

angl C1 écrit essai opérations d1-d5

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C1 écrit
essai
opérations de compréhension, d'analyse, de critique et de synthèse
descripteurs 1-5

descripteur 1

<p>les principaux aspects du sujet à traiter qui peuvent donner lieu à discussion sont formulés avec précision</p>	<p>Status of Women: Stigmatization and Discrimination in <i>The Private Memoirs and Confessions of a Justified Sinner</i> (Ed. Wordsworth Classics)</p> <p>Mary Wollstonecraft, an eighteenth-century advocate of women's rights, ironically wrote that "it is vain to expect virtue from women till they are in some degree independent of men". At that time, the patriarchal system generally refused to grant merit to women's views and imposed the traditional female virtues of innocence and morality. Women should conduct themselves in an irreprehensible manner in all instances, and submit themselves to the authority of men in order to satisfy the expectations of the right-thinking society. While the specific topic of the depreciated status of women is not the subject of James Hogg's early nineteenth century novel <i>The Private Memoirs and Confessions of a Justified Sinner</i>, some elements of the story illustrate this perfectly. By persistently decrying the unconventional female characters of his novel, Hogg demonstrates the low opinion and the disdain he shares with his peers about women departing from the required model. Thus, Mrs. Rabina Colwan, the aristocrat emancipated from an unhappy marriage, Miss Arabella Logan, the official mistress of a married man, Mrs. Bell Calvert, the prostitute, and Miss Bessy Gillies, the impudent maid, each in their own way, are denigrated and judged throughout the novel. Since they transgress the codes of womanhood such as submissiveness, purity, and moderation in words and thoughts, these women of disrepute never seem to benefit from mitigating circumstances.</p>	<p>☒ ☒ ☒</p>
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descripteur 2

<p>des arguments détaillés pour soutenir la thèse sont basés sur une analyse du texte ou des données</p>	<p><i>En attendant Godot</i> or 'le suicide philosophique': Beckett's Play from the Perspective of Camus's <i>Le Mythe de Sisyphe</i></p> <p>[The theatre of the absurd] thus succeeds in tying form to content. Rather than "arguing <i>about</i> the absurdity of the human condition; it merely <i>presents</i> it in being—that is, in terms of concrete stage images" (25).</p> <p>...</p> <p>Lacking the courage to commit physical suicide, Vladimir and Estragon find solace in <i>le suicide philosophique</i>. They see their hope in the coming of a Godot, someone who will satisfy all their wants and needs: "Ce soir on couchera peut-être chez lui, au chaud, au sec, le ventre plein, sur la paille. Ça vaut la peine qu'on attende. Non ?" (25). Waiting for this benevolent character gives their lives purpose and meaning. It provides them with an answer to their frequently repeated question:</p> <p>ESTRAGON. Qu'est-c qu'on fait maintenant ?</p> <p>VLADIMIR. On attend Godot.</p> <p>ESTRAGON. C'est vrai. [passim]</p> <p>All the same, an undeniable consequence attaches to the protagonists' unshakable belief in Godot's coming. Their blind, stubborn faith ineluctably limits their freedom and their ability to act. Several times throughout the play, Estragon suggests , "Allons-nous-en". But Vladimir always replies, "On ne peut pas".</p> <p>ESTRAGON. Pourquoi?</p> <p>VLADIMIR. On attend Godot.</p> <p>ESTRAGON. C'est vrai. [passim]</p> <p>No matter what occurs, Vladimir and Estragon cling tenaciously to their hope in Godot's appearance. . . .</p> <p>Durán, R. 2009. "En attendant Godot" or 'le suicide philosophique': Beckett's Play from the Perspective of Camus's "Le Mythe de Sisyphe". <i>The French Review</i>, 82.5, pp. 982-993.</p>	<p>☒ ☒ ☒</p>
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descripteur 3

