

angl C1 écrit analyse développement d1-d6

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C1 écrit
analyse
développement
descripteurs 1-6

descripteur 1

l'introduction contextualise le thème de l'analyse et/ou en présente les points forts	<p>Slaughterhouse-Five, or the subtle rejection of war</p> <p>As it is clearly stated in its introductory chapter, Slaughterhouse-Five is an anti-war novel which depicts events that happened during World War II. Many authors who write about war do it in a realistic way; they describe the atrocities of wars as a means of deterrence. Kurt Vonnegut however chose a different genre to convey the horrors of war: science-fiction. Although this may seem a surprising genre it allows the author to emphasize the pointlessness of the war and the devastating impact it has on human beings who must endure it.</p>	☒ ☒ ☒
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descripteur 2

l'analyse est segmentée en parties (éventuellement sous-parties)	<p>Slaughterhouse-Five, or the subtle rejection of war</p> <p><u>introduction</u></p> <p>As it is clearly stated in its introductory chapter, Slaughterhouse-Five is an anti-war novel which depicts events that happened during World War II. . .</p> <p><u>1st paragraph</u></p> <p>One particular aspect of Slaughterhouse-Five as a science-fiction novel is the setting of the story: there is only one paranormal element—time-travel—which exists in an otherwise perfectly normal and historically accurate world. Besides, apart from Billy Pilgrim, no one or practically no one else experiences time-travel, or even knows about it. It seems unusual that the only one experiencing those supernatural events is Billy, as he is a man who stands out by his ordinary personality. . .</p> <p><u>2nd paragraph</u></p> <p>Another thing that is accidental is at what moment Billy experiences his travelling in time. Indeed, he cannot choose when to do this journey since it happens to him at an irregular frequency. . .</p> <p><u>3rd paragraph</u></p> <p>Although Billy's time-travels seem to happen randomly, an inner linearity exists which is not consciously controlled by him. Indeed, when he travels, there seems to be an anarchy in the order in which he experiences his life except for—war. . .</p> <p><u>conclusion</u></p> <p>In this novel the first chapter reveals already how the novel will end. It is made clear that the paranormal journey through time and space is important. This time-travel can be understood as a metaphor for Billy's traumatized mind. . .</p>	☒ ☒ ☒
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descripteur 3

les étapes de l'analyse sont hiérarchisées selon leur importance (plutôt que suivant la chronologie du texte analysé, par exemple)	<p>Transient Empires and Eternal Art in Percy Shelley's 'Ozymandias'</p> <p><u>introduction:</u></p> <p>By contrasting Ozymandias' previously mighty empire to the ruins that remain, Shelley comments on the transience of power, as compared to the immortality of words.</p> <p><u>paragraph 1:</u></p> <p>In this sonnet, Shelley uses the statue of Ozymandias to symbolise his empire, and uses specific imagery and stylistic devices to convey its past power and influence . . .</p> <p><u>paragraph 2:</u></p> <p>Despite the influence that the empire may have had in the past, the currently broken state of the statue shows its ultimate impermanence . . .</p> <p><u>paragraph 3:</u></p> <p>The pitiful state of the statue and, by extension, the empire's dwindled power is attributed to the effect of time . . .</p> <p><u>paragraph 4:</u></p> <p>The few remnants of the statue are all that remains of the empire, as evidenced by the descriptions of the desolate surroundings.</p> <p><u>paragraph 5:</u></p> <p>While all scraps of the power and influence that the empire once had are gone, its legacy lives on through words . . .</p> <p><u>conclusion:</u></p> <p>This interpretation testifies to the immortalising power of art: much like the sculptor's work immortalised him, so do words and stories immortalise an empire.</p>	☒ ☒ ☒
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descripteur 4

les paragraphes sont structurés de façon ordonnée et présentent des structures diversifiées	<p>Transient Empires and Eternal Art in Percy Shelley's 'Ozymandias'</p> <p><u>example of the 2nd paragraph:</u></p> <p>Despite the influence that the empire may have had in the past, the currently broken state of the statue shows its ultimate impermanence. Despite it being made of stone, the statue is 'trunkless' (2), implying its fragmentation, which is also conveyed through the fragmented description of the head. 'Half sunk, a shattered visage lies, whose frown/And wrinkled lip, and sneer of cold command' (4-5) contains numerous commas, reflecting the 'shattered' (4) state of the visage. It is also 'half-sunk' (4) and '[l]ying' (4), further emphasising its weakness. While the statue may have once been great and impressive, this is no longer the case.</p>	☒ ☒ ☒
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descripteur 5

les citations et exemples sont glosés ou commentés	<p>Transient Empires and Eternal Art in Percy Shelley's 'Ozymandias'</p> <p>The few remnants of the statue are all that remains of the empire, as evidenced by the descriptions of the desolate surroundings. As described in the last few lines:</p> <p style="padding-left: 40px;">Nothing beside remains. Round the decay Of that colossal wreck, boundless and bare The lone and level sands stretch far away. (12-14)</p> <p>The statue was found in a desert, which is inherently empty, but the emptiness is emphasised by the caesura in line 12. The full stop creates a pause in the middle of the line, reflecting the 'Nothing' (12) around. Many sounds are repeated in consecutive words, such as "r", "b" and "l", mimicking the effect of an echo and further emphasising the isolation of the statue. While the empire was once massive and impressive, as indicated by 'Look on my works' (11) in Ozymandias' epitaph, all that remains is a 'wreck' (13). His empire is reduced to nothing, which is emphasised by the emptiness that surrounds what is left of the statue.</p>	☒ ☒ ☒
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descripteur 6

les étapes de l'analyse sont ordonnées en vue d'une conclusion	<p>Transient Empires and Eternal Art in Percy Shelley's 'Ozymandias'</p> <p><u>introduction:</u></p> <p>By contrasting Ozymandias' previously mighty empire to the ruins that remain, Shelley comments on the transience of power, as compared to the immortality of words.</p> <p><u>paragraph 1:</u></p> <p>In this sonnet, Shelley uses the statue of Ozymandias to symbolise his empire, and uses specific imagery and stylistic devices to convey its past power and influence . . .</p> <p><u>paragraph 2:</u></p> <p>Despite the influence that the empire may have had in the past, the currently broken state of the statue shows its ultimate impermanence . . .</p> <p><u>paragraph 3:</u></p> <p>The pitiful state of the statue and, by extension, the empire's dwindled power is attributed to the effect of time . . .</p> <p><u>paragraph 4:</u></p> <p>The few remnants of the statue are all that remains of the empire, as evidenced by the descriptions of the desolate surroundings.</p> <p><u>paragraph 5:</u></p> <p>While all scraps of the power and influence that the empire once had are gone, its legacy lives on through words . . .</p> <p><u>conclusion:</u></p> <p>This interpretation testifies to the immortalising power of art: much like the sculptor's work immortalised him, so do words and stories immortalise an empire</p>	☒ ☒ ☒
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