%	79%	84%	72%	81%	83%	79%	88%	81%	76%
AA	AUTRES ARTISTES	32%	17%			65%	30%		22%	17%	34%	31%
AUTO	AUTO	100%					73%	98%				90%
EXO	EXERCICES		82%	15%	62%	30%			15%			41%
G	GLOSSAIRE	27%	32%	23%	37%	17%		15%	24%	18%	40%	26%
PICT	IMAGES										65%	65%
RED	ROUGE				12%		41%	41%	14%	20%		25%

Répartition des TCE des hypermots par type et par leçon (en 2001)



hypermot	TCE
<b>mots supposés connus</b>	
third	21%
warrior	30%
half	33%
emphasis	40%
leap	40%
review	47%
one and the same	58%
wedding	59%
bear	60%
oil	68%
strip	68%
canvas	70%
line drawing	76%
likely	80%
increase	82%
wealthy	82%
fetch	82%
glance	83%
close-up	84%
accurate	84%
lift	84%
melt	85%
infra-red	86%
sweep away	86%
race	89%
shift	90%
stretch	90%
leisure	95%
plot	98%
design	120%
provide	137%
<b>31</b>	<b>74%</b>

<b>mots supposés inconnus</b>	
wrinkled	4%
terracota	6%
taut	10%
nape	14%
earthenware	14%
cast	16%
oak	16%
slab	20%
limb	20%
slope	20%
seal	21%
bend	24%
carve	27%
tackle	29%
charcoal	30%
flint	33%
ziggurat	34%
predella	40%
glaze	40%
decay	40%
brotherhood	50%
gash	53%
wavelength	54%
otherwise	54%
flickering	56%
dove	60%
yolk	61%

lens	62%
pregnant	68%
skull	68%
casing block	70%
extant	73%
full-skirted	73%
treatise	75%
well-appointed	75%
horn	80%
cave	81%
crude	82%
ant	83%
network	84%
stag	84%
tilt	84%
underlie	84%
coffin	85%
clumsy	86%
spells	86%
toil	86%
ox	86%
as it were	86%
highlight	88%
workmanship	88%
beneath	89%
droop	89%
casual	90%
mere	90%
thoroughly	90%
shorthand	90%
merge	91%
clasp	91%
shriek	91%
tin foil	92%
wildly upstretched	94%
evidence	94%
quarry	94%
still life	94%
limp	94%
dot	95%
eerie	95%
harsh	95%
uncanny	95%
china	96%
soar	96%
weathered	98%
foreshorten	100%
layer	122%
ibex	127%
infer	133%
stroke	136%
distort	153%
scale	177%
<b>80</b>	<b>72%</b>

<b>noms propres</b>	
A.D.	2%
B.C.	7%
Dalí	7%
Magritte	17%
Ernst	20%
Tanguy	24%
Siena	35%
Picasso	48%

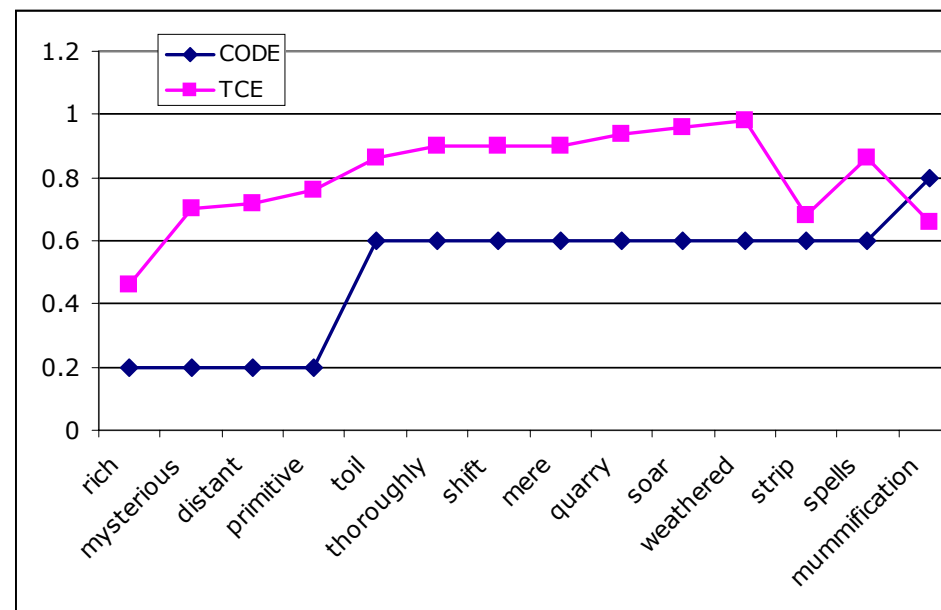
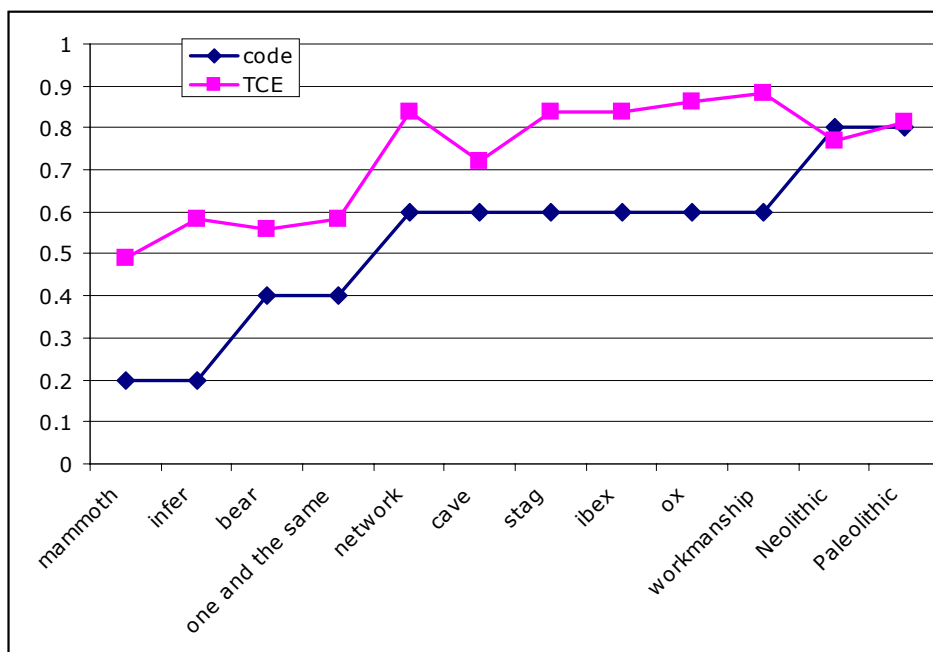
Bruges	50%
Rodin	53%
mastabas	60%
Vermeer	60%
Post-Impressionism	62%
Queens pyramids	62%
Cézanne	68%
Grand Gallery	72%
Queens chamber	72%
piero della francesca	74%
Chambers	74%
Surrealism	76%
Underground chamber	76%
Neolithic	77%
Paleolithic	81%
Seurat	84%
Delft	98%
van Eyck	120%
Symbolism	144%
Dadaism	146%
Realism	155%
Impressionism	157%
Cubism	167%
<b>31</b>	<b>73%</b>

<b>mots transparents</b>	
elevation	30%
tile	30%
pyramidion	34%
tempera	41%
rich	46%
mammoth	49%
mixed	64%
mummification	66%
complementary colours	69%
mysterious	70%
trace	70%
distant	72%
primitive	76%
commission	87%
camera obscura	92%
void	94%
baptism	96%
virginal	98%
polyptych	118%
<b>19</b>	<b>69%</b>

<b>161</b>	<b>72%</b>
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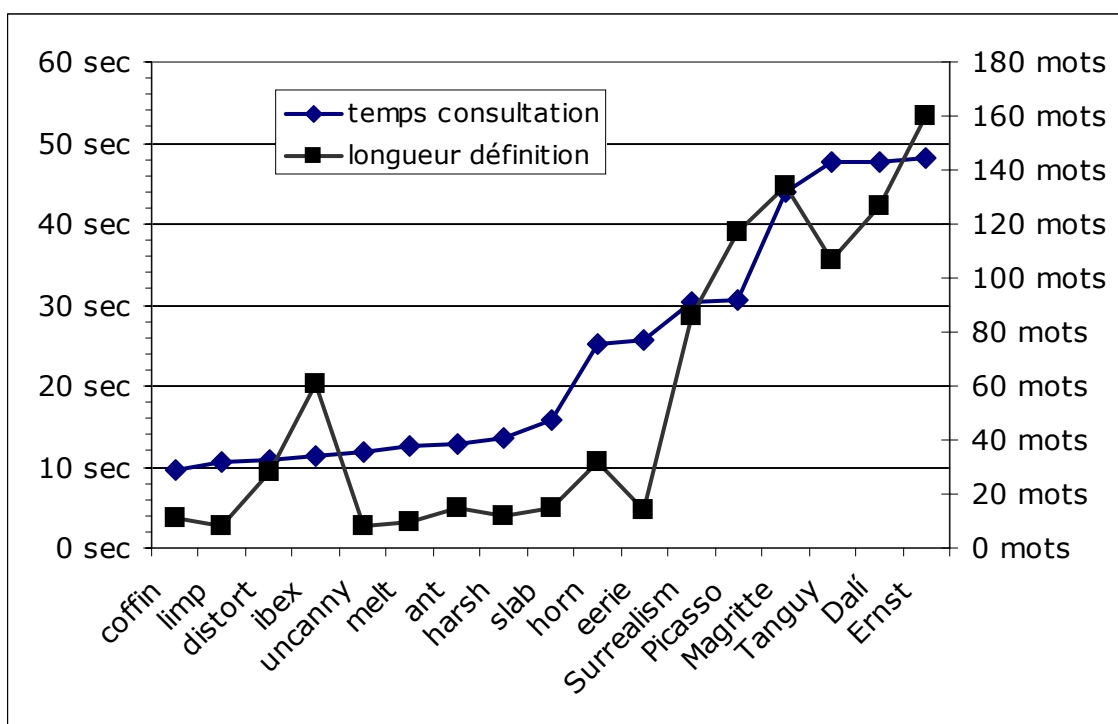
TCE et type de mots - Leçon 5			
hypermot	type	code	TCE
mammoth	T	0.2	49%
infer	T	0.2	58%
bear	C	0.4	56%
one and the same	C	0.4	58%
network	I	0.6	84%
cave	I	0.6	72%
stag	I	0.6	84%
ibex	I	0.6	84%
Ox	I	0.6	86%
workmanship	I	0.6	88%
Neolithic	E	0.8	77%
Paleolithic	E	0.8	81%

TCE et type de mots - Leçon 10				
hypermot	type	code	TCE	temps
rich	T	0.2	46%	6 s
mysterious	T	0.2	70%	3 s
distant	T	0.2	72%	3 s
primitive	T	0.2	76%	6 s
toil	I	0.6	86%	10 s
thoroughly	I	0.6	90%	7 s
shift	I	0.6	90%	7 s
mere	I	0.6	90%	15 s
quarry	I	0.6	94%	17 s
soar	I	0.6	96%	17 s
weathered	I	0.6	98%	18 s
strip	I	0.6	68%	21 s
spells	I	0.6	86%	37 s
mummification	E	0.8	66%	31 s



Annexe 23 - Corrélation type d'hypermot / TCE pour deux leçons

hypermot	temps moyen de consultation	longueur de la définition
coffin	10 s	11 mots
limp	11 s	8 mots
distort	11 s	28 mots
ibex	11 s	61 mots
uncanny	12 s	8 mots
melt	13 s	10 mots
ant	13 s	15 mots
harsh	14 s	12 mots
slab	16 s	15 mots
horn	25 s	32 mots
eerie	26 s	14 mots
Surrealism	30 s	86 mots
Picasso	31 s	117 mots
Magritte	44 s	134 mots
Tanguy	48 s	107 mots
Dalí	48 s	127 mots
Ernst	48 s	160 mots



Leçon 1			
HYPERMOT	REF	RANG	corrélation
Baptism	41	3.1	
piero della francesca	42	4.6	
infer	43	5.7	
treatise	44	6.0	0.97
provide	51	8.0	
design	52	8.7	
half	53	8.4	
third	54	9.8	0.85

Leçon 2			
HYPERMOT	REF	RANG	corrélation
van Eyck	41	3.5	
wedding	42	3.9	
well-appointed	43	5.0	
Bruges	44	5.4	
pregnant	45	5.8	
full-skirted	46	6.7	0.99

Leçon 3			
HYPERMOT	REF	RANG	corrélation
Surrealism	11	1.8	
Dadaism	12	2.8	
Cubism	13	4.2	
Symbolism	14	4.3	
Impressionism	15	4.5	
Realism	16	5.5	<b>0.95</b>
Seurat	41	7.8	
leisure	42	7.6	
scale	43	9	
mixed	44	9.9	
review	45	9.8	0.93

Leçon 4			
HYPERMOT	REF	RANG	corrélation
Dadaism	11	2.9	
Symbolism	12	3.3	
Impressionism	13	3.4	
Realism	14	2.5	<b>-0.34</b>
Cézanne	31	6.5	
underlie	32	7.2	
still life	33	9.0	
design	34	9.4	
casual	35	9.8	0.96
tilt	41	11.3	
distort	42	11.5	
clumsy	51	13.3	
tinfoil	52	13.9	
stretch	53	15.1	
void	54	15.9	0.99

Leçon 5			
HYPERMOT	REF	RANG	corrélation
bear	41	7.3	
mammoth	42	8.1	
stag	43	7.8	
ox	45	9.4	0.93
workmanship	51	10.0	
infer	52	10.7	
one and the same	53	12.4	0.97

