

<p>Wild Wide West, the Making of the American Identity <i>(voyages, territoires, frontières, axe 2 : ancrage et héritage)</i> western, a genre of novels and short stories, motion pictures, and television and radio shows that are set in the American West</p>	
<p>How has the western genre evolved alongside American society ?</p>	
<p>At the end of the Unit, I will</p>	<ul style="list-style-type: none"> - know more about how the western genre evolved - the reason for the Conquest of the West - watched a movie
<p>What documents will be used ?</p>	<p>1- Wild Wide West : the origin 1a- Defining the Manifest Destiny (dossiers) 1b- Jefferson's Confidential Letter to Congress, <i>abridged from Thomas: Jefferson</i> Jan. 18. 1803 1c- John Gast, <i>Spirit of the frontier</i>, 1872 1d- We've got to protect this frontier, Larry Mc Murtry, <i>Lonesome Dove</i>, 1985:</p> <p>2- Western genre expectations 2a- 'The American epic': Hollywood's enduring love for the western <i>abridged from</i> Stuart Miller, <i>theguardian.com</i>, October 21, 2016 2b- Danger Ahead, Larry Mc Murtry, <i>Lonesome Dove</i>, 1985 2c- <i>The Hallelujah Trail</i>, movie still by John Sturges, 1965 2d- Goodies and Baddies, Charles Portis, <i>True Grit</i>, 1968</p> <p>3- Overcoming clichés 3a- A strange encounter, Larry Mc Murtry, <i>Lonesome Dove</i>, 1985 3b- 1st encountering with the Indians, <i>Dances with Wolves</i>, movie by Kevin Costner, September 1991 3c- Afterword, Michael Blake, <i>Dances with Wolves</i>, 1988 3d- 'Dances with Wolves' - Natives portrayed honestly and sympathetically, <i>Abridged from a Windspeaker Publication</i>, by Scott Ross, 1990,</p> <p>4- an eclectic genre 4a- Buzz Lightyear's Arrival, Toy Story, Pixar Animation, 1995</p>

	<p>4b1- 20th century cowboys, Annie Proulx, <i>"Brokeback Mountain"</i>, 1997</p> <p>4b2- Brokeback Mountain (United States, 2005), A movie review by James Berardinelli</p> <p>4c- The Mandalorian is definitely a western. And not just one specific kind. Matt Singer, <i>screencruch.com</i>, December 6, 2019</p> <p>5- Forever Western</p> <p>5a- Outstanding Cowboys</p> <p>Text A: Cowgirls, adapted from <i>Cowgirl Country</i>, <i>Sunday Magazine</i>, 2011</p> <p>Text B: Eco Cowboy, <i>Wildideabuffalo.com</i>, 2015</p> <p>5b- Bodie, California's Wild West Ghost Town, photos by Harry Sherrin: présentation genially by proflegrand78</p> <p>5c- A Spaghetti Western becomes a cute cartoon in AT&T's latest cinema mashup, Alexandra Jardine, excerpted from <i>adage.com</i>, May 24, 2019</p> <p>5d1- Lil Nas X at the 62nd Grammy Awards January 26, 2020</p> <p>5d2- video + lyrics "Old Town Road" Lil Nas X and Billy Ray Cyrus</p>
<p>What will I learn about ?</p>	<p>The origin of the western genre how it is linked to the American history what makes it so special</p>
<p>Final Task</p>	<p>You will introduce us to an incipit, a back cover or a movie synopsis focusing on at least 3 aspects as developed in the Unit. You will need to write the critic of somebody else's piece of work in class.</p>

Instruction for your Final Task

1- You will have an hour and half for both exercise.

2- you will have to write the incipit, the back cover of your book or a movie synopsis in class, then exchange your piece of paper with somebody else's.

3- Your teacher will give you a number in order to keep your name anonymity. **DO NOT FORGET TO COPY YOUR NUMBER** from the grading sheet and **PUT YOUR NAME** on your grading sheet. Any copies without number and name will lose 2 points.

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4- Once you will have written your incipit, back cover or movie synopsis, your paper will be exchanged with somebody else's. ON ANOTHER PIECE OF PAPER, you will write a short critic of the book and the movie as if you had read or seen it. You must enclose elements from the unit in order to explain your critic.

5- Limited time (45 minutes) will be given for you to finish your 1st essay. Once the time is up, your paper will be taken away whether you are done or not.

6- You may write 2 critics if you had enough time to do so: one extra point will be given to you and the best grade will be counted.

