

angl C1 écrit comparaison développement d1-d4

Editer la page

C1 écrit

comparaison

développement

descripteurs 1-4

descripteur 1

<p>l'introduction contextualise les objets à comparer et/ou justifie la comparaison</p>	<p>Terminator and Frankenstein</p> <p>Mary Shelley's <i>Frankenstein</i> and James Cameron's <i>Terminator 3</i>: Rise of the Machines have come to occupy similar positions in American popular culture—largely, for their iconic appeal—but they are also comparable in more subtle ways. Specifically, each tale depicts the emergence of human nature within entities that superficially seem nonhuman. Frankenstein's monster and the T-101 both come forward as compelling and sympathetic characters because they learn and express themselves in terms that human beings are able to understand. The T-101's apparent progression from a methodical killer into an unwavering companion within the Terminator movies is mirrored by the monster's progression from an infantile murderer into a sensitive literature aficionado. Additionally, it is significant that both are brought into creation through clandestine scientific practices; thus, similar themes surrounding the T-101 and the monster make themselves apparent. Essentially, both characters represent the volatile nature of too much knowledge: they are the violent culminations of scientific inquiries gone terribly wrong. Nevertheless, the T-101 and the monster demonstrate human emotion; consequently, their existence questions our very understanding of what it means to be a human being. So, both <i>Terminator 3</i> and <i>Frankenstein</i> depict man-made characters whose position somewhere in between the human and non-human spheres is suggested by their brutal actions, and implies the moral difficulties of artificially created life.</p> <p>https://www.directessays.com/signup.html</p>	<p>☒ ☒ ☒</p>
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descripteur 2

<p>les étapes de la comparaison sont hiérarchisées selon leur importance</p>	<p>Masculine Revisioning in Kenneth Branagh's <i>Mary Shelley's Frankenstein</i></p> <p>introduction:</p> <p>Mary Shelley's tale of unnatural creation has generated and influenced texts ever since the 1818 publication of <i>Frankenstein</i>. Innumerable films present, in various fashions, . . .</p> <p>paragraph 1</p> <p>Kenneth Branagh's <i>Mary Shelley's Frankenstein</i> stages a much different work than that which its title claims to represent. . . .</p> <p>paragraph 2</p> <p>Mary Shelley's <i>Frankenstein</i> continues to infatuate readers largely because of various, complex, and interrelated concerns riddled throughout the text. . . .</p> <p>paragraph 3</p> <p>Stephen Behrendt contends that Victor Frankenstein and his monster reflect Mary Shelley's anxiety over the public role of authorship in a male-dominated society. . . .</p> <p>paragraph 4</p> <p>Mary Shelley's <i>Frankenstein</i> portrays a vastly different characterization from Branagh of Victor Frankenstein. . . . His direction of the film amplifies the effect, creating a film more masculine than the text it represents. . . .</p> <p>paragraph 5</p> <p>In order to resolve the discrepancies between Branagh's vision and Shelley's text, the film rewrites certain segments of <i>Frankenstein</i>. . . .</p> <p>paragraph 6</p> <p>Branagh stresses Victor's heroism by placing emphasis on the quest-like nature of his scientific pursuits. . . .</p> <p>paragraph 7</p> <p>One can also read Branagh's infusion of maleness into Victor's glorified role during the scene in which he creates his monster. Mary Shelley avoids specifying the manner in which Victor provides his creation with life, allowing plenty of room for conjecture. . . .</p> <p>paragraph 8</p> <p>An influenced and collaborative text emasculates the fantasy of a sole, unified narrative, thus associating affective persuasion with masculine conception of the feminine. This clarifies the motives beneath Branagh's alteration of Elizabeth's origin, role, and demise. . . .</p> <p>paragraph 9</p> <p>Demonstrating a grief that verges on hysteria, Victor puts the two female love objects together, transferring Elizabeth's head onto Justine's body. Whereas in the book the Creature requested a bride for himself, in Branagh's adaptation . . .</p> <p>paragraph 10</p> <p>In translating Mary Shelley's <i>Frankenstein</i> for the big screen, Kenneth Branagh and his screenwriters transmit the subtle veiled themes that Shelley's narrative embodies in Victor's hysteria. . . .</p> <p>paragraph 11</p> <p>Mary Shelley's <i>Frankenstein</i> explores the costs of remaining within a gender role defined by reason and control. . . .</p> <p>conclusion</p> <p>The title of the film is a misnomer. While [Branagh's] <i>Mary Shelley's Frankenstein</i> presents the events portrayed in Mary Shelley's <i>Frankenstein</i> more accurately than any other film in cinematic history, the film truly is Kenneth Branagh's <i>Frankenstein</i>—the creation of a twentieth-century man employing the textual vestiges of a nineteenth-century woman.</p> <p>Parker S. Masculine Revisioning in Kenneth Branagh's <i>Mary Shelley's Frankenstein</i>. www.oocities.org/ulysses0004/BranaghFrankenstein.html</p>	<p>☒ ☒ ☒</p>
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descripteur 3