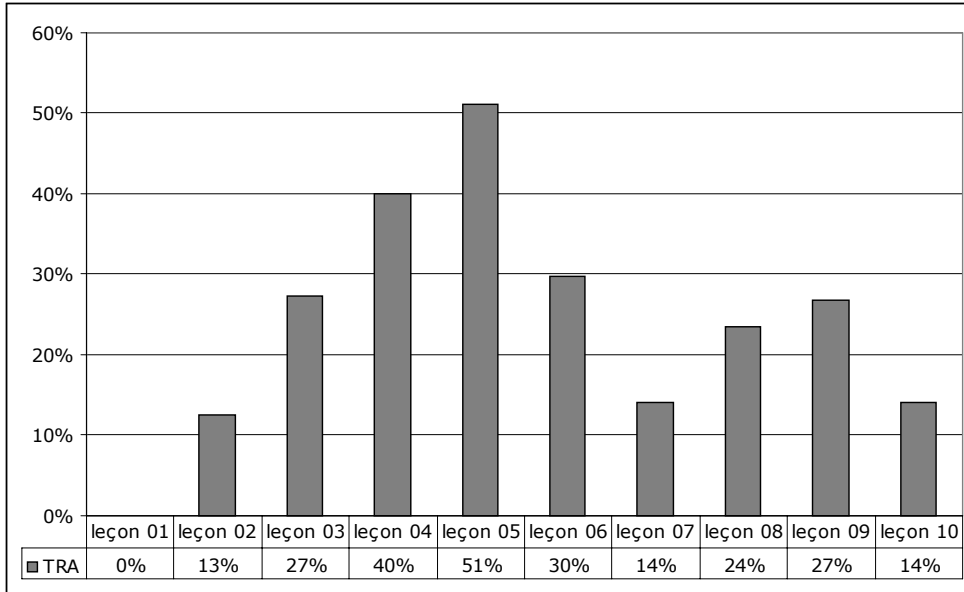
Leçon 6			
HYPERMOT	REF	RANG	corrélation
Picasso	41	5.8	
commission	42	6.0	
provide	43	7.1	
canvas	44	8.2	0.96
glance	51	8.5	
wildly upstretched	52	9.7	
race	53	11.0	
beneath	54	12.5	1.00
distort	71	14.0	
shriek	72	14.6	
droop	73	15.5	0.99

Leçon 7			
HYPERMOT	REF	RANG	corrélation
virginal	51	2.9	
Vermeer	52	3.0	
wealthy	53	4.4	
evidence	54	5.5	0.95
camera obscura	91	9.5	
trace	93	15.1	
accurate	94	15.9	
highlight	96	17.2	
likely	97	18.5	0.94

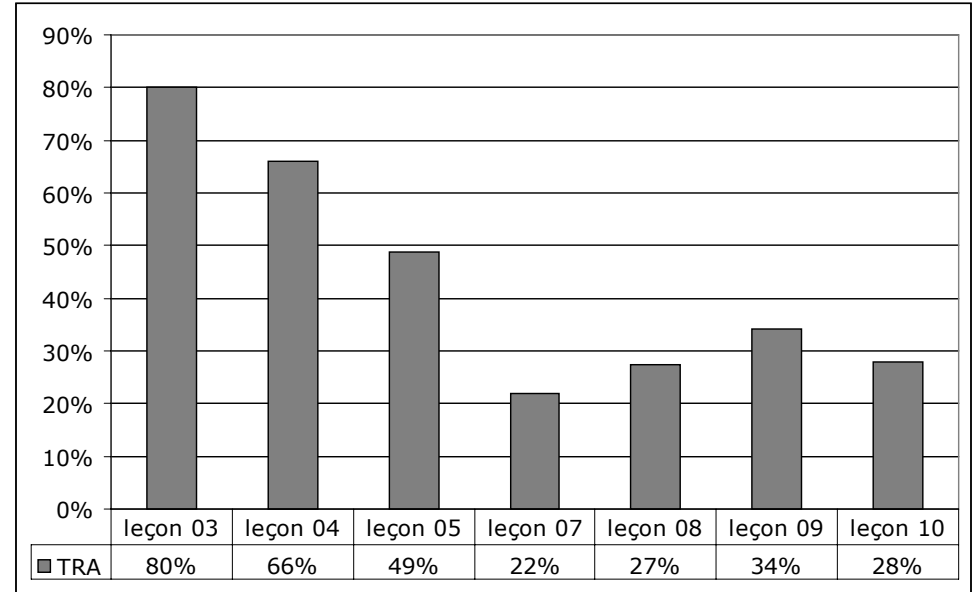
Leçon 8			
HYPERMOT	REF	RANG	corrélation
Rodin	41	2.2	
lift	42	2.3	
sweep away	43	3.3	
line drawing	51	4.6	0.96

Leçon 9			
HYPERMOT	REF	RANG	corrélation
eerie	31	3.5	
distort	32	4.6	
uncanny	33	5.0	
harsh	34	6.3	
coffin	35	7.8	0.98
limp	41	8.9	
melt	42	10.1	
ant	43	11.0	1.00

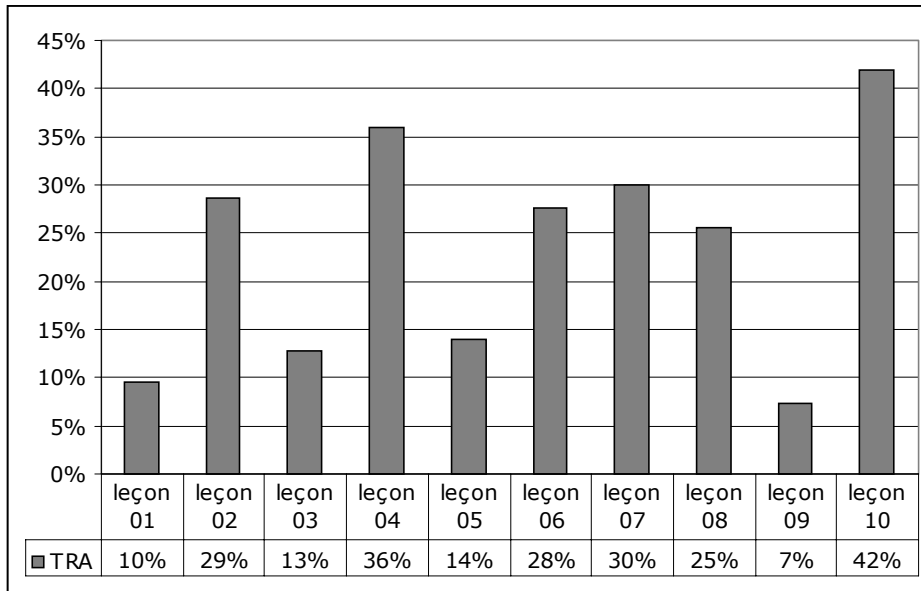
Leçon 10			
HYPERMOT	REF	RANG	corrélation
weathered	60	7.1	
distant	61	8.6	
mysterious	62	9.7	
thoroughly	63	10.0	
rich	64	11.6	
toil	65	11.2	
quarry	66	13.1	
shift	67	13.2	
primitive	68	15.3	
mere	69	14.6	0.98
soar	71	15.2	
mummification	72	16.8	
strip	73	19.6	
spells	74	20.3	0.98



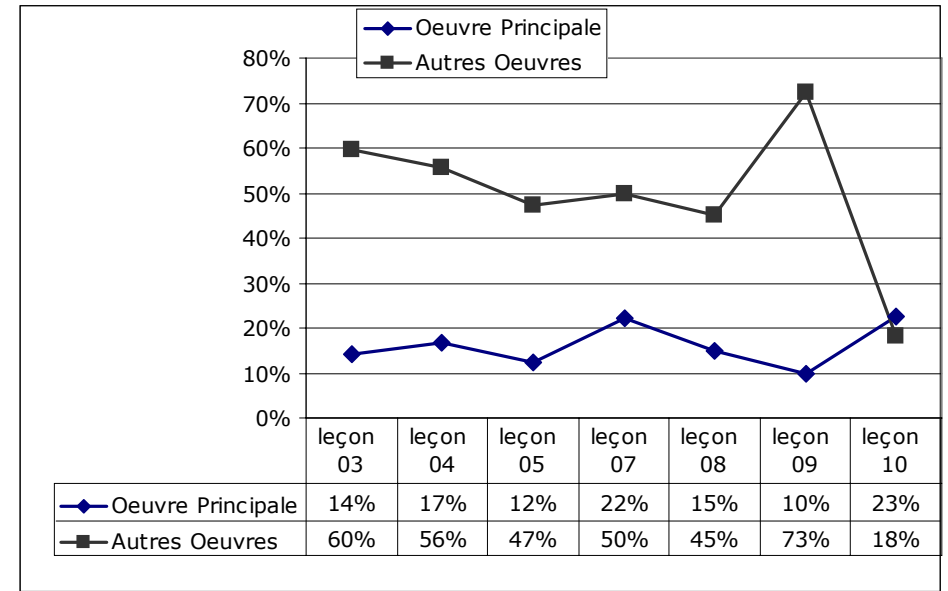
GRAPHIQUE 1- TRA pour l'exercice *Listening 3*



GRAPHIQUE 3- TRA à partir de la Page Finale



GRAPHIQUE 2- TRA pour l'exercice *Vocabulary*



GRAPHIQUE 4- Pages visitées à partir de la Page Finale

**Annexe 26 - Évolution du Taux de Retour en Arrière (TRA) en 2001**

clip 5 : On one wall can be **[seen]** a **[huge]** rhinoceros with a disproportionately large horn,  
 clip 6 : three more **[rhinos]**, a mammoth, two lions, a semicircle of red **[dots]**, a large bovine.  
 clip 7 : The main animal **[depicted]** in the cave is the **[bear]**, followed by the mammoth, the horse, the rhinoceros, the lion ;  
 clip 8 : there is only one example each of the stag, the ibex, the **[wild]** ox and other **[unidentifiable]** animals.

Art 05 / 01-10-2001							
TIME	TIMESPENT	POSTE	12	STUDENT	Pauline P.		
17:14:21		Page	10	Listening 3			
17:15:10	00:00:09	listenedTo	clip5				
17:15:19	00:00:19	listenedTo	clip5				
17:15:38	00:00:08	listenedTo	clip5				
17:15:46	00:00:13	FITB	seen	STUDENT:	<b>seen</b>		
17:15:59	00:00:13	listenedTo	clip6				
17:16:12	00:00:04	FITB	huge	STUDENT:	<b>huge</b>		
17:16:16	00:00:23	listenedTo	clip6				
17:16:39	00:00:14	listenedTo	clip6				
17:16:53	00:00:02	FITB	rhinos	STUDENT:	<b>rhinoces</b>		
	4	FEEDBACK: Sorry! Listen to the sentence and try again.					
17:16:55	←	<i>navigation arrière jusqu'à la page Description 2/2</i>					
17:17:12	00:00:15	Page	5	Description 2/2			
17:17:27	→	<i>navigation avant pour revenir à la page Listening 3</i>					
17:17:34	00:00:12	Page	10	Listening 3			
17:17:46	00:00:13	FITB	rhinos	STUDENT:	<b>rhinos</b>		
17:17:59	00:00:02	listenedTo	clip7				
17:18:01	00:00:05	listenedTo	clip7	interrompu			
17:18:06	00:00:05	FITB	dots	STUDENT:	<b>dots</b>		
17:18:11	00:00:12	listenedTo	clip7				
17:18:23	00:00:28	FITB	bear	STUDENT:	<b>bear</b>		
17:18:51	00:00:05	listenedTo	clip7				
17:18:56	00:00:08	listenedTo	clip8	interrompu			
17:19:04	00:00:05	FITB	depicted	STUDENT:	<b>depected</b>		
TIMESPENT	1	FEEDBACK: A hint: the missing word is of the same family as "picture".					
17:19:09	←	<i>navigation arrière jusqu'à la page Description 2/2</i>					
17:19:36	00:00:06	Page	5	Description 2/2			
17:19:42	→	<i>navigation avant pour revenir à la page Listening 3</i>					
17:19:49	00:00:16	Page	10	Listening 3			
17:20:05	00:00:06	listenedTo	clip8				
17:20:11	00:00:13	FITB	depicted	STUDENT:	<b>depicted</b>		
17:20:24	00:00:01	FITB	wild	STUDENT:	<b>wild</b>		
17:20:25	←	<i>navigation arrière jusqu'à la page Description 2/2</i>					
17:20:35	00:00:08	Page	5	Description 2/2			
17:20:43	→	<i>navigation avant pour revenir à la page Listening 3</i>					
17:20:55	00:00:15	Page	10	Listening 3			
17:21:10	00:00:05	FITB	unidentifiable	STUDENT:	<b>unidentifiable</b>		
17:21:15		Page	11	Oral Practice			

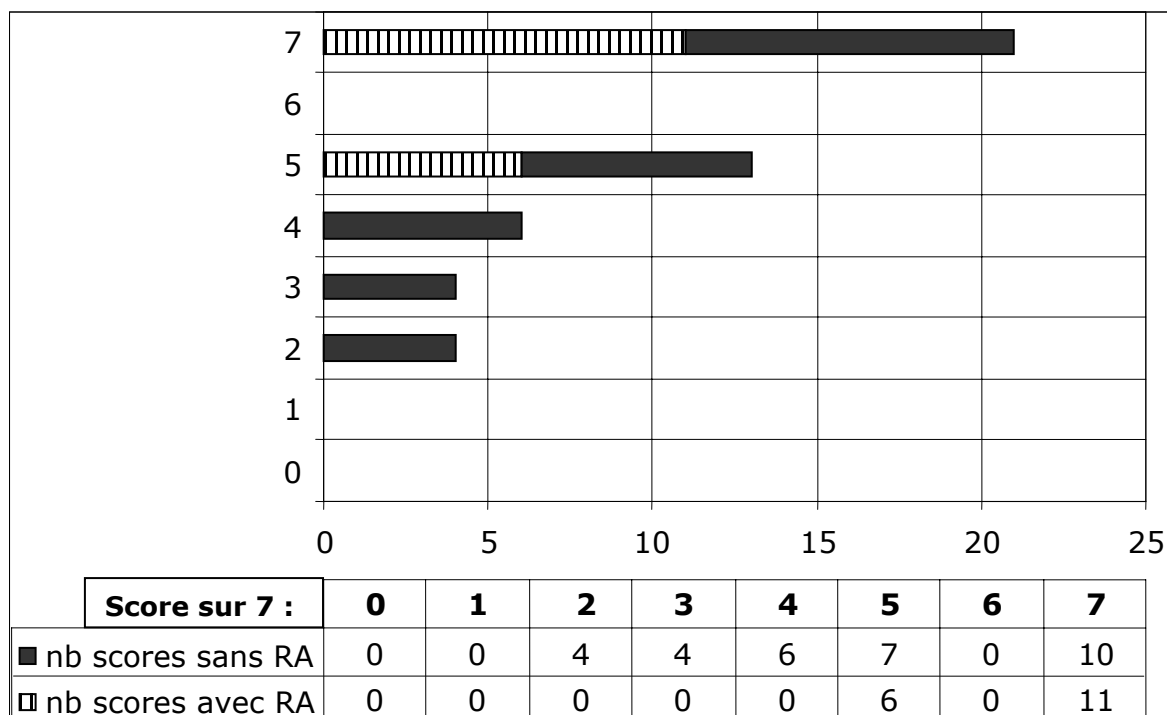
SESSIONS	TYPE	VUS	N	SC	T1	TVus	TN	
1	2	2	1	7	71 s	16 s	4 s	
2	0	0	0	5	199 s	0 s	0 s	
3	1	3	0	7	151 s	14 s	0 s	
4	0	0	0	3	93 s	0 s	0 s	
5	0	0	0	5	112 s	0 s	0 s	
6	0	0	0	5	116 s	0 s	0 s	
7	2	1	1	7	65 s	7 s	3 s	
8	0	0	0	2	69 s	0 s	0 s	
9	2	2	1	5	78 s	11 s	6 s	
10	0	0	0	2	75 s	0 s	0 s	
11	1	1	0	5	84 s	5 s	0 s	
12	0	0	0	3	87 s	0 s	0 s	
13	1	1	0	7	95 s	13 s	0 s	
14	0	0	0	4	77 s	0 s	0 s	
15	1	2	0	7	50 s	13 s	0 s	
16	1	4	0	7	108 s	27 s	0 s	
17	0	0	0	5	83 s	0 s	0 s	
18	1	3	0	5	93 s	24 s	0 s	
19	0	0	0	4	139 s	0 s	0 s	
20	1	3	0	5	66 s	14 s	0 s	
21	0	0	0	2	24 s	0 s	0 s	
22	0	0	0	7	114 s	0 s	0 s	
23	0	0	0	5	53 s	0 s	0 s	
24	0	0	0	7	77 s	0 s	0 s	
25	0	0	0	4	72 s	0 s	0 s	
26	0	0	0	7	79 s	0 s	0 s	
27	0	0	0	4	98 s	0 s	0 s	
28	0	0	0	7	54 s	0 s	0 s	
29	0	0	0	5	76 s	0 s	0 s	
30	-1	0	0	5	0 s	0 s	0 s	
31	-1	0	0	0	0 s	0 s	0 s	
32	0	0	0	7	168 s	0 s	0 s	
33	0	0	0	7	53 s	54 s	43 s	
34	0	0	0	2	60 s	0 s	0 s	
35	2	2	1	7	71 s	9 s	5 s	
36	0	0	0	7	88 s	0 s	0 s	
37	0	0	0	7	87 s	0 s	0 s	
38	2	1	3	5	20 s	3 s	19 s	
39	0	0	0	5	70 s	0 s	0 s	
40	0	0	0	4	51 s	0 s	0 s	
41	0	0	0	7	79 s	0 s	0 s	
42	0	0	0	3	73 s	0 s	0 s	
43	0	0	0	3	104 s	0 s	0 s	
44	0	0	0	4	60 s	0 s	0 s	
45	1	3	0	7	99 s	26 s	0 s	
46	2	2	1	7	56 s	11 s	9 s	
47	1	6	0	7	53 s	49 s	0 s	
48	1	5	0	7	75 s	63 s	0 s	
49	2	2	3	5	19 s	20 s	57 s	
50	0	0	0	7	13 s	0 s	0 s	
		<b>VUS</b>	<b>N</b>	<b>SC</b>	<b>T1</b>	<b>TVus</b>	<b>TN</b>	
		43	11	261	3857 s	379 s	146 s	TOTAL
		0.86	0.22	5.22	77.14 s	7.58 s	2.92 s	MOYENNE