1- Wild Wide West : the origin

1a- Defining the Manifest Destiny (dossier de peinture)

distribution de 3 peintures par groupes et comparaison, explications, listes de mots nécessaire pour la description:

train- railroad- caravan – cart – bulls => définition à partir des mots clés

1b- Text sur the Manifest Destiny => comparaison avec ce qu'il ont trouvés:

Jefferson's Confidential Letter to Congress, *abridged from Thomas: Jefferson* Jan. 18. 1803

1c- John Gast, *Spirit of the frontier*, 1872: étude en commun du tableau

1d- We've got to protect this frontier, Larry Mc Murtry, *Lonesome Dove*, 1985:

list the different characters → explain their job + purpose

characters mentionned by Captain Weaver? What for?

Image given of the frontier in this excerpt?

2- Western genre expectations

2a- 2a- An overview of the genre, abridged from Stuart Milller, *theguardian.com*, October 21, 2016

travail sur le texte: repérage des attendus dans les films ancien et nouveau => queless idées sont véhiculées et dans quel but?

2b- Danger Ahead, Larry Mc Murtry, *Lonesome Dove*, 1985

mise en parallèle avec le texte précédent: what vision of the West is given in the text? Landscape, relationships, characterisation of the Indians?

Why is Call a typical figure of the Western movie?

2c- *The Hallelujah Trail*, movie still by John Sturges, 1965 : travail sur la photo: repérage cliché

écriture de la scène :

- what is happening

- What happens after

- Call and August meet the family after this attack and they decided to leave the place

(rédigé / noté en binôme ou joué)

2d- Goodies and Baddies, Charles Portis, *True Grit*, 1968

3- Overcoming clichés

3a- A strange encounter, Larry Mc Murtry, *Lonesome Dove*, 1985

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travail sur le texte: séparer la classe en binôme : groupe Pair: ½ se focalise sur Newt: how did he meet the Indians, what did he imagine would happen to him? Why? What actually happened to him?

Groupe impair: ½: se focalise sur les Indiens: What did they do? How did they behave?

Échange en quatuor en speed dating pendant 10 minutes

puis rédaction: le groupe pair rédige du pt de vue des Indians (d'après ce qu'ils ont compris: The young Indians go back to their camp and tell their parents about the incident with Newt)

et le groupe impair rédige du point de vue de Newt: What has happened to him?

3b- Dances with Wolf: 1st meeting the Indians:

travail de repérage de la scène: what is happening, what is it about? Look at the expression, the way they communicate

Écriture du texte qui correspond à l'extrait comme si on écrivait le roman => pt de vue du héros, pt de vue de l'Indian (attribution au hasard, noté, ramassé)

<https://www.youtube.com/watch?v=KwCrUPz9Rgs>

3c- Afterword, Michael Blake, *Dances with Wolves*, 1988

travail sur le texte => repérage opinion

3d- 'Dances with Wolves' - Natives portrayed honestly and sympathetically

travail sur les deux textes en binôme puis échange à 4 en recomposant les groupes => conclure sur une question commune aux deux textes et être en mesure d'y répondre.

Ecrire la question sur 3 feuilles séparées : deux avec un espace de réponse et une feuille avec un texte commun en réponse.

Échange des questions en binôme et écriture de la réponse sur la feuille avec la question.

4- an eclectic genre

4a- Buzz Lightyear's Arrival, Toy Story

<https://www.youtube.com/watch?v=Ov9uO12B40g>

travail sur la vidéo : repérage des codes des cowboys, code du Far west, en quoi Buzz Lightning est un cowboy

4b1- 20th century cowboys, Annie Proulx, "*Brokeback Mountain*", 1997 : travail sur les 2 photos: code des Cowboys puis travail sur le poster => renouveau du genre

éventuellement visionnage du trailer :

<https://www.youtube.com/watch?v=kMA30rThECg&t=23s>

4b2- *Brokeback Mountain* (United States, 2005), A movie review by James Berardinelli

lecture du texte => éléments du Western? En quoi est-ce un renouveau? Critique positive ou négative? Justifier.

Repérage de l'auteur de la narration: Larry Mc Murtry de nouveau

4c- The Mandalorian is definitely a western. And not just one specific kind. Matt Singer, *screenruch.com*, December 6, 2019

5- Forever Western

5a- The Eco-cowboy cf doc : travail sur les textes en // conclusion sur les cowboy modernes

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5b- Bodie, California’s Wild West Ghost Town, photos by Harry Sherrin: présentation à travers un genially

recap à partir du genially: do you understand why people want to go? Would you go? Why
<https://view.genial.ly/64a2bbe19ff17600127a79a0/interactive-image-minimal-interactive-image>

5c- A commercial genre? Alexandra Jardine, excerpted from *adage.com*, May 24, 2019 => intérêt de ce genre? Que faut -il en attendre?