<p>les paragraphes sont structurés de façon ordonnée et présentent des structures diversifiées</p>	<p>Deconstructing the Rationality of Terror: William Blake and Daniil Kharms</p> <p>Distrust of the written word and learned culture in a semi-literate society and an orientation on the spoken word are thus common features of Blake's work and that of the early Kharms. Common, too, is the idea of a deeper truth beyond logic and reason that can be revealed by the poet through a meeting or clash of verbal meanings. Following the Platonic attempt to minimize the passivity of the reader through the Socratic dialogue, both poets sought to utilize a clash of perspectives to reveal the world with greater profundity and to provoke independent thought. . . .</p> <p>Brandist, C. 1997. Deconstructing the Rationality of Terror: William Blake and Daniil Kharms. <i>Comparative Literature</i>, 49. 1, pp. 59-75.</p>	<p>☒ ☒ ☒</p>
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descripteur 4

<p>les étapes de la comparaison sont ordonnées en vue d'une conclusion</p>	<p>Masculine Revisioning in Kenneth Branagh's <i>Mary Shelley's Frankenstein</i></p> <p>introduction</p> <p>Mary Shelley's tale of unnatural creation has generated and influenced texts ever since the 1818 publication of <i>Frankenstein</i>. Innumerable films present, in various fashions, . . .</p> <p>paragraph 1</p> <p>Kenneth Branagh's <i>Mary Shelley's Frankenstein</i> stages a much different work than that which its title claims to represent. . . .</p> <p>paragraph 2</p> <p>Mary Shelley's <i>Frankenstein</i> continues to infatuate readers largely because of various, complex, and interrelated concerns riddled throughout the text. . . .</p> <p>paragraph 3</p> <p>Stephen Behrendt contends that Victor Frankenstein and his monster reflect Mary Shelley's anxiety over the public role of authorship in a male-dominated society. . . .</p> <p>paragraph 4</p> <p>Mary Shelley's <i>Frankenstein</i> portrays a vastly different characterization from Branagh of Victor Frankenstein. . . . His direction of the film amplifies the effect, creating a film more masculine than the text it represents. . . .</p> <p>paragraph 5</p> <p>In order to resolve the discrepancies between Branagh's vision and Shelley's text, the film rewrites certain segments of <i>Frankenstein</i>. . . .</p> <p>paragraph 6</p> <p>Branagh stresses Victor's heroism by placing emphasis on the quest-like nature of his scientific pursuits. . . .</p> <p>paragraph 7</p> <p>One can also read Branagh's infusion of maleness into Victor's glorified role during the scene in which he creates his monster. Mary Shelley avoids specifying the manner in which Victor provides his creation with life, allowing plenty of room for conjecture. . . .</p> <p>paragraph 8</p> <p>An influenced and collaborative text emasculates the fantasy of a sole, unified narrative, thus associating affective persuasion with masculine conception of the feminine. This clarifies the motives beneath Branagh's alteration of Elizabeth's origin, role, and demise. . . .</p> <p>paragraph 9</p> <p>Demonstrating a grief that verges on hysteria, Victor puts the two female love objects together, transferring Elizabeth's head onto Justine's body. Whereas in the book the Creature requested a bride for himself, in Branagh's adaptation . . .</p> <p>paragraph 10</p> <p>In translating Mary Shelley's <i>Frankenstein</i> for the big screen, Kenneth Branagh and his screenwriters transmit the subtle veiled themes that Shelley's narrative embodies in Victor's hysteria. . . .</p> <p>paragraph 11</p> <p>Mary Shelley's <i>Frankenstein</i> explores the costs of remaining within a gender role defined by reason and control. . . .</p> <p>conclusion</p> <p>The title of the film is a misnomer. While [Branagh's] <i>Mary Shelley's Frankenstein</i> presents the events portrayed in Mary Shelley's <i>Frankenstein</i> more accurately than any other film in cinematic history, the film truly is Kenneth Branagh's <i>Frankenstein</i>—the creation of a twentieth-century man employing the textual vestiges of a nineteenth-century woman.</p> <p>Parker S. Masculine Revisioning in Kenneth Branagh's <i>Mary Shelley's Frankenstein</i>. www.oocities.org/ulysses0004/BranaghFrankenstein.html</p>	<p>☒ ☒ ☒</p>
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