TYPE	nb	%
-1	2	4%
0	31	62%
1	10	20%
2	7	14%

corrélation	TYPE/T1	TYPE/SC	Vus/SC	T1/SC	TVus/SC
coefficient de corrélation	-0.04	0.43	0.40	0.20	0.40

<b>15:29:43</b>	<b>Cécile B. &amp; Amandine B.</b>			<i>commentaires</i>
15:35:20	Glossary	still life	21 s	<i>clics sur hypermots préalablement à l'exercice de vocabulaire</i>
15:36:38	Glossary	casual	11 s	
15:37:58	Glossary	tilt	12 s	
15:39:50	Glossary	clumsy	8 s	
15:40:19	Glossary	tinfoil	11 s	
15:41:03	Glossary	void	8 s	
<b>15:59:33</b>	<b>Page</b>	<b>11</b>	<b>Vocabulary</b>	
16:00:52	Page	10	Matching Exercise	<i>← navigation arrière</i>
16:00:56	Page	9	Oral Practice	
16:01:01	Page	8	Listening 2	
16:01:04	Page	7	Listening 1	
16:01:07	Page	6	Description 2	
16:01:15	Page	5	Technique	
16:01:21	Glossary	tilt	10 s	<i>clik sur l'hypermot</i>
16:01:34	Page	4	Description	<i>←</i>
16:01:39	Glossary	casual	6 s	<i>clik sur l'hypermot</i>
16:01:46	Glossary	wrinkled	4 s	<i>clik sur l'hypermot</i>
16:01:54	Page	5	Technique	<i>→ navigation avant</i>
16:01:58	Page	6	Description 2	
16:02:00	Page	7	Listening 1	
16:02:03	Page	8	Listening 2	
16:02:07	Page	9	Oral Practice	
16:02:11	Page	10	Matching Exercise	
<b>16:02:15</b>	<b>Page</b>	<b>11</b>	<b>Vocabulary</b>	
16:02:42	OrderText	Vocabulary	Score: 7/7	<i>validation de la réponse</i>

<b>17:01:38</b>	<b>Marie-Eva C. &amp; Elodie K.</b>			
17:11:23	Glossary	still life	17 s	<i>clics sur hypermots préalablement à l'exercice de vocabulaire</i>
17:12:21	Glossary	casual	6 s	
17:14:29	Glossary	tilt	21 s	
17:16:20	Glossary	still life	6 s	
17:16:32	Glossary	clumsy	11 s	
17:17:10	Glossary	tinfoil	22 s	
17:17:47	Glossary	void	10 s	
17:42:13	Page	11	Vocabulary	
<b>17:44:43</b>	<b>OrderText</b>	<b>Vocabulary</b>	<b>Score: 3/7</b>	<i>validation de la réponse</i>
17:45:32	OrderText	Vocabulary	Score: 5/7	<i>validation de la réponse</i>
17:45:46	OrderText	Vocabulary	Score: 7/7	<i>validation de la réponse</i>



**Fichier de trace (leçon 4, déc. 1997)**

17:07:52 Page Vocabulary

**Conversation enregistrée**

B oh! oh! I think we haven't see, we haven't seen heu, the words... in the text  
 A tilt, we seen it... emptiness... well, quite hard this time...  
 I think wrinkled match with this definition : very thin bendable sheet of shiny metal...  
 B yes... void... casual... with cause to slope by raising one end, no?  
 A well, I don't know  
 B OK... tin foil, type of painting...  
 A yes, I would have done this too...  
 B OK... hem... void... (come see ?) it's deep empty space, I think  
 A I think so... so, (?) and tinfoil...  
 B void, tilt... heu, still life... ungraceful...  
 A no... I'm not sure because it's an adjective... (murmures)  
 B casual... I try? A yes, try... B oh! no... OK...  
 A perhaps we should go back to see the text?  
 ..... (murmures)  
 A OK...  
 B heu, oui, OK... ungraceful... without grace... slopes, a piece of ground... to slope, to be and go at an angle...  
 A tinfoil, what does it mean?  
 B very thin... ya, OK... stretched... void  
 A void  
 B oh! emptyness!  
 A OK... the, the text before, please... for tilt... (murmure)...  
 C all shapes on the table  
 B heu, hou la, heu, yes, yes... yes, so...  
 A heu, still life, it's a type of painting  
 B oui... ungraceful... what is the word with ungraceful ?  
 A wrinkled? no?  
 B I forget...  
 A I'm not sure...  
 B not tilt  
 A ah! no, wrinkled is forming small folds and lines, isn't it?...  
 B right!  
 A tilt, clumsy, casual are (?), I think  
 B where?  
 A tilt, clumsy, no... casual, casual is (?)  
 B where?  
 A but I've nowhere to (?)...

17:11:00 ResponseFor re-order :  
clumsy, wrinkled, tinfoil, void, still,life, tilt,  
casual

17:11:10 Page Comprehension ←

17:11:13 Page Sound

17:11:16 Page Comprehension

17:11:19 Glossary : still life

17:11:40 Glossary : clumsy ←

17:11:49 Glossary : slope ←

17:12:07 Glossary : tinfoil

17:12:21 Glossary : void ←

17:12:27 Page Vocabulary

17:12:29 Page Comprehension

17:12:36 Page Sound ←

17:12:47 Page Comprehension

17:12:50 Page Vocabulary ←

17:13:52 ResponseFor re-order :  
void, tinfoil, still life, tilt, clumsy, wrinkled,  
casual : Score 4/7

17:14:17 Page Word\_Re-ordering

**Commentaires**

Avant d'arriver sur la page *Vocabulary*, les étudiantes A & B n'ont cliqué sur aucun des hypermots de l'exercice.

Au bout de 3 min de discussion, elles valident un appariement totalement faux :

deep empty space ; emptiness	clumsy
very thin bendable sheet of shiny metal ...	wrinkled
type of painting in which inanimate objects ...	tinfoil
ungraceful in movement or action...	void
without a clear plan, aim or intention	still life
forming small folds & lines	tilt
to cause to slope by raising one end	casual

Elles décident alors d'effectuer un retour arrière pour retrouver les mots et leur définition dans les textes déjà lus...

À la page *Comprehension*, 5 des 7 mots sont accessibles sous forme d'hypermots, que les étudiantes consultent pendant un total de 1 mn 8 s

Il leur manque *tilt* et *wrinkled* ; le mot *tilt* figure bien dans le texte de la page *Sound* (« the text before, please... ») mais sans hyperlien... il aurait fallu naviguer encore une page en arrière pour trouver l'hypermot *tilt* et encore une autre pour *wrinkled*.

De retour à la page de l'exercice, A & B réfléchissent encore, et proposent un nouvel appariement (4 corrects sur 7) :

deep empty space ; emptiness	void
very thin bendable sheet of shiny metal ...	tinfoil
type of painting in which inanimate objects ...	still life
ungraceful in movement or action...	tilt
without a clear plan, aim or intention	clumsy
forming small folds & lines	wrinkled
to cause to slope by raising one end	casual

<b>leçon 04</b>				
17:02:35	POSTE	3	STUDENT	Charlene F. and Anne H.
18:15:38	Page	22	Final Score	
18:16:17	Page	23	Chardin	00:18:27
18:34:44	Page	22	Final Score	
<b>Evaluation</b>	This is a detail of "Le bocal d'olives" which was painted by CHARDIN. It's a still life where light effects are very important. All the scene is in the shadow and it's very difficult to see the different objects. The few light comes by the right and help us to distinct some apples and a glass of wine. The principle subject, "le bocal d'olives" is the more difficult to see. This utilisation of the light gives us an impression of intimacy.			

17:01:17	POSTE	11	STUDENT	aurelie G. and agnes G.
18:05:51	Page	22	Final Score	
18:06:18	Page	23	Chardin	00:18:06
18:24:24	Page	22	Final Score	
<b>Evaluation</b>	This painting, by Chardin, is called "Le bocal d'olives". In the back, there isn't any details and seeing that it is dark, it allows the objects to appear clearer. Besides, a plate, a fruit-bowl, a glass are put on the table, amongs whom apples, pears, and a piece of bread. We can conclude that it deals with a still life, very classic and realist, unlike Cezanne's painting.			

15:31:30	POSTE	5	STUDENT	Aurore L.D & L.P.
16:39:18	Page	3	Author Identification	00:08:46
16:47:29	Page	22	Final Score	
<b>Evaluation</b>	The exercise of translation was very difficult and vocabulary was complicate. COURBET's painting is dark but in the foreground and on the middle we can see the light who shows apples in the fruit-bowl. Hidden by the fruits and in the dark there is a black sort of bottle for the tea ...			

<b>leçon 09</b>				
17:00:31	POSTE	5	STUDENT	Nolwenn G. and Catherine J.
18:05:31	Page	18	Final Score	
18:05:47	Page	19	Hallucinogenic Toreador	00:14:45
18:20:32	Page	18	Final Score	
<b>Evaluation</b>	This painting is very stupefect because of the optical effect: we can see two images; one of Venus de Milo and second of toreador's portrait. It's more easy to see Venus than the image of the toreador. His portrait is suggered by the Venus'bodies. It's very interesant to stop own seeing on details to understand this art. About exercises, the three last pages are attractives.			



*Still Life with Apples and a Pomegranate*, COURBET, 1871-2, Canvas, 44.5 x 61 cm. The National Gallery, London.



*The Hallucinogenic Toreador*, Salvador Dalí, Oil on Canvas, 1969-70. The Salvador Dalí Museum, St. Petersburg, Florida, USA.

Leçon 09 – version 2001 : 41 Sessions de travail enregistrées. Exercice lacunaire sur les adjectifs composés

a) Réponse Correcte RC1 au 1er essai				Durée de consultation du feedback	
	n	n/sT_RC	n/Tot_REP	T_total	T_moyen
<b>RC1</b>	<b>172</b>	<b>100.0%</b>	<b>20.3%</b>	<b>1040.0 s</b>	<b>6.0 s</b>

trouve au 1er essai

b) Réponse Correcte RC>1 à partir du 2ème essai					
	n	n/sT_RC	n/Tot_REP	T_total	T_moyen
RC2	90	50.6%	10.6%	469.0 s	5.2 s
RC3	53	29.8%	6.3%	244.0 s	4.6 s
RC4	21	11.8%	2.5%	86.0 s	4.1 s
RC5	7	3.9%	0.8%	25.0 s	3.6 s
RC6	5	2.8%	0.6%	25.0 s	5.0 s
RC7	2	1.1%	0.2%	18.0 s	9.0 s
<b>sous-Total RC&gt;1</b>	<b>178</b>	<b>100.0%</b>	<b>21.0%</b>	<b>867.0 s</b>	<b>4.9 s</b>

trouve aux essais suivants

c) demande de Solution S					
	n	n/sT_S	n/Tot_REP	T_total	T_moyen
S3	31	63.3%	3.7%	154.0 s	5.0 s
S4	14	28.6%	1.7%	48.0 s	3.4 s
S5	4	8.2%	0.5%	28.0 s	7.0 s
<b>sous-Total S</b>	<b>49</b>	<b>100.0%</b>	<b>5.8%</b>	<b>230.0 s</b>	<b>4.7 s</b>

demande la solution après le 2ème essai

demande la solution après le 3ème essai

demande la solution après le 4ème essai

d) Réponse Erronée RE					
	n	n/sT_RE	n/Tot_REP	T_total	T_moyen
RE1	231	51.9%	27.3%	2088.0 s	9.0 s
RE2	137	30.8%	16.2%	850.0 s	6.2 s
RE3	52	11.7%	6.1%	367.0 s	7.1 s
RE4	17	3.8%	2.0%	107.0 s	6.3 s
RE5	6	1.3%	0.7%	49.0 s	8.2 s
RE6	2	0.4%	0.2%	19.0 s	9.5 s
<b>sous-Total RE</b>	<b>445</b>	<b>100.0%</b>	<b>52.5%</b>	<b>3480.0 s</b>	<b>7.8 s</b>

analyse des RE en TRF voir ci-dessous

e) Abandon A					
	n	n/sT_A	n/Tot_REP	T_total	T_moyen
A1	1	33.3%	0.1%	13.0 s	13.0 s
A2	2	66.7%	0.2%	8.0 s	4.0 s
<b>sous-Total A</b>	<b>3</b>	<b>33.3%</b>	<b>0.4%</b>	<b>21.0 s</b>	<b>17.0 s</b>

