

angl C1 écrit comparaison opérations d1-d5

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C1 écrit

comparaison

opérations de compréhension, d'analyse, de critique et de synthèse

descripteurs 1-5

descripteur 1

<p>les relations (thématiques, génériques, chronologiques, etc.) entre les objets à comparer sont clairement établies</p>	<p>Verbal Suspense: Existence and Agony through Language Malone Dies and Happy Days by Samuel Beckett</p> <p>Samuel Beckett does not follow the conventional patterns of prose and drama writing. In fact, in his famous novel <i>Malone Dies</i> and his play <i>Happy Days</i> there are neither recognizable plots, nor well-determined settings and we also lack information about the characters. Both plots depend on the characters' words rather than on their actions. Malone cannot move or speak and he can hardly hear so he uses written language as a proof of his own existence. In the case of Winnie, it is the spoken language which makes her feel alive in the hellish place where she is buried. She fills her everyday-life with (borrowed) words, representing a pathetically optimistic character in an unusual and inimical environment. Thus, both Malone and Winnie experience agony and even if the plots seem too simple to create a kind of suspense, there is, in fact, a verbal suspense due to repetitions and unexpected digressions. The characters - who cannot move - are forced to face their terrible human condition with their pen or voice to claim their existence. As the stories proceed, language is not only the instrument that proves the characters' existence but it also reveals their posture towards their absurd and unchangeable conditions.</p>	<p>☒ ☒ ☒</p>
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descripteur 2

<p>les éléments pertinents à comparer sont choisis</p>	<p>Comparison of Shakespearian Sonnets 11 and 73</p> <p>The aim of this paper is to focus on two of these 154 sonnets: sonnet 12 and 73. First, their form and content will be described. Afterwards, we will take a look at the sonnets' metaphors. I would then like to offer interpretations of both. The paper will close with a comparison of both sonnets showing similarities and differences concerning form, content and metaphors.</p> <p>http://www.grin.com/en/e-book/144194/shakespeare-s-sonnets-12-and-73-a-comparison</p>	<p>☒ ☒ ☒</p>
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descripteur 3

<p>les similitudes et les différences sont identifiées et formulées précisément</p>	<p>Devious Narratives: Refusal of Closure in Two Eighteenth-Century Epistolary Novels</p> <p>The example of two eighteenth-century epistolary novels and their reception suggests both that readers from the start were troubled by what they perceived as insufficient closures, and that the openness of the epistolary form corresponded to the authors' desires to allow a certain kind of "error" or "deviance." Each of the two works, Mme de Graffigny's <i>Lettres d'une Péruvienne</i> (1747) and Mme de Charrière's <i>Lettres écrites de Lausanne</i> (1785), recounts the amorous fortunes of an unmarried young woman. Despite the central position that love and plans for marriage occupy in the plot developments, neither novel ends in marriage. Instead, the two young heroines remain precariously outside of society's structures (marriage or the convent - or death), all too "narratable," as the narratives close. The fact that these inconclusive plots are accompanied by feminist commentary on society suggests that the failure to close might represent a protest against the "closures" generally imposed on women.</p> <p>Mac Arthur E. J. 1987. Devious Narratives: Refusal of Closure in Two Eighteenth-Century Epistolary Novels. <i>Eighteenth-Century Studies</i>, 21. 1, pp. 1-20.</p>	<p>☒ ☒ ☒</p>
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descripteur 4

<p>la comparaison est étayée au moyen d'exemples pertinents</p>	<p>Devious Narratives: Refusal of Closure in Two Eighteenth-Century Epistolary Novels</p> <p>As in the <i>Lettres d'une Péruvienne</i>, the plot of the <i>Lettres écrites de Lausanne</i> is accompanied by and explicit commentary on women, men, and marriage. . . Contemporary readers appear to have been frustrated by the work's lack of stable closure and meaning, just as they were by the « closure » Graffigny chose for her novel. . . As Staël observed in a letter to Charrière, « je ne sais rien de plus pénible que votre manière de commencer sans finir ».</p> <p>Mac Arthur E. J. 1987. Devious Narratives: Refusal of Closure in Two Eighteenth-Century Epistolary Novels. <i>Eighteenth-Century Studies</i>, 21. 1, pp. 1-20.</p>	<p>☒ ☒ ☒</p>
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descripteur 5

<p>des conclusions pertinentes et personnelles sont tirées</p>	<p>James Whale's (Mis)reading of Mary Shelley's <i>Frankenstein</i></p> <p>This article has been built around the thesis that the myth of male self-birthing, immortalized in Shelley's novel, not only persists, but has undergone a radicalization in Whale's version, which is simply the first in an ongoing series, with Branagh's (1994) film being the most recent version. Such filmic transformations, and their attempts to rewrite or reframe the "Frankenstein" complex, are significant because they reveal the hidden gendered assumptions that undergird these popular versions. Such film adaptations do much to reveal the reinterpretations of what, in the fluctuating popular imaginary, consitutes the border separating the "masculine" from the "feminine", and the "monstrous" or "sub-" or "inhuman" from the "human".</p> <p>Picart C. J. S. 1998. Re-birthing the monstrous: James Whale's (Mis) reading of Mary Shelley's <i>Frankenstein</i>. <i>Critical Studies in Mass Communication</i>, 15.4, pp. 382-404.</p>	<p>☒ ☒ ☒</p>
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