5d1- Lil Nas X at the 62nd Grammy Awards January 26, 2020 + quote => en quoi il détonne dans le paysage? En quoi c'est un renouveau?

5d2- video + lyrics “Old Town Road” Lil Nas X and Billy Ray Cyrus: travail sur le clip, en quoi c'est un renouveau et en quoi on reprends les anciens code

NAME :		NUMBER :						
From classic to modernity : the inheritance of the Western								
You will introduce us to an incipit, a back cover or a movie synopsis focusing on at least 3 aspects as developed in the Unit. You will need to write the critic of somebody else's piece of work in class								
	Qualité du contenu et cohérence de la construction étape 1	Pt score	Qualité du contenu et cohérence de la construction étape 2	Pt score	Correction de la langue écrite	Pt score	Richesse de la langue	Pt score
C1	J'ai traité le sujet et j'ai produit un écrit fluide, convainquant, étayés par des éléments (inter)culturels pertinents, en produisant une argumentation complexe, avec un usage de la langue et un raisonnement structurés.	30	J'ai traité le sujet et j'ai produit un écrit fluide, convainquant, étayés par des éléments (inter)culturels pertinents, en produisant une argumentation complexe, avec un usage de la langue et un raisonnement structurés.	30	J'ai une langue correcte grammaticalement, y compris lorsque je mobilise des structures complexes.	30	J'utilise de manière pertinente un vaste répertoire lexical incluant des expressions idiomatiques, des nuances de formulation et des structures variées.	30
	B2 +	25	B2 +	25	B2 +	25	B2 +	25
B2	J'ai écrit environ 200 mots dans le temps limité impartis, j'ai respecté le sujet et j'ai repris au moins 3 aspects de l'unité, en étant clair et constructif. J'ai développé une histoire / donné suffisamment d'éléments pour la comprendre	20	J'ai écrits une critique d'environ 200 mots, constructive et cohérente, en m'appuyant sur au moins trois aspect développé dans l'unité. J'ai exprimé une opinion claire et constructive, étayée d'éléments cohérents.	20	J'ai une bonne maîtrise des structures simples et courantes. Les erreurs sur les structures complexes ne donnent pas lieu à des malentendus	20	Je produis un texte dont l'étendue du lexique et des structures sont suffisantes pour permettre des précisions et une variété des formulations.	20
	B1 +	15	B1 +	15	B1 +	15	B1 +	15
B1	J'ai écrit 150 mots environ. J'ai chercher à développer une histoire claire et cohérente en exploitant au moins deux	10	J'ai écrits environ 150 mots. Ma critique était construite, justifiée mais pas toujours très cohérente. J'ai essayé de	10	Je maîtrise des structures simples et courantes. Les erreurs sur les structures simples ne	10	Je peux produire un texte mais je n'ai pas suffisamment de vocabulaire: je dois utiliser des	10

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	aspects de l'unité. Mon histoire n'a pas toujours été très explicite.		m'appuyer sur au moins deux aspects de l'unité.		gênent pas la lecture.		périphrases et de répétitions	
	B1-	7	B1-	7	B1-	7	B1-	7
A2	J'ai traité le sujet et produit un écrit court et peu étayé.	5	J'ai exposé une expérience ou un point de vue en utilisant des connections élémentaires	5	Je produis un texte immédiatement compréhensible malgré des erreurs fréquentes.	5	Je peux produire un texte dont les mots sont adaptés à l'intention de communication, mais mon répertoire lexical est limité	5
	A2 -	4	A2 -	4	A2 -	4	A2 -	4
A1	J'ai amorcé une production écrite en lien avec le sujet	3	J'ai énuméré des informations simples et brèves.	3	Je produis un texte globalement compréhensible mais il n'est pas facile de me comprendre	3	Je peux produire un texte intelligible malgré un lexique pauvre.	3
Pré-A1	J'ai rassemblé des mots isolés, en lien avec le sujet.	1	J'ai rassemblé des notes, non articulées	1	Je produis un écrit mais il est peu intelligible.	1	Je peux produire quelques éléments stéréotypés.	1

niveau	A2					A2 +			B1 -			B1			B2 -			B2			B2+ / C1			
Total point obtenus	0- 4					4 – 20			21-29			30-39			40-59			60- 79			80-100			100-120
NOTE s/ 20	0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20			

Documents:

2b- Danger Ahead, Larry Mc Murtry, *Lonesome Dove*, 1985

Once Call and he had sat on the western edge of the great canyon, looking across the brown waterless distances to the west. They had finally decided to end their pursuit there while they had a fair chance of getting back alive. It wasn't Indians they feared so much as lack of water. It had been midsummer and the plains looked seared¹, what grass there was, brown and brittle². Call was frustrated; he hated to turn back before he caught his man.