<b>f) Tot_REP</b>	<b>847</b>	<b>100%</b>	<b>(total des actions)</b>		
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**Tableau 1 – Modes d'action de l'étudiant (REP)**

					Durée de consultation du feedback précédant la réaction
	n	n/Tot_TR	n/Tot_REP	T_Total	T_Moyen
TRFa	178	40.1%	21.0%	1330.0 s	7.5 s
TRFb	58	13.1%	6.8%	494.0 s	8.5 s
TRFc	90	20.3%	10.6%	866.0 s	9.6 s
TRFd	16	3.6%	1.9%	170.0 s	10.6 s
TRFe	51	11.5%	6.0%	380.0 s	7.5 s
TRFf	49	11.0%	5.8%	193.0 s	3.9 s
TRFg	2	0.5%	0.2%	6.0 s	3.0 s
<b>Tot_TRF</b>	<b>444</b>	<b>100.0%</b>	<b>52.4%</b>	<b>3439.0 s</b>	<b>7.7 s</b>

donne la bonne réponse = RC  
 applique correctement le feedback  
 applique mal le feedback  
 commet une nouvelle erreur  
 ne tient pas compte du feedback  
 demande la solution = S  
 abandonne = A

**Tableau 2 – Types de réaction au feedback (TRF)**

## a) Répartition des réponses correctes et des demandes de solution

	RC1	RC2	RC3	RC4	RC5	RC6	RC7	Total RC	S3	S4	S5	Total S
5-year-old	5	5	5	6	4	3	1	<b>29</b>	4	6	1	<b>11</b>
eye-catching	8	13	7	3	0	1	0	<b>32</b>	6	1	1	<b>8</b>
home-made	19	9	4	2	0	0	0	<b>34</b>	3	2	1	<b>6</b>
left-handed	25	8	4	0	0	0	0	<b>37</b>	3	0	0	<b>3</b>
one-eyed	28	8	3	0	0	0	0	<b>39</b>	2	0	0	<b>2</b>
second-hand	14	3	11	2	1	0	0	<b>31</b>	7	1	0	<b>8</b>
short-lived	13	9	11	1	1	0	0	<b>35</b>	4	0	0	<b>4</b>
sweet-smelling	14	19	3	1	0	1	0	<b>38</b>	1	1	1	<b>3</b>
two-headed	26	10	2	1	0	0	1	<b>40</b>	0	0	0	<b>0</b>
well-known	20	6	3	5	1	0	0	<b>35</b>	1	3	0	<b>4</b>
<b>TOTAL</b>	<b>172</b>	<b>90</b>	<b>53</b>	<b>21</b>	<b>7</b>	<b>5</b>	<b>2</b>	<b>350</b>	<b>31</b>	<b>14</b>	<b>4</b>	<b>49</b>

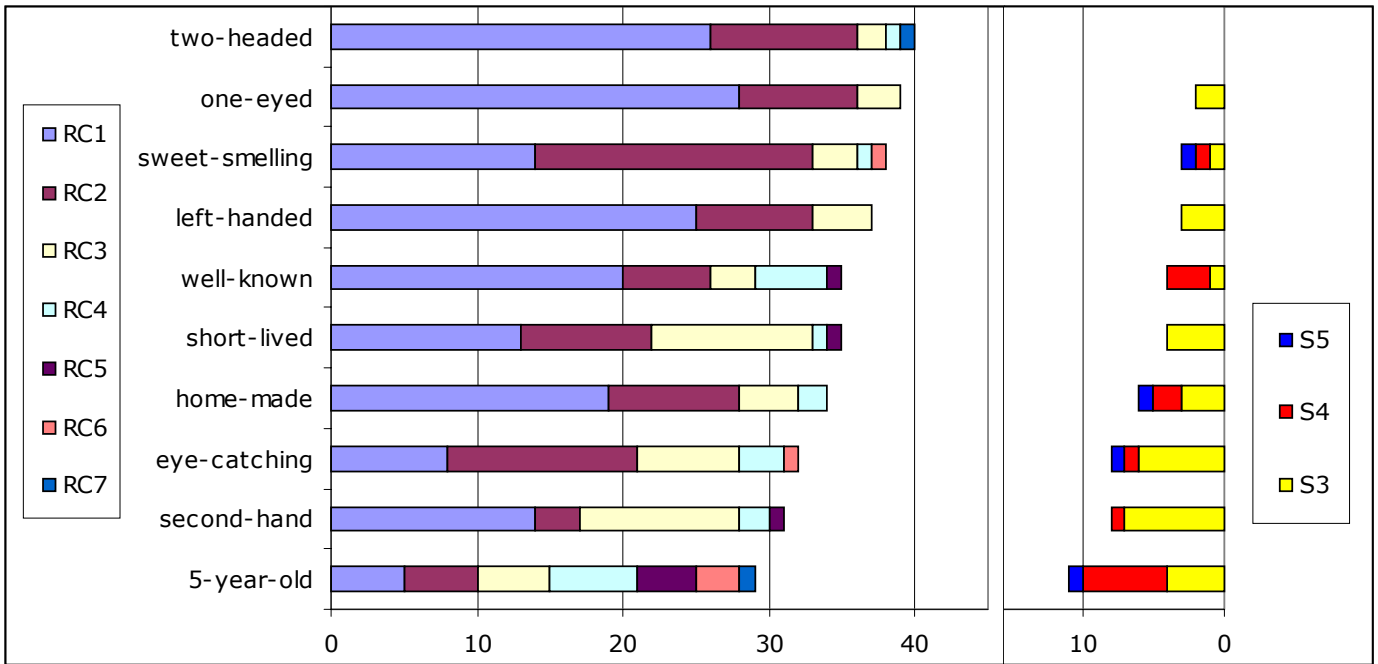
## b) Répartition en pourcentage du total par colonne

	RC1	RC2	RC3	RC4	RC5	RC6	RC7	S3	S4	S5
5-year-old	3%	6%	9%	29%	57%	60%	50%	13%	43%	25%
eye-catching	5%	14%	13%	14%	0%	20%	0%	19%	7%	25%
home-made	11%	10%	8%	10%	0%	0%	0%	10%	14%	25%
left-handed	15%	9%	8%	0%	0%	0%	0%	10%	0%	0%
one-eyed	16%	9%	6%	0%	0%	0%	0%	6%	0%	0%
second-hand	8%	3%	21%	10%	14%	0%	0%	23%	7%	0%
short-lived	8%	10%	21%	5%	14%	0%	0%	13%	0%	0%
sweet-smelling	8%	21%	6%	5%	0%	20%	0%	3%	7%	25%
two-headed	15%	11%	4%	5%	0%	0%	50%	0%	0%	0%
well-known	12%	7%	6%	24%	14%	0%	0%	3%	21%	0%
<b>TOTAL</b>	<b>100%</b>	<b>100%</b>	<b>100%</b>	<b>100%</b>	<b>100%</b>	<b>100%</b>	<b>100%</b>	<b>100%</b>	<b>100%</b>	<b>100%</b>

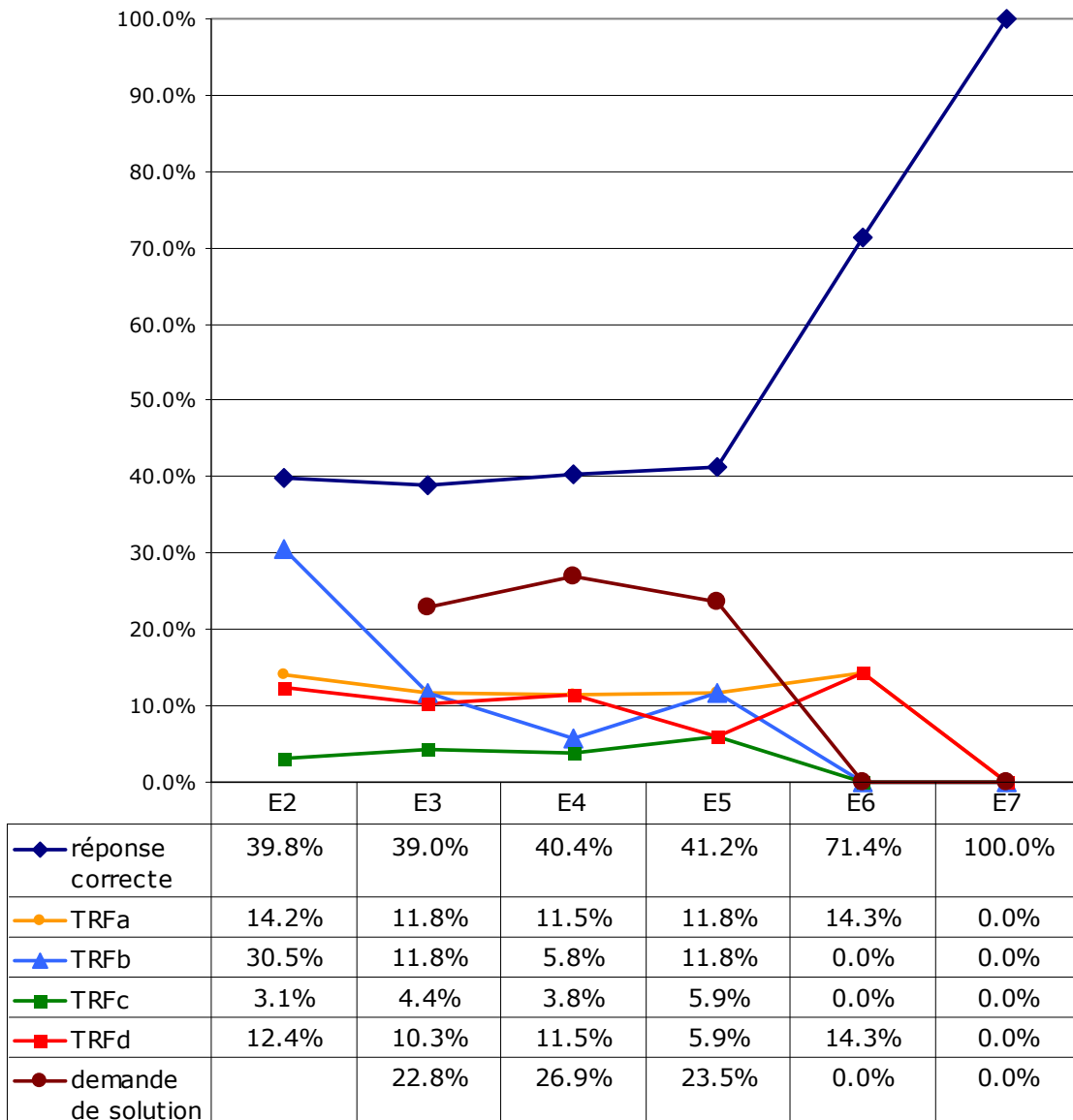
## c) Répartition en pourcentage du total par ligne

	RC1	RC2	RC3	RC4	RC5	RC6	RC7		S3	S4	S5	
5-year-old	17%	17%	17%	21%	14%	10%	3%	100%	36%	55%	9%	100%
eye-catching	25%	41%	22%	9%	0%	3%	0%	100%	75%	13%	13%	100%
home-made	56%	26%	12%	6%	0%	0%	0%	100%	50%	33%	17%	100%
left-handed	68%	22%	11%	0%	0%	0%	0%	100%	100%	0%	0%	100%
one-eyed	72%	21%	8%	0%	0%	0%	0%	100%	100%	0%	0%	100%
second-hand	45%	10%	35%	6%	3%	0%	0%	100%	88%	13%	0%	100%
short-lived	37%	26%	31%	3%	3%	0%	0%	100%	100%	0%	0%	100%
sweet-smelling	37%	50%	8%	3%	0%	3%	0%	100%	33%	33%	33%	100%
two-headed	65%	25%	5%	3%	0%	0%	3%	100%	0%	0%	0%	
well-known	57%	17%	9%	14%	3%	0%	0%	100%	25%	75%	0%	100%
<b>MOY.</b>	<b>48%</b>	<b>25%</b>	<b>16%</b>	<b>6%</b>	<b>2%</b>	<b>2%</b>	<b>1%</b>	<b>100%</b>	<b>67%</b>	<b>25%</b>	<b>8%</b>	<b>100%</b>

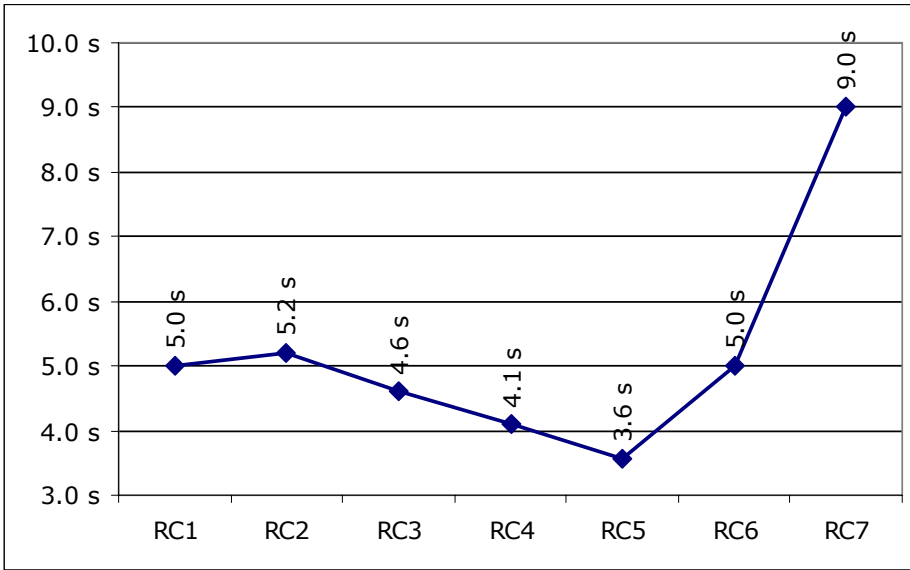
**Tableau 3 – Répartition des réponses correctes et des demandes de solution (exercice lacunaire de la leçon 9)**