<p>les mots et concepts clés de l'analyse sont introduits de manière critique</p>	<p><i>En attendant Godot</i> or 'le suicide philosophique': Beckett's Play from the Perspective of Camus's <i>Le Mythe de Sisyphe</i></p> <p>In this seminal work, <i>The Theatre of the Absurd</i>, Martin Esslin affirms that, in terms of content, this genre differs little from the existentialist theater of Sartre and Camus. Both convey "a similar sense of the senselessness of life, of the inevitable devaluation of ideals, purity, and purpose" (24). The distinguishing feature, observes Esslin, resides in their form. Whereas Sartre and Camus portray the absurdity of the human condition through "highly lucid and logically constructed reasoning", the theatre of the absurd does this through "the open abandonment of rational devices and discursive thought" (24). It thus succeeds in tying form to content. Rather than "arguing about the absurdity of the human condition; it merely presents it in being—that is, in terms of concrete stage images" (25).</p> <p>Durán, R. 2009. "En attendant Godot" or 'le suicide philosophique': Beckett's Play from the Perspective of Camus's "Le Mythe de Sisyphe". <i>The French Review</i>, 82.5, pp. 982-993.</p>	<p>☒ ☒ ☒</p>
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descripteur 4

<p>des informations, des arguments et des contre-arguments particulièrement pertinents empruntés à des sources diverses sont bien intégrés</p>	<p><i>En attendant Godot</i> or 'le suicide philosophique': Beckett's Play from the Perspective of Camus's <i>Le Mythe de Sisyphe</i></p> <p>In effect, the hope that God traditionally offered has been replaced by a various of substitutes in modern times:</p> <p>Godot is what his name implies: just another diminutive god like all the other little gods—some divine, some political, some intellectual, some personal—for whom men wait, hopefully and in fear, to solve their problems and bring point to their pointless lives, and for whose sake they sacrifice the only real gift they have, their free will. (Alvarez 86)</p> <p>Or, in an even more general sense, "Godot has become a concept—an idea of promise and expectation—of that for which people aware of the absence of coherent meaning in their lives wait in the hope that it will restore significance to their existence" (Graver 40)</p> <p>Durán, R. 2009. "En attendant Godot" or 'le suicide philosophique': Beckett's Play from the Perspective of Camus's "Le Mythe de Sisyphe". <i>The French Review</i>, 82.5, pp. 982-993.</p>	<p>☒ ☒ ☒</p>
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descripteur 5

<p>des exemples et/ou des citations pertinents pour étayer les propos sont choisis et particulièrement bien intégrés</p>	<p>Verbal Suspense: Existence and Agony through Language</p> <p><i>Malone Dies</i> and <i>Happy Days</i> by Samuel Beckett</p> <p>As the stories proceed, the characters show us their attitudes with regard to their vanishing world. Their language does not only convey information about the situation they are in, but they also show us their perception of their respective conditions. Winnie, for example, remains strangely optimistic despite the fact that she is immersed in the earth in a "blazing light" (<i>Happy Days</i>, 5). Thus, there is a "disjunction between [her] optimistic tone and the (literal) gravity of her situation" (<i>The Cambridge Introduction to Samuel Beckett</i>, 66). Of course, she has her moments of sadness but "her speeches are peppered with optimistic little banalities: 'That is what I find so wonderful', 'great mercies', 'so much to be thankful for', 'this will have been another happy day' and so forth" (66). She does not complain; in fact "Winnie desperately needs to keep up a charade of cheer, or otherwise she will be overwhelmed with the realization of her condition" (69). She uses the magic of borrowed words to escape from her cruel reality: "That is what I find so wonderful, a part remains, of one's classics, to help one through the day." She uses a lot of quotations even if she does not remember them perfectly, which leads to incorrect or fragmented forms. Her main concern is to be listened to by Willie. It is his presence and his few answers which give her the force to keep on being optimistic. She needs him to feel that her words are not just externalized thoughts but that they have an impact on someone, because without a listener, words do not seem to have any importance to her. Winnie tries to stay strong no matter how hard her situation is. She is determined to find reasons to be cheerful and grateful even though she has every reason to complain.</p>	<p>☒ ☒ ☒</p>
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