

# angl C1 écrit médiation cohésion descripteurs 1-5

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C1 écrit

médiation

cohésion et cohérence

descripteurs 1-5

descripteur 1

<p>des liaages transphrastiques fluides et clairs sont assurés</p> <p>(Liaages transphrastiques: unités d'un rang supérieur à la phrase mais inférieur au discours. La cohésion entre ces unités est établie par des marques de connexion et d'indexation.)</p>	<p><b>From the outset</b>, 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). <b>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</b>, 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. <b>The language employed</b> conveys once again a total dependency on Gil-Martin at every moment, and a crushing alteration of his mind. <b>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</b>, 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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descripteur 2

<p>l'équilibre entre progression et répétition des informations est géré</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). <b>This concept of ‘doing gender’ stresses the creative potential and the embedding of gender-typical behaviour in a social context.</b> 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 3

<p>l’anaphore (ellipse, reprises, pronominalisation, etc.) est maîtrisée</p>	<p>This is in stark contrast with the attitude of Gil-Martin <b>who</b> does not hesitate in his exchanges with him to “mock . . . at [his] cowardice” or to show “derision of countenance on his face” (p. 94), <b>words demonstrating</b> his contempt of him . . . <b>From this</b> we can understand that his own existence no longer belongs to himself.</p>	<p>☒ ☒ ☒</p>
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descripteur 4

<p>l'ensemble des organisateurs textuels propres au genre renforce la cohérence du texte</p>	<p><b>Not only</b> does the loss of Wringhim’s sense of individuality express his indoctrination, <b>but also</b> is the narrator now forced to comply with Gil-Martin’s principles of violence and destruction by all means, <b>even if</b> they contradict his previous beliefs. At this stage, he is modelling what he believes is expected from his guide in order to avoid disappointment or reprimands. The narrative perspective allows the audience to feel the tensions the protagonist has to bear. <b>Although</b> he first tends to reject the killing of Mr. Blanchard when confronted by Gil-martin, “fear” and “shame” (p. 95) refrain him eventually from questioning the mission. If he wants to support the point of view of his powerful friend, he has no choice but to put aside his own convictions. <b>In contrast</b> during his last few lucid moments, he allows himself to assume that “[he] approved of [the murder] in theory, but [his] spirit stood aloof from the practice” (p. 94). This means that he still struggles with doubts and intense suffering by the uncertainty of the value of the murder, which has upset his ‘spirit’ or consciousness.</p>	<p>☒ ☒ ☒</p>
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descripteur 5

<p>les différences quant aux stratégies de cohérence et de cohésion de la langue de départ et de la langue cible sont maîtrisées</p>	<p><b>De nos jours</b>, peut-être davantage que par le passé, <b>l’argumentation joue un rôle majeur et privilégié</b> dans nos relations sociales.</p> <p><b>En effet</b>, à tout moment et en de multiples occasions, <b>nous pratiquons</b> l’art difficile mais passionnant de convaincre un interlocuteur, qu’il soit un camarade, un ami, un parent, un maître, un client, un supérieur hiérarchique ou simplement un lecteur. <b>Afin d’atteindre des objectifs souvent fort différents, il convient</b> d’adapter les arguments au <b>destinataire</b> et à la situation de communication dans laquelle nous nous trouvons.</p> <p><b>Ainsi, durant son parcours scolaire</b>, l’élève prend <b>d’abord</b> conscience des divers types de destinataire et apprend <b>ensuite</b> à élaborer des stratégies argumentatives adaptées à celui-ci et <b>propres à le convaincre, notamment par la pratique d’exercices variés et progressifs. De cette manière</b>, il acquiert les compétences qui lui permettent de rédiger divers genres de textes argumentatifs.</p> <p>disciplines.edu-chavanne.ca</p> <p><b>These days</b>, perhaps even more than in the past, <b>using arguments plays an important role</b> in our social relations.</p> <p><b>Indeed</b>, at any moment and on multiple occasions, <b>we use</b> the difficult, but fascinating art of persuasion with an interlocutor, be it a colleague, a friend, a parent, a teacher, a client, a superior or simply a reader. <b>In order to negotiate often strongly differing aims, it is worth</b> adjusting the arguments to the <b>addressee</b> and to the communicative situation.</p> <p><b>Thus, through educational experiences at school</b>, a student <b>first</b> becomes aware of the different types of addressees and <b>then</b> learns to establish argumentative strategies that are adapted to the addressee and are <b>likely to persuade him/her. These strategies are mainly acquired through different and progressive exercises. In this way</b> a student acquires skills that enable him/her to write argumentative texts of different genres.</p>	<p>☒ ☒ ☒</p>
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