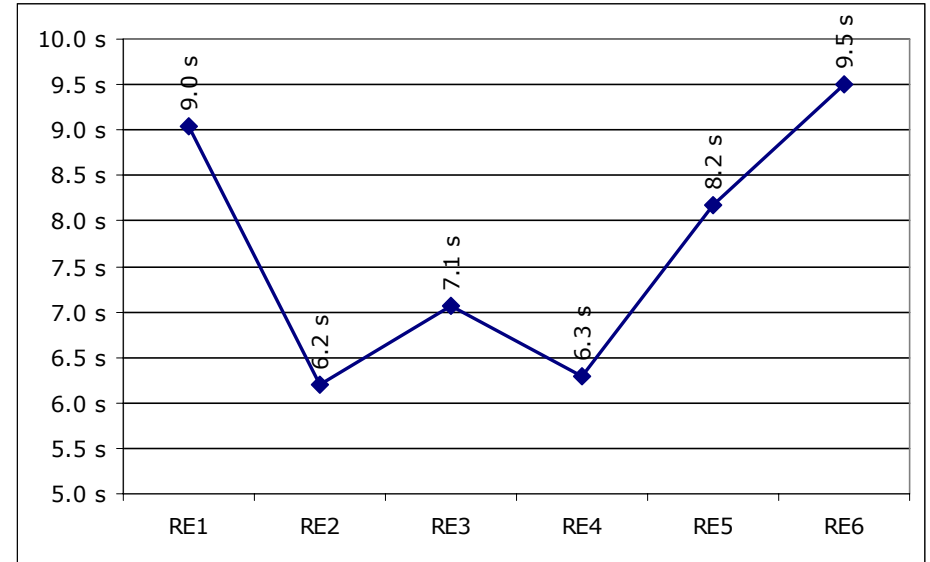
**Graphique 1 - Répartition des réponses correctes (RC) et des demandes de solution (S)**



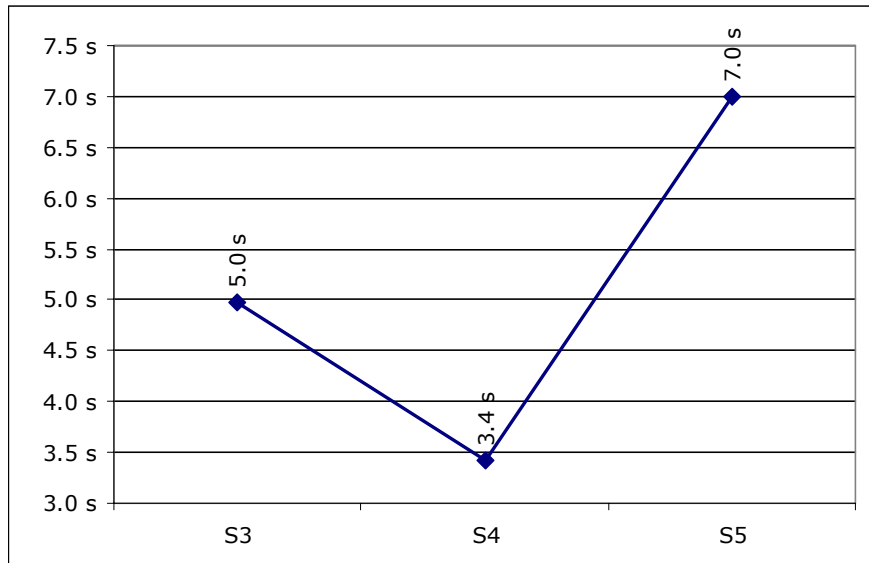
**Graphique 2 - Évolution des réactions au feedback lors d'essais successifs**



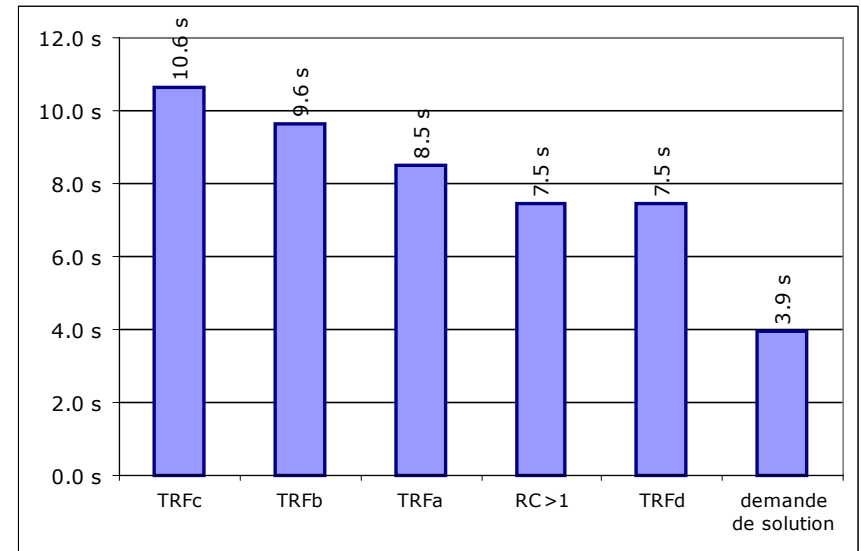
**Graphique 3 - Durée de consultation du feedback après une réponse correcte (RC)**



**Graphique 5 - Durée de consultation du feedback après une réponse erronée (RE)**



**Graphique 4 - Durée de consultation du feedback après une demande de solution (S)**



**Graphique 6 - Durée de consultation du feedback précédant un type de réaction (TRF)**

	centreX	centreY	baby	background	bottom	broken	bull	Christ	doll	droop	foreground	foreshorten	gash	Harlequin
baby	465	176	0	167	250	138	238	88	274	420	211	428	424	182
background	377	318	167	0	92	105	205	150	222	394	50	325	404	146
bottom	377	410	250	92	0	193	193	242	193	453	42	345	465	154
broken	335	222	138	105	193	0	288	68	313	310	152	291	318	224
bull	569	390	238	205	193	288	0	294	40	595	193	525	604	64
Christ	377	168	88	150	242	68	294	0	325	332	200	347	337	231
doll	569	430	274	222	193	313	40	325	0	616	202	534	626	94
droop	53	94	420	394	453	310	595	332	616	0	424	198	18	532
foreground	377	368	211	50	42	152	193	200	202	424	0	333	436	143
foreshorten	53	292	428	325	345	291	525	347	534	198	333	0	216	470
gash	53	76	424	404	465	318	604	337	626	18	436	216	0	541
Harlequin	519	350	182	146	154	224	64	231	94	532	143	470	541	0
hope	377	196	90	122	214	49	273	28	303	340	172	338	346	209
horse	517	410	240	168	140	262	56	280	56	561	146	479	572	60
left	229	150	237	224	299	128	416	149	440	185	263	226	191	352
limp	53	418	478	339	324	343	517	409	516	324	328	126	342	471
magical	379	242	108	76	168	48	241	74	267	358	126	330	366	177
mother	289	176	176	167	250	65	352	88	378	250	211	263	256	288
mystical	379	262	122	56	148	59	229	94	254	367	106	327	375	165
perspective	377	342	188	24	68	127	198	174	211	408	26	328	419	142
rag	519	370	201	151	148	236	54	247	78	542	142	472	551	20
right	523	150	64	223	298	201	244	147	284	473	262	491	476	200
sword	421	222	64	106	193	86	224	70	255	390	152	375	396	161
top	377	88	124	230	322	140	358	80	392	324	280	383	324	298

suite du tableau	centreX	centreY	hope	horse	left	limp	magical	mother	mystical	perspective	rag	right	sword	top
baby	465	176	90	240	237	478	108	176	122	188	201	64	64	124
background	377	318	122	168	224	339	76	167	56	24	151	223	106	230
bottom	377	410	214	140	299	324	168	250	148	68	148	298	193	322
broken	335	222	49	262	128	343	48	65	59	127	236	201	86	140
bull	569	390	273	56	416	517	241	352	229	198	54	244	224	358
Christ	377	168	28	280	149	409	74	88	94	174	247	147	70	80
doll	569	430	303	56	440	516	267	378	254	211	78	284	255	392
droop	53	94	340	561	185	324	358	250	367	408	542	473	390	324
foreground	377	368	172	146	263	328	126	211	106	26	142	262	152	280
foreshorten	53	292	338	479	226	126	330	263	327	328	472	491	375	383
gash	53	76	346	572	191	342	366	256	375	419	551	476	396	324
Harlequin	519	350	209	60	352	471	177	288	165	142	20	200	161	298
hope	377	196	0	256	155	393	46	90	66	146	225	153	51	108
horse	517	410	256	0	388	464	217	327	202	156	40	260	211	351
left	229	150	155	388	0	321	176	65	187	242	364	294	205	160
limp	53	418	393	464	321	0	370	338	361	333	468	541	417	462
magical	379	242	46	217	176	370	0	112	20	100	190	171	47	154
mother	289	176	90	327	65	338	112	0	124	188	301	235	140	124
mystical	379	262	66	202	187	361	20	124	0	80	177	182	58	174
perspective	377	342	146	156	242	333	100	188	80	0	145	241	128	254
rag	519	370	225	40	364	468	190	301	177	145	0	220	178	316
right	523	150	153	260	294	541	171	235	182	241	220	0	125	159
sword	421	222	51	211	205	417	47	140	58	128	178	125	0	141
top	377	88	108	351	160	462	154	124	174	254	316	159	141	0

Tableau 1 – Table de distances entre les mots (extrait)

Référence : étudiant B, données du pré-test.

Les colonnes 2 (centreX) et 3 (centreY) contiennent les coordonnées du centre du mot tel qu'il a été placé à l'écran par le sujet. Les unités sont en pixels et l'origine des x et des y est le coin en haut à gauche de l'écran. Un centreX égal à 53 pixels indique que le mot n'a pas été déplacé (au départ, les centres de tous les mots sur la gauche de l'écran sont alignés à x = 53 pixels). À l'intersection des lignes et des colonnes qui suivent, on trouve **la distance qui sépare les centres des mots**. La distance (d) a été calculée en appliquant la règle du carré de l'hypoténuse. Soit x1 le centreX de mot1, x2 son centreY, x2 le centreX de mot2 et y2 son centreY :  $d^2 = (y2 - y1)^2 + (x1 - x2)^2$ . La recherche sur le tableau de la distance entre *magical* et *mystical* montre que la même information est donnée deux fois (ici, d=20).

pré-test	D1	post-test	D2	évolution D2-D1
<b>baby</b>	<b>3.6</b>	<b>Christ</b>	<b>2.0</b>	<b>-1.8</b>
<b>Christ</b>	<b>3.7</b>	<b>mystical</b>	<b>2.6</b>	<b>-2.1</b>
<b>mother</b>	<b>3.8</b>	<b>magical</b>	<b>2.7</b>	<b>-2.0</b>
<b>doll</b>	<b>3.8</b>	hope	4.0	-1.2
mystical	4.7	horse	4.4	-0.3
magical	4.7	<b>baby</b>	<b>4.6</b>	<b>1.0</b>
horse	4.7	<b>mother</b>	<b>4.7</b>	<b>0.9</b>
hope	5.2	<b>doll</b>	<b>5.1</b>	<b>1.3</b>
broken	5.5	background	5.4	-0.2
background	5.5	bottom	5.5	-0.3
foreground	5.6	foreground	5.6	0.1
perspective	5.7	top	5.7	-0.1
top	5.7	broken	5.7	0.2
bottom	5.8	perspective	5.7	0.0
right	5.8	left	5.8	0.0
left	5.8	right	5.9	0.1

**Tableau 2 – Évolution des associations avec Harlequin**

pré-test	D1	post-test	D2	évolution D2-D1
<b>baby</b>	<b>3.0</b>	<b>baby</b>	<b>2.4</b>	<b>-0.5</b>
<b>mother</b>	<b>3.1</b>	<b>mother</b>	<b>2.6</b>	<b>-0.5</b>
Christ	4.2	<b>limp</b>	<b>3.8</b>	<b>-4.0</b>
hope	4.2	<b>droop</b>	<b>3.9</b>	<b>-3.1</b>
Harlequin	4.2	bull	4.3	-1.2
mystical	4.4	horse	4.3	-0.2
horse	4.5	hope	4.4	0.1
magical	4.6	Christ	4.5	0.3
bull	5.4	<b>rag</b>	<b>4.6</b>	<b>-3.2</b>
background	5.7	broken	4.7	-1.6
bottom	5.8	Harlequin	4.8	0.5
foreground	5.8	mystical	4.8	0.4
top	6.1	magical	4.9	0.4
perspective	6.1	gash	5.1	-3.0
left	6.2	left	5.8	-0.4
right	6.2	sword	5.8	-2.0
broken	6.3	background	5.9	0.2
foreshorten	6.5	foreground	6.0	0.2
droop	7.1	foreshorten	6.0	-0.5
limp	7.8	bottom	6.1	0.3
sword	7.8	top	6.1	0.0
rag	7.8	right	6.1	0.0
gash	8.1	perspective	6.4	0.3

**Tableau 3 – Évolution des associations avec doll**

<b>gash</b>		<b>droop</b>		<b>sword</b>		<b>limp</b>		<b>rag</b>		<b>broken</b>		<b>foreshorten</b>	
broken	3.0	limp	2.4	gash	2.8	droop	2.7	droop	3.1	gash	2.9	perspective	2.6
sword	3.5	broken	3.2	broken	3.0	baby	3.4	limp	3.5	droop	3.7	bottom	2.8
horse	4.0	baby	3.5	limp	4.4	mother	3.5	doll	3.7	limp	4.0	foreground	2.8
droop	4.4	mother	3.6	rag	4.6	broken	4.0	gash	4.0	horse	4.4	background	2.9
bull	4.7	doll	4.2	droop	4.8	doll	4.2	broken	4.0	foreshorten	4.4	right	3.0
limp	4.8	gash	4.3	foreshorten	4.9	gash	4.7	baby	4.2	sword	4.4	left	3.4
rag	4.9	rag	4.9	horse	5.1	hope	4.8	mother	4.2	baby	5.0	top	3.5
doll	5.1	bull	4.9	bull	5.5	bull	5.0	horse	4.4	bull	5.0	broken	4.6

**Tableau 4 – Associations avec les mots supposés nouveaux (au post-test)**

Drag the words to group them together according to their meaning

sword  
rag  
bull  
gash  
droop  
right  
doll  
mystical  
top  
broken  
perspective  
left  
mother  
background  
hope  
foreshorten  
horse  
bottom  
magical  
foreground  
Christ  
baby  
limp  
Harlequin