"There's got to be water out there," Call said. "They cross it, and they can't drink dirt."

"Yes, but they know where it is and we don't," Augustus pointed out. "They can kill their horses getting to it—they got more horses. But if we kill ours it's a dern³ long walk back to San Antonio."

That afternoon he crossed the Clear Fork of the Brazos and passed a half-built cabin, abandoned and empty. It was a vivid enough reminder of the power of the Comanches—their massacres caused plenty of settlers to retreat while they still had legs to retreat on. Call and he had watched through the Fifties as the line of the frontier advanced only to collapse soon after. The men and women who came up the Trinity and the Brazos were no strangers to hardship—but hardship was one thing, terror another. The land was spacious and theirs for the taking, but land couldn't cancel out fear—a fact Call never understood. It annoyed him that the whites gave up and retreated.

"I wish they'd stick," he said many times. "If they would, there'd soon be enough of them to beat back the Indians."

20 "You ain't never laid in bed all night with a scared woman," Augustus said. "You can't start a farm if you've got to live in a fort. Them that starts the farms have got to settle off by themselves, which means they're easy to cut off and carve up."

"Well, they could leave the women for a while," Call said. "Send for them when it's safe."

25 "Yes, but a man that goes to the trouble to take a wife don't generally want to go off and leave her," Augustus pointed out. "It means doing the chores all by yourself. Besides, without a wife handy you won't be getting no kids, and kids are a wonderful source of free labor. They're cheaper than slaves by a damn sight."

They had argued the point for years, but fruitlessly, for Call had no sympathy for human weakness. Augustus put it down to a lack of imagination. Call could never
30 imagine what it was like to be scared. They had been in tight spots⁴, but usually that meant action, and in battles things happened too fast for fear to paralyze the mind of a man like Call. He couldn't imagine what it was like to go to bed every night scared that you and your family would feel the knives of the Comanches before sunrise.

- 1- dried by the heat
- 2- *cassante / fragile*
- 3- Damn

4- in difficult situations

2a- 'The American epic': Hollywood's enduring love for the western

Ominous music, reminiscent of a horror movie, plays while a stranded priest waits alone in a dusty landscape. A lone horseman rides up, a scene out of a classic western. Despite occasional rumors of its demise – and two decades where memorable entries were the exception – the western is now surprisingly vibrant, thanks to a flexibility that allows movies and TV series to celebrate the genre's traditions, deconstruct its conventions or do both.

"The western has always been the American epic," says Robert Thompson, director of Syracuse University's Bleier Center for Television & Popular Culture. "It's exciting and violent and huge. We don't have a single text like *The Iliad* or *The Odyssey* but the western is our story." Westerns never died off but few were made from 1980 to 2003. They returned with a vengeance after 9/11 and the invasion of Iraq. "The movie has us re-examining the self-evident truths of America," Thompson says, tackling subjects like poverty's multi-generational stranglehold, the lingering impact of domestic violence; casual racism and even the pros and cons of a state loaded with guns. But it does so amid a landscape of bank robberies and getaway cars, stakeouts and shootouts.

The western has been a movie staple since the pioneering 1903 film, *The Great Train Robbery*. It became the dominant genre, especially after the second world war, creating an image – John Wayne – of rugged American self-reliance and manliness. From 1910 through 1960, approximately a quarter of all films featured hats and horses and the television landscape was similarly populated with cowboys. The classic westerns "celebrated American exceptionalism", Aquila says.

While most were "white hats and black hats, good versus evil", Stacy Keach recalls, the best were more nuanced. Sure, the good guys always won but in John Ford's *The Searchers*, Wayne's virulent racism makes him more an anti-hero and Jeff Bridges says, "there were dilemmas and moral complexities in movies like *High Noon*", a parable about McCarthyism. Radical change arrived in the 1960s with a young generation opposing the Vietnam war and supporting the civil rights and women's movements. "Old westerns were like a