

# angl C1 écrit tout genre cohésion d1-d3

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C1 écrit  
 tout genre  
 cohésion et cohérence  
 descripteurs 1-3

descripteur 1

<p>l'équilibre entre progression et répétition des informations est géré (développement des idées clés, maintien des champs lexicaux)</p>	<p><b>Gender and Discourse</b></p> <p>Unlike this non-interactive approach, 'doing gender' regards membership of a gender not as a pool of attributes 'possessed' by a person, but as something a person 'does'. In this sense, membership of a gender constitutes a performative act and not a fact. Gender is continually realized in interactional form. Gender is created not only in the everyday activities which characterize 'doing gender', but also in the asymmetry of the relationship between the sexes, the dominance of the 'male' and its normativeness. Patriarchal inequality is produced and reproduced in everyday interaction (Wetschanow, 1995 : 15 ; Harres, 1996 : 18ff, West and Zimmermann 1991). This concept of 'doing gender' stresses the creative potential and the embedding of gender-typical behaviour in a social context. Thus, according to Hagemann-White, for the practice of feminist research this would mean that attributes stated to be gender-typical must be reinterpreted as 'means of producing, perpetuating and personally performing the polarity of the sexes' (1993 :20).</p> <p>Wodak, R. (ed.). 1997. <i>Gender and Discourse</i>. London: SAGE.</p>	<p>☒ ☒ ☒</p>
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descripteur 2

<p>les renvois anaphoriques (ellipse, reprises, pronominalisation, etc.) sont maîtrisés</p>	<p><b>Status of Women: Stigmatization and Discrimination in the Private Memoirs and Confessions of a Justified Sinner</b></p> <p>This is in stark contrast with the attitude of Gil-Martin who does not hesitate in his exchanges with him to "mock . . . at [his] cowardice" or to show "derision of countenance on his face" (p. 94), words demonstrating his contempt of him . . . From this, we can understand that his own existence no longer belongs to himself.</p>	<p>☒ ☒ ☒</p>
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descripteur 3

<p>l'emploi des organisateurs textuels propres au genre est maîtrisé et renforce la cohérence du texte</p>	<p><b>Status of Women: Stigmatization and Discrimination in the Private Memoirs and Confessions of a Justified Sinner</b></p> <p>From the outset, he fully perceives his mentor as his superior at any point. When he refers to him he uses reverential titles such as "prince", "sovereign", or "eminence" (p. 92, 93), which proves his devotion and relationship of subordination. Moreover, he brings out even more his admiration by associating his mentor with noble qualifiers such as "brave", "illustrious", and "great" (p. 92). This is in stark contrast with the attitude of Gil-Martin who does not hesitate in his exchanges with him to "mock . . . at [his] cowardice" or to show "derision of countenance on his face" (p. 94), words demonstrating his contempt of him. As the confession unfolds, Wringhim insists and admits that Gil-Martin has a "complete influence over [him] by night as by day" (p. 93), but instead of worrying about it, this situation appears to him as both beneficial and valuable. The language employed conveys once again a total dependency on Gil-Martin at every moment, and a crushing alteration of his mind. Indeed, this apparent inability to act on his own initiative is further aggravated since his obsession becomes so gripping that he eventually isolates himself in a reality in which nothing else counts but "[his] companion, out of whose eye [he] had now no life" (p. 95). From this, we can understand that his own existence no longer belongs to himself. This introspective narrative and the choice of words employed clearly establish that Wringhim is now left at the mercy of circumstances beyond his control, revealing how the process of indoctrination begins to seep in his mind.</p>	<p>☒ ☒ ☒</p>
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