Figure 1 - Ecran de départ

sword  
rag  
bull  
gash  
droop

Christ  
hope  
mystical  
magical

background  
foreshorten  
top  
left  
right  
bottom  
foreground

broken  
perspective

mother  
baby  
doll

horse

limp  
Harlequin

Figure 2 - Étudiant A (pré-test)

sword  
rag

gash  
droop

doll  
Christ  
mystical  
magical  
hope

top  
right  
left  
bottom  
background  
foreshorten  
foreground

bull  
horse  
mother  
baby  
Harlequin

perspective  
broken  
limp

Figure 3 - Étudiant A (post-test)

sword  
rag  
gash  
droop  
hope

Christ  
mystical  
magical

baby  
doll  
Harlequin  
mother  
horse  
bull

limp  
broken  
perspective

bottom  
background  
foreground  
left  
top  
right  
foreshorten

Figure 4 - Étudiant A (+ 2 semaines)

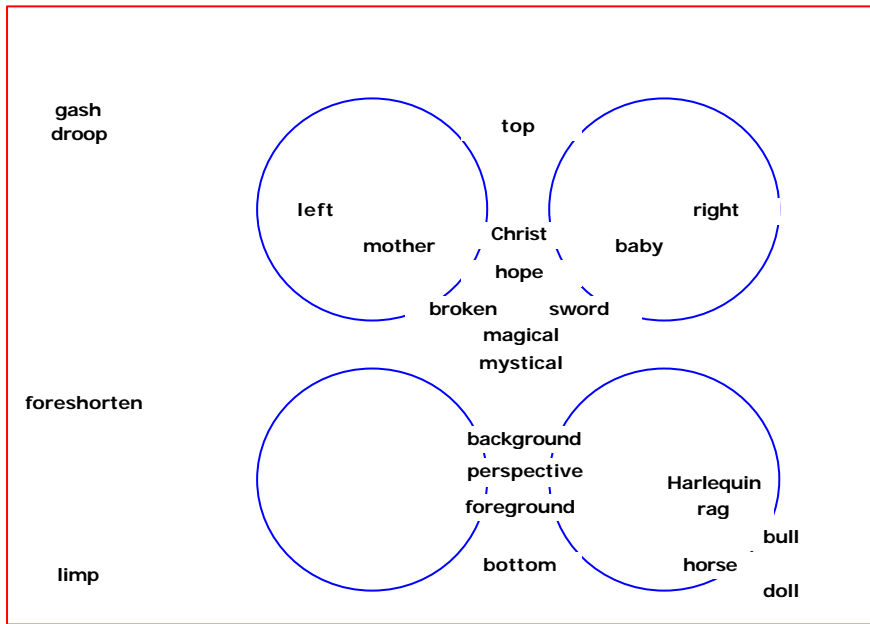


Figure 5 - Étudiant B (pré-test)

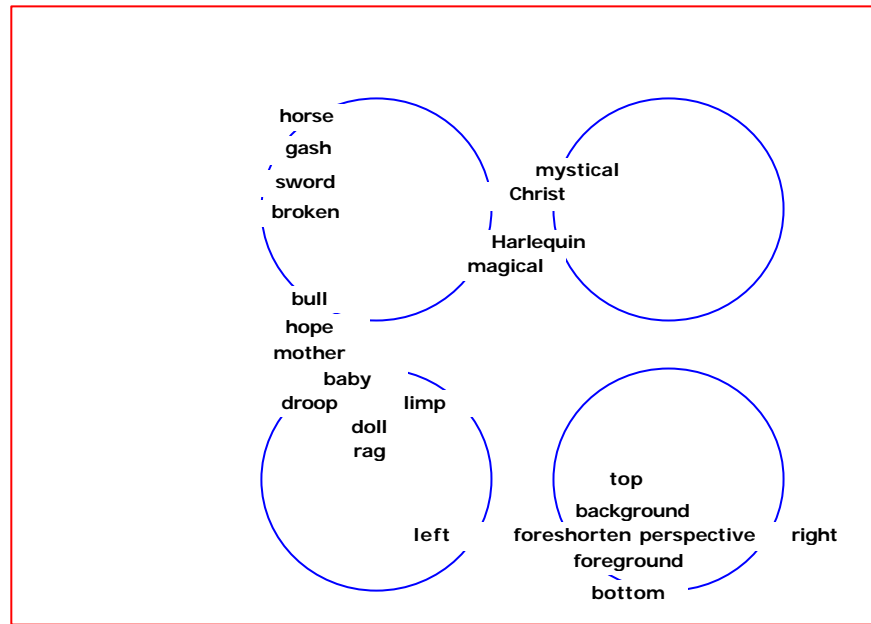


Figure 6 - Étudiant B (post-test)

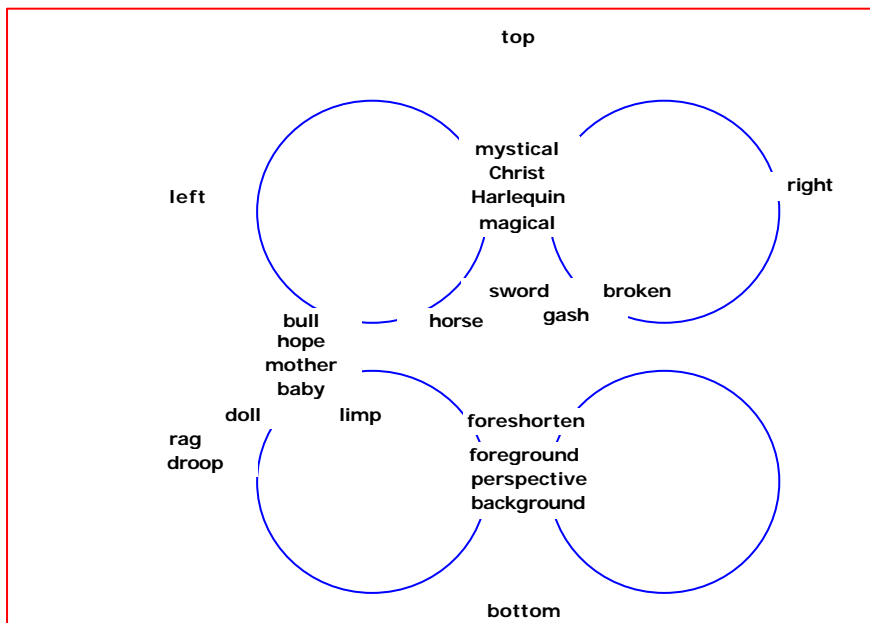


Figure 7 - Étudiant B (+ 2 semaines)

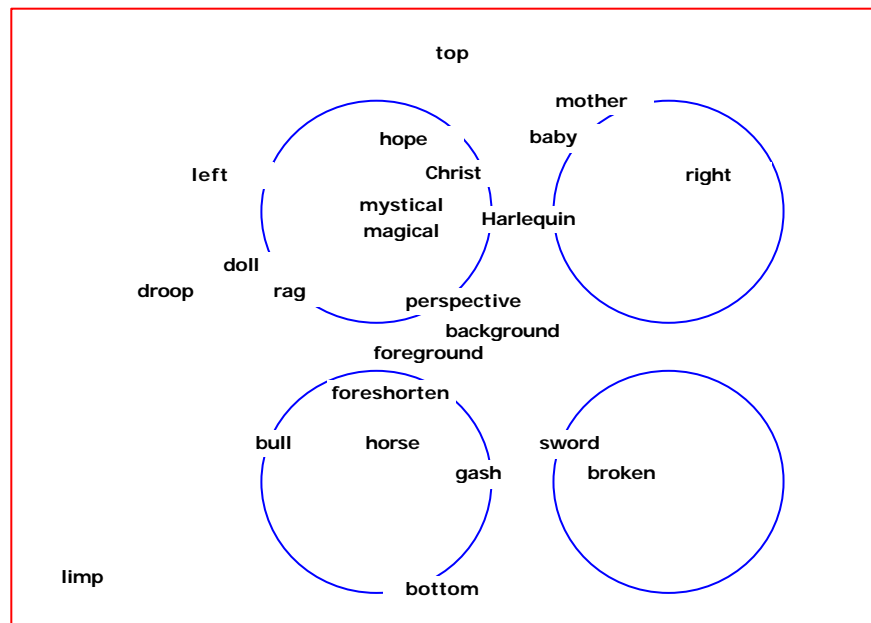


Figure 8 - Étudiant B (+ 1 an)

**Vermeer 19/03/97 séance 1 poste 1**

A = Vincent M.; B = Anaïg L.

Les changements de page sont indiqués avec l'heure (au format hh:mm:ss).

Les mots soulignés sont des hypermots.

Les mots **en gras** sont les mots à apparier à leur définition (page *Vocabulary*) ou bien ils indiquent le titre d'une activité.

Le signe ◀ indique l'écoute d'un passage enregistré.

Les passages entre guillemets anglais indiquent des phrases ou parties de phrases affichées à l'écran et lus par les étudiants.

Le signe [...] indique des coupures. Deux [...] [...] indiquent une coupure plus importante.

FB = message de feedback.

A are you ready?

B yes, I am, faut pas dire de jurons, c'est hyper dur...

**15 :29 :30 Page Date Identification**

- 5 A it's a beautiful... paint  
B painting, yes, indeed! heu, I say, seventy, je sais pas quoi, one hundred and seven thousand  
A one hundred seven thousand years  
B non, c'est l'inverse
- 10 A "wrong!"  
B one thousand seven hundred... "wrong!" so, heu  
A what mean earlier?...  
"yes, this painting was executed in..."
- 15 B "1658"

**15:30:28 Page Place Identification**

- A what a beautiful painting!  
B yes, indeed, it is!  
A what do you think about it?
- 20 B it's very realastic, realistic, you see? very close to nature... **Place**... I say... heu, North  
A Vermeer... heu, here  
B comment on dit ça?  
A Holland
- 25 B yes, it's Netherlands  
A Netherlands  
B it's here?  
A right!  
B yes!
- 30 A "at Delft"  
B "Delft, in Holland"  
A "Holland"  
B you were right, you can say Holland, you can note that, there
- 35 A yes, you note?...  
B I do...  
A no, with this  
B Delft, the city  
A we can't note
- 40 B yes, plutôt là, non?  
A oh! ah! yes, this painting...  
B comment ça s'écrit?  
A DELFT... yes, I close?  
B you can close
- 45 A yes, we continue?  
B yes, we can (?) the thing about the city  
A ah! yes... what's this?  
B it's... ah! comment on dit?... a witch horse is... comment on dit un balai? a sweep
- 50 A a sweep, and this?  
B je sais pas  
A OK, we continue... Vermeer, it's a painting...

**15:32:20 Page Author Identification**

- A merde!
- 55 B it was written "Vermeer, a view of Delft, Vermeer, 1660-61, The Hague, Mauritshuis..."  
A heu, Van de Cappelle... no!...  
B "Peter de Hooch... vessels moored off a jetty"  
A it's about?
- 60 B it's a boat!  
A there is three "bout", and people who... who're waiting  
B there is... with winds(?)... try de Hooch...  
A yes
- 65 B "a courty-yard of a house in Delft, by de Hooch"... a courty-yard, la cour intérieure, sans doute, hein?... "the carefully observed... in the painting"  
A OK, we can now note?
- 70 B no, I read, if you like... "the decayed... pavement... swept", swept?  
A the pavement?  
B we can sweep with a sweep... hein?  
A pavement?
- 75 B pavement is a.. (?) from US  
A yes, but... the signification, in French?  
B le pavement, la cour pavée  
A non, c'est un... c'est un pavé, je crois  
B ben, c'est ça, c'est la cour pavée
- 80 A OK... we note, you note that?  
B yes, the name, de Hooch...  
A and... the name of this paint... the courtyard of, je sais pas quoi, wait, wait a minute, please...  
B "the courtyard of a house in Delft..."
- 85 A "of a house in Delft"... OK...

**Page Flemish Painting**

- B "ceiling with wooden beams"... des poutres en bois, plafond avec des poutres en bois...  
A which note have you...
- 90 B fifteen  
A ah! yes  
B "a woman drinking with two men"... c'était quoi les flèches?...
- A ah! yes... yes
- 95 B "these paintings were made by two artists living at the same time in the same country... between them..." so de Hooch et Vermeer, ah! yes, we can see the costumes, it's the fashion of the, the moment
- 100 A Vermeer and de Hooch have the same... paint, painting  
B the same style?  
A yes  
B there is most of contrast in Vermeer, I think

- 105 A there is more...  
B between black and whites...  
A colour  
B yes, more colours  
A in Vermeer
- 110 B it's not the same quality, it seems, between (?)  
reproductions, between (?)...  
A Rembrandt  
B a woman bathing in a stream  
A I have seen in a, in a book that Rembrandt  
115 wasn't a French... paint  
B ah! yes?  
A painter, it was a... Holland, he's born in  
Holland, but there is... is there a writer? who...  
who calls Rembrandt France, non?
- 120 [...]
- 15:38:08 Page Description**
- B ça, c'est en français, c'est un clavecin... a  
virginal  
A a virginal
- 125 B "Jan Vermeer, 20th century has recognised  
Vermeer as one of the greatest... masters...  
also, no more than... are known... significance"  
A yes, we don't see an Holland painter, a Dutch  
painter
- 130 B "he was born and worked in Delft..." Dutch?  
A Dutch...  
B but it's from Delft, it's Holland...  
A yes... (?)  
B where have you seen Dutch?...
- 135 A I see Dutch, DUTCH... in a... in South Africa...  
we say Dutch, Dutch people, these people  
which... which come of Holland  
B ah! OK... "the richly dressed lady... home"  
A wealthy...
- 140 B wealthy, rich  
A rich, we can say...  
B prospère  
A yes, but... y a un autre mot, there is another  
word...
- 145 B lux, luxurious...  
A merble?  
B marble?  
A marble  
B yes, it was not it that, it was the fashion of the  
150 time to put things like that, marble, on the  
floor... "locally produced blue tiles surround  
skirtings, blue tiles... skirting..."  
A Vermeer was... a great painter  
B yes
- 155 A he was... known  
B he was well known, yes  
A well known, in the world  
B and, it represents equally other painters, with  
those paintings...
- 160 A we can see the contrast, here  
B yes, contrast of light  
A yes... we continue?
- 15:41:21 Page Painting Technique**
- B yes... that's the lesson, "click on the triangle  
165 buttons..." [*consigne*]  
A mm, ah! yes...  
◀ a young woman standing at a virginal  
B you're to repeat, now  
A hem, you too?
- 170 B [*répète*], the second one
- ◀ many areas of the canvas are painted in  
smooth planes which have a china-like  
appearance  
B "a china-like appearance?" [*répète*]
- 175 A "china-like appearance"  
B china-like... a hard white substance made by  
baking fine clay at high temperatures, china  
cups  
A ah! yes, we...  
180 B china cups, porcelaine de Chine...  
A we make china cups in Limoges, in France, you  
know?  
B yes, indeed  
A in the Limousin... "Vermeer uses, non, use"  
185 B uses  
A "uses gradual changes of tone and colour"  
B "gradual..."  
◀ Vermeer [...] colour.  
B "of tone and colour, Vermeer uses... colour"
- 190 ◀ He observes [...] under the window.  
B it's your turn... ("gradual changes...")  
A I don't see what I mean, what it means  
B I think it's here, you've one tone and it's  
degrading into other here from here to the  
195 neck... or here, it's white and pink and some  
kind of yellow...  
A have you lived in England?  
B no! ... sorry...  
A right, it's, double shadow is... contrast?
- 200 B he observes... window, it's the same thing, in  
fact, here, you have a strong shadow, it's very  
dark, and here, a second one and a third and a  
white (?)... I think it's that  
◀ In this [...] marriage.
- 205 B "Vermeer is following an old Netherlandish,  
Netherlandish painting tradition dating back to  
Van Eyck in the Arnolfini marriage..." Jan Van  
Eyck... (*reads the hotword definition*)  
A what's this?
- 210 B it's a portrait of Jan Van Eyck  
A yes, but, it's a... specific portrait? it's not a  
paint, it's a...  
B it's a gravure  
[...]
- 215 Oil [hypermot dans la définition de Van Eyck]  
A tempera, ah! yes, tempera...  
B you can read sometimes  
A no, no  
B it's very funny
- 220 A yes, but... I'm not a good reader  
B so, I read, that's your lesson... no?  
A yes  
B oil paint, in oil paint the pigment is mixed with  
a medium of oil, it was used... and poppy,  
225 poppy  
A poppy  
B (reads on)... artists  
tempera [hypermot dans la définition de oil]  
A the name of tempera come from Italy, no?
- 230 B Italy, ya...  
A there is a difference between... (?)  
B a tempera? tempera?  
A tempera and...  
B tempera, en fait, you take pigments plus  
235 A and you...  
B and you mix it with... scotch... colle... colle... and  
sometimes it's colle from the rabbit skin, used,  
taken from rabbit skin

A rabbit skin?  
 240 B yes, la colle de peau de lapin  
 A they kill...  
 B they kill rabbit, they eat the rabbit, they take the skin and they make the scotch!  
 A ah!...

245 **15:47:44 Page Composition**  
 A it's... bah!... "a young woman standing at a virginal..."  
 ◀ Illusionism [...] artists.  
 B you can pass it, the sentence more word by word  
 250 A ah! yes...no  
 B "Illusionism [...] artists."  
 A it's geometric...  
 B the representation of this... of the wall with the windows, and the floor...  
 255 [...]  
 A what's this?  
 B hem, it's a marble floor  
 A no, this  
 260 B the skirting  
 A no, tiles  
 B the mouse, the tiles... marble tiles, and this, the skirting  
 A and this? with this?  
 265 B the dress... oh! look that! you see ...two lines, the vanishing point, you can see clearly the converging  
 A yes, because when they make their painting, they, they use geometric lines(?)  
 270 B yes, indeed, they use geometrical, heu...calcul...  
 A yes, that's what I mean, you know  
 B heu, geometrical theory in which all the lines, heu, horizontal lines must go in the point, all the same... that's what you were saying... try to do it again because, this...  
 275 A oh! which is the name of nature morte, in English?  
 B still life  
 A still life, yes  
 280 B go here... ici, ah! it's all converging in the point  
 A yes, it was... calculate  
 B hein?  
 A it was calculate  
 B calculated, yes  
 285 A you know... we... continue?  
**15:51:17 Page Animation**  
 B yes... "a young woman standing at a virginal"  
 A what's a virginal?  
 B un clavecin  
 290 A what?  
 B un clavecin... "Vermeer's space[...]" (reads)  
 A indeed!  
 B "is convincing"  
 A "Vermeer's space is convincing enough for the room to be computer modelled... the chair in the foreground marks the beginning of the picture space."  
 295 B great!... computer modelled... oh!  
 A ah! yes!.. ah! with the technique of the 20th century... we can, we can see the space of...  
 300 B yes, we can see figure out what was the environment of the... the painting  
 A it's three dimensional  
 B it's all calculated, too

305 A yes, yes, indeed  
**15:52:31 Page Camera Obscura**  
 B camera obscura... what is that?...  
 ◀ the camera obscura is the ancestor of modern cameras  
 310 camera obscura  
 B I read... an optical /divi:s/ which is the ancestor of modern cameras... to plotting compositions, to plot, to draw on paper marked with small squares  
 315 A ah! yes, I see..  
 B so, essentially, the camera obscura consists in a lens attached to an hole... lens, optics...  
 A ah! yes...  
 B c'est une loupe?... "attached to an hole on the side of a darkened tent or box" [...] (reads on)... "scale, échelle, inside ... traced, this mechanical means... experimented with it..."  
 320 ◀ in this example... to a lens  
 A "the image is inverted"  
 325 B you can listen it before  
 A yes, indeed  
 ◀ "the image [...] box"  
 B [*répète*], "it can then be traced"  
 ◀ it can then be traced  
 330 A "it can" ben, non, "it can then be traced, there is no proof that Vermeer used a camera obscura" yes?, but  
 ◀ but his accurate spatial plotting... likely  
 B [*répète*]  
 335 A do you know what highlights means? I know  
 B highlights? no  
 A mettre en valeur  
 B ah!... (reads definition)  
 A ah! non, c'est to highlight  
 340 B c'est la même chose  
 A yes  
 B plotting, on a vu ça, déjà...  
 A trace point per point  
 B point by point, likely  
 345 A per  
 B hein?  
 A par in English is per  
 B per... by... one by one  
 A hundred per cent  
 350 B hundred per cent, yes, but one by one...  
 A yes  
 B but, his accurate, accurate...  
 A accurate  
 B exactly correct ... mmm...

355 **15:56:44 Page Oral Practice**  
 A all this!  
 B "to listen to all sentences... passages in blue... click on the blue, to record your voice"  
 ◀ the camera... cameras  
 360 B on a déjà vu ça... we already did in the, in this example, "natural light is reflected..."  
 A "the camera obscura is the ancestor of modern cameras"  
 B but we are recorded... it's no use...  
 365 B on devrait parler en même temps...  
 A "from the seventeenth century"  
 B seventeenth  
 A "seventeenth century various artists [...] compositions", yes?

- 370 B yes, you record it?  
A no, yes...  
◀ it can then be traced  
A [répète] B [répète] (A et B recorded)  
A I've got... an accent more... heu, non...  
375 ▶ there is no proof that Vermeer used a camera  
obscura  
A [répète] B [répète]... obscura  
(A et B recorded... used a camera)  
▶ but his accurate... likely  
380 B [répète] (B recorded)  
A good!...

**15:59:37 page 10 Vocabulary**

- B qu'est-ce qui se passe, maintenant?  
A **plot**  
385 B **virginal**... a small square... centuries...  
A **plot**  
B geometric drawing on a building or object,  
elevation  
A **elevation**?  
390 B to draw a line or curve on paper marked, plot  
A **plot**, yes...  
B glass which reflects... virtual image  
A **illusionism**  
B yes... a net-like decorative cloth made of fine  
thread, what is that? tile, no...  
395 A **china**...  
B **lens**, c'est une loupe  
A mm?  
B une loupe, **lens**... mm, ça a été décalé, là...  
400 glass which refracts... image, you're sure it's  
that? ,it can be **lens**  
A **lens**, OK  
B alors, flat piece of earthenware... floor, it's  
**tile**... to copy a drawing... on top of it, what is  
405 that?..  
A I don't know  
B the creation of believable... plane...  
**illusionism**, here...  
A here?  
410 B the creation of... the area on a picture or  
photograph where most light appears to fall,  
that's it... **highlight**, the area on a picture... a  
hard white substance, ça, c'est **china**... to draw  
a line or curve on paper marked, ça, c'est **plot**,  
415 ah! ils sont tout décalés!... a net-like decorated  
cloth...  
A **trace!** to copy a drawing by drawing  
B here? and what is **lace**?...  
A flat...  
420 B non, c'est **tile**, c'est tout décalé... c'est ça, a  
net-like decorative cloth made of fine thread,  
**plot**... non... OK  
A yes  
B a (?)... check?... mmm, OK, let's go...  
425 A you're a very good scholar!  
B yes, I'm a good pupil  
A pupil?  
B pupil  
A what's this?  
430 B un élève  
A pupil, pupitre...  
B (rit)... pupitre!... je suis un bon pupitre!  
A ah!

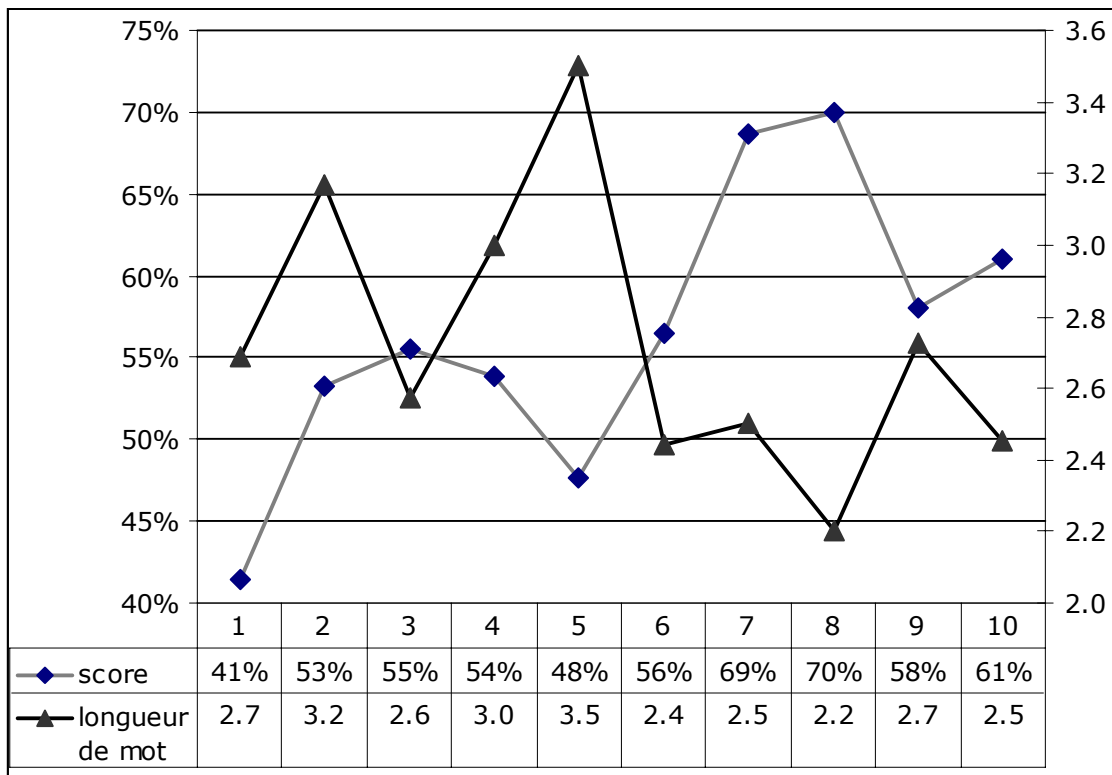
**16:03:33 page 10 Translation**

- 435 B (reads:) "les arguments qui font... exposer"  
alors, la majuscule, "it is hard... les arguments  
qui font d'un tableau aussi simple... it is hard to  
argue..."  
A such, no? such masterpieces  
440 B "les arguments qui font d'un tableau", les  
arguments, the reasons... ah! je sais... the  
reasons that make such picture, je pense que  
c'est such picture, that make such picture...  
such picture... the greatest masterpiece... ah!  
445 non, c'est masterpieces... one of the, one of the  
greatest... one of the greatest masterpieces of  
all time, alors, it is hard, "les arguments qui  
font d'un tableau aussi simple", alors... a simple  
picture, such a simple picture, such a simple  
450 picture one of the greatest masterpieces of all  
time, the reasons... en haut, to argue the  
reasons, c'est pas ça, it is hard to argue, the  
reasons that make, ça, c'est pas correct ... je  
vois pas comment ça peut être... it is hard to  
455 argue the reasons that make such a simple  
picture one of the greatest masterpieces of all  
time, it is strange to say it is hard to argue the  
reasons...  
A because we start it is hard, non?  
460 B it is hard, there is a big I... "les arguments qui  
font d'un tableau aussi simple..."  
je sais pas  
A "of all time" it's here?  
B mm... je pense, ouais, je sais pas...  
465 ▶ it is hard to argue... all time  
**16:08:18 page 12 Quantifiers**  
A ah! grammar!  
B "countable... all the paintings, tous ses  
tableaux"  
470 A yes  
B quantifiabilité, quantifiable... "all the paintings,  
tous ses tableaux, his whole, sa vie tout  
entière"  
A what's this, his whole, yes "all the paintings,  
475 tous ses tableaux... uncountable, all, all light  
casts shadow, toute lumière projetée de  
l'ombre..." mm... "move through the quantifiers  
by clicking on more or less" [consigne]  
A ↓ "every day..."  
480 B "every day of his life, tous les jours", ah! "tous  
les jours de sa vie... impossible"  
A "impossible"  
B "impossible, you cannot have more of one  
thing..." ↓ "too many, too many works"  
485 A this man is too much... this man...  
B (rit)  
A you know this...  
B no, I don't know that song  
A ce mec est too much... coricocoboy, non?  
490 B (rit) OK... I remember, it was in the eighties...  
↓ "so many?"  
A "so many..."  
B "so many, tant d'oeuvres, so much, il faudrait  
un tel travail, un tel travail, so much  
495 restoration work is needed... so many, so many  
works are damaged that..."  
A yes, "so much restoration work is needed..."  
B ↓ "most of them, most artists die in poverty..."  
A "most of the time"  
500 B "la plupart du temps..."  
A avec le temps... avec le temps, va, tout

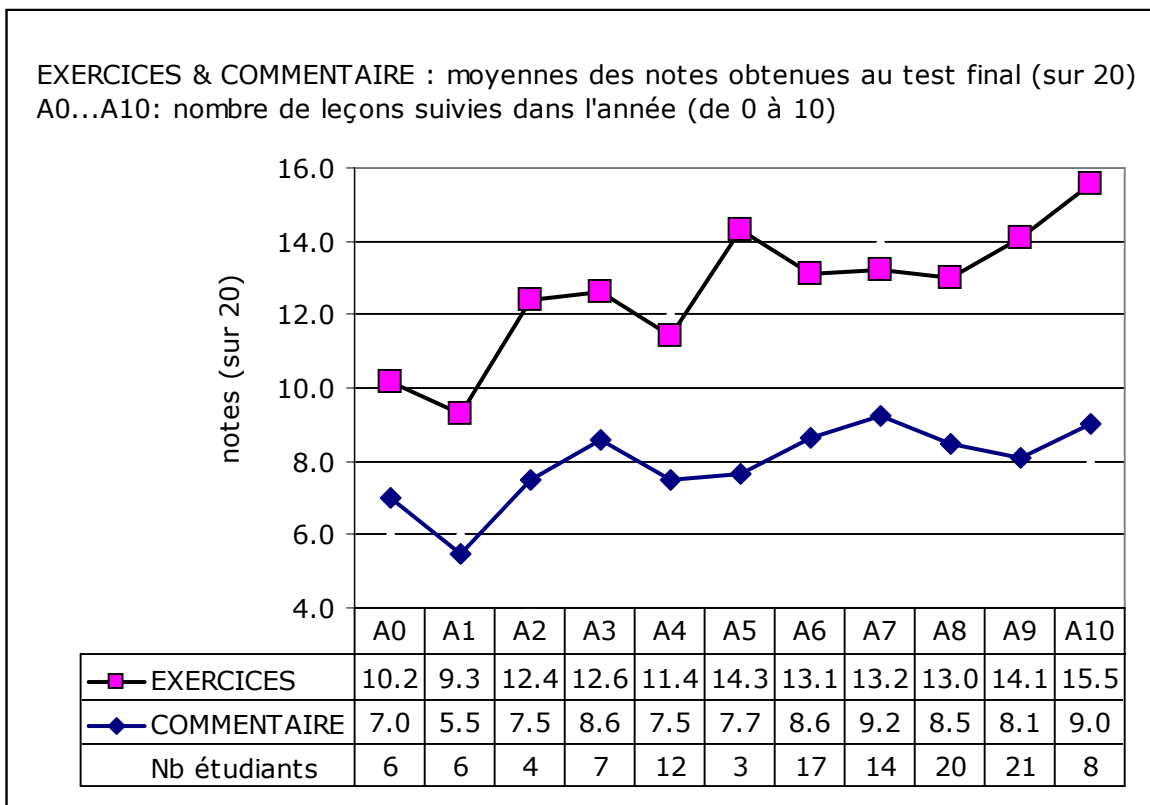
- B you know all the classics  
A yes  
B ↓ "plenty of, Rembrandt"
- 505 A "paint a lot of self..."  
B "portraits... plenty of self-portraits, lots..."  
A there is a well-known portrait of Rembrandt  
B "plenty of, lots of, a lot of, we have plenty of time left..."
- 510 A less or more?  
B ↓ I don't know, "more than twenty thousand hundred", heu, "twenty thousand years old"  
A "it will take more time than last time...did Vermeer paint as many paintings as Van Eyck?"
- 515 B ↓ "as much! did he use as much energy?"  
A ↓ "not enough colours"  
B "pas assez de couleurs"  
A "not enough light"
- 520 B ils nous ont laissé en couleurs, en plus...  
A you don't stop the technology, you know  
B ya, you can play with it (?), ↓ "some, any, some critics think... is there any varnish left?"  
A what is the name of your group?
- 525 B what?  
A your group, in English?  
B a band  
A a band... blues band, no?  
B ya?
- 530 A and what is...  
B [*quelque chose comme "listen last day"*]  
A [*(rêpète)*], and you sing in English?  
B no, in French, sometimes in English  
A "is there any varnish left?"
- 535 B ah! il resterait pas un petit peu de vernis?  
A ↓ "several critics think that"  
B "several, impossible", stop that! more? "more than one, less than one"  
A I'm a big children, a great children, no?
- 540 B ↓ (*rit*), "a small number or quantity, a few, a few moments, a little", with a little help from my friend... you know that?  
A yes, it's... Beatles?  
B yes, John Lennon, "not a large quantity, not many paintings, not very much"
- 545 A "move through the quantifiers by clicking on more and less", [*consigne*] less  
B ↓ less, yes, "very small number"  
A "few, few artists die famous", like Jimmy Hendricks
- 550 B and Basquiat, Jean-Michel Basquiat  
A Bob Marley... Jim Morrison  
B ya  
A you know? you know this...
- 555 B and Kurt Cording(?)...  
A "this is little hope left"  
B "there is little..."  
A there is... less or more?  
B I don't know, we have, we can finish less
- 560 A less, OK  
B ↓ "unsufficient quantity"  
A "not enough, not enough, too few visitors, too few means trop peu de visiteurs", ah... I don't know
- 565 B mm...  
A "not enough time, too little..." OK...  
B ↓ "hardly any, hardly any", OK, no, "none"  
A ↓ "no one"  
B "no, none at all"
- 570 A "no paint left, no, none at all", yes? OK  
B OK, we've finished that  
A more?  
B more (?)  
A oh! we have finished
- 575 [...]
- 16:15:14 Page Quantifiers Test 1**
- A entire (?)... how do you...  
B I think you have to click here  
A ah! yes, OK, I've forgotten
- 580 B yes, you mustn't!...  
A you think that?  
B I don't know (how's rating ?), OK... click here  
A et B "sorry!"  
B "use a quantifier related to totality"
- 585 A what means entire?  
B "leur vie entière... their, their whole lives, try whole lives"  
A yes! yes  
B their whole lives
- 590 A whole, yes... yes, right!  
B "their whole lives, all their lives" [FB]  
A et B "the whole of their lives"  
A "all their lives"  
B on est hyper synchro, en plus!
- 595 A **help**?  
B **help**, yes  
A yes, but... so, "he did not paint"  
B "the greatest of these painters was Jan Vermeer van Delft, he did not paint, pictures in his life"
- 600 A so many pictures, autant  
B ben, y a pas de comparaison... "this is the whole catalogue of the painting of Vermeer" [**help**]
- 605 A no, but this is the same, I know  
B what... hem, "he did not paint..."  
A enough... OK  
B too many, no...  
A so many, this is what, we can... we can say that, so many?
- 610 B yes...  
A yes, so M A N Y  
B greek E  
A no...
- 615 B "try another word which conveys the idea of not a large" [FB]  
A so...  
B alors, à quantifier avec, comment est-ce qu'ils nous ont dit, qu'est-ce qu'ils ont dit?
- 620 A "not a large quantity"  
B mmm... faut aller vers **less** alors  
A less... as many, no... you're perplex!  
B perplexe, autant de tableaux que ça... he did not paint as much pictures in his life, perhaps
- 625 A yes, we try?  
B we try  
A OK... as much?, so... no!  
B "not a large quantity" [FB]  
A that's what we said (?)... yes
- 630 B not much, he did not paint... not many  
A not many  
B it's written, not many... not many!  
A yes, this is what I say to you!  
B ah! chacal!
- 635 A what? what do you mean?...  
[...]

- B Vermeer did not paint very many pictures...  
A you joke? you make a joke?  
B I make a pun!  
640 A pun?  
B a pun...  
A un jeu de mots...  
B "of them represent important scenes", **help**  
A **help!** ( I need somebody!...)  
645 (*bruits de micro*)  
A oh! stop, now, what is your name? your first name?  
B Anaïg  
A it's a... different surname or...  
650 B it's a Breton name, it's very original  
A original that surname, I mean... indeed  
B so, **help**, "of them represent"  
A you need somebody...  
B OK... "of them represent important scenes..."  
655 mm... "some of them"  
A you're sure?  
B yes, I am!  
A yes...  
B no, some!  
660 A some, OK... ah!  
B "not quite right, the author thinks that the number of Vermeer paintings which represents important scenes is very small indeed..."  
A more?...  
665 B very small  
A we've got 76%  
B few of them  
A few of them? OK  
B ça se dit pas, ça, few of, non, ça c'est à la ligne  
670 A ah! OK... few...  
B non, c'est pas ça  
A right!  
B ah! bon?  
A yes, that's what I say to you...  
675 B (rit)...  
A oh! I joke...  
B heu... **help!**... OK... "of them show simple figures standing in a room of a typically Dutch house..." la majorité, en fait, donc faut cliquer vers more  
680 A majority, more... you're sure?  
B yes, I am... alors, OK, encore... mm... encore plus... là, most of them, most of them  
A most of?  
685 B ya... most, M O S T  
A yes, I know  
B "it was ... but you forgot to type..." ah! il faut mettre une majuscule!  
A yes?  
690 B attends, reclique, qu'est-ce qu'il a dit?... "sorry, but you forgot to type a capital letter at the beginning of the word..."  
A you know what... what is my note?  
B no  
695 A 12, 12  
B 12?  
A yes, it's a good note  
B yes, a good mark!  
A yes, but... but, I don't think that I've got this  
700 note  
B what? I don't understand  
A heu, I think that I was less  
B no, you're not less
- A ah! yes, OK, thank you... (*sings*) **help!** I need somebody...  
705 B what is that?  
A ah! yes... they are alone, you know?  
B one, two, three, four, five, six, seven, hein?  
A they are alone, alone, non?  
710 B there is only one people  
A yes  
B "show nothing but a single figure..." milk... it can be some, it's less, I think  
A less?  
715 B click less, no, click less here  
A ah! yes  
B plenty, no...  
A no, not enough, non?  
B a sent..., no, stop! some?  
720 A some, are you sure?  
B no, ce serait some shows... non, some show, I don't know...  
A "sorry! [FB]  
B but you forgot to type a capital letter"  
725 A OK!... right!  
B as you can see for yourself on the Vermeer catalogue, there is a certain number of pictures depicting a single figure...  
A yes, this is what I say to you...  
730 B (rit), OK, it's very nice!  
A a single, single, it is a célibataire, in French? non?  
B heu, unique, seul  
A célibataire?  
735 B single, ouais, aussi, ça veut dire célibataire, ça veut dire tout seul
- 16:26:15 Page Quantifiers Test 2**
- A score page?...  
B hein?  
740 A oh! shit!  
B ah! oui, on n'a pas eu le temps de trouver, alors... "it is hard to argue the reason..."  
A "some people"  
B but we have a test, too  
745 A no  
B "it is hard to argue the reason that make such a simple picture, this picture, the milk maid, one of the greatest masterpiece of" ... of all the time, of all time, of...  
750 A all the time, I think  
B I think  
A ah! shit!  
B [FB] "No! Check the "Quantifiers" window for a word related to the TOTALITY of time". Find totally, tout en haut... encore  
755 A no  
B encore! "totally, of a group or a thing, of whole time", ah! essaie un coup en bas... every time, non, c'est a whole time  
760 A a whole time?  
B whole time  
A of whole time? OK... whole, like that?... ah!  
B no?  
A yes  
765 B of the totally of time... so, every time  
A every time?  
B I think it's that...  
A OK... ah!...  
B all the time...  
770 A oh! 67%!

- B yes, we are decreasing...  
A decrease? to decrease?  
B to decrease  
A to increase?  
775 B I don't know, I think it's... heu, all the time...  
pfou!...  
A we give up?  
B yes, give up!... (*lit à voix très basse*)...  
A Gombrich, do you know Gombrich? it's an...  
780 historien  
B yes, I know Gombrich...  
A "some of those", ah! no?  
B no, it means totally  
A some means totally?  
785 B no, it said that it...Gombrich wanted to see the  
totally of those, so you can find in... totally of  
individuals  
A ah? it is hot!  
B yes, it's very hot, indeed!  
790 A the Revox is hot!  
B yes, it hurts the ears, it hurts the ears  
A the ears...  
B painful in the ears, the ear is that  
[...]  
795 B (*rit*), try this  
A yes, more? more or less?  
B try more...  
A more  
B one more, ( don't we have the proper thing?)...  
800 A yes, but I think that's means quelques uns,  
non?... no?  
B I don't know, I don't know, OK?  
A here?  
B "disagree", je comprends pas... "its miraculous  
805 features", ha... "most of those", c'est ce qu'on a  
dit tout à l'heure... "its miraculous features can  
perhaps be described though", pfou!...  
A it is... whole, whole?  
B trade (?), I don't know... my brain hurts, now...  
810 from the ears to the brain, it hurts!  
A it...  
B it's very painful  
A in French?  
B mon cerveau me fait mal!  
815 A why?  
B c'est à force de réfléchir, tout ça...  
A it's very difficult, you know?  
B yes, I think so! I would find that  
A we can make a strike  
820 B a strike?  
A a strike  
B ya... a strike... I leave it to you...  
A anything?  
B no, something  
825 A something?  
B everything...  
A yes!  
B "quite a miracle"  
A "its miraculous features... though..."  
830 B "though, it can't be explained..."  
A pfou!... so, so, what does it mean?  
B heu, en fait, c'est cette peint, cette truc  
miraculeux peut peut-être être expliquée, peut  
peut-être être décrite si ça ne peut pas être  
835 expliqué  
A it can be explained  
B oui, mais c'est, c'est des trucs comme ça qu'il  
faut mettre...  
A no...  
840 B hardly!  
A ah! yes...  
B ah! oui, mais y a pas hardly tout seul...  
A hardly any?... not enough?... I think that it is  
not enough... try another word... putain!  
845 B hardly explained...  
A yes  
B [FB] "it is so difficult, so hard!...  
A to explain the miraculous characteristics... that  
one can hardly explain them"  
850 score of the page?  
B oh! la la!  
A 67%!... oh!...  
B aïe! aïe! aïe! encore une heure!...
- 16:36:20 Page Quantifiers Test 3**
- 855 [...] [...]  
B "actually, visitors... there were too, paintings on  
show and that, time allowed for the visit... that,  
not enough", alors, pas assez de temps pour la  
visite et trop de peintures  
860 A "actually"  
B "actually... visitors thought that there were..."  
ça, on le verra après, "that there were too  
many"  
A too many?  
865 B mm, too many paintings on show, ah...  
A yes, it's the opposite! too much  
B too few  
A too few  
B non... right!  
870 A right, yes  
B too few paintings on show and that there  
were...time was allowed  
A allow?  
B heu, accorder, that... c'est not enough ou c'est  
875 l'inverse, du coup?... too much time, c'est pas  
possible, ça... je sais pas... t'as qu'à essayer...  
heu... attends on va essayer, t'as qu'à cliquer  
less, cliquer less...  
A ah! yes, yes, yes... try to take less...  
880 B try to click less...  
A what is your... perfume?  
B it is Guerlain Shalimar, I think I put a little too  
much, to-day  
A it is a good...  
885 B it's a good perfume  
A yes, yes  
B it's very expensive  
A ah?... what is the price?  
B I am very rich!  
890 A ah! yes, ah! yes, because of the CD you...  
B yes, indeed! I have sell (!) many CD's and I  
can buy perfumes and clothes and dress  
A you're a super star  
B I am a super star! indeed!  
895 [...] [...] [...]



**Figure 1 – Exercice Listening 1 : corrélation score/nombre de syllabes pour les leçons 1 à 10 (moyennes de 2000 & 2001)**



**Figure 2 – Corrélation entre l'assiduité aux leçons et les notes obtenues au commentaire et aux exercices lors de l'examen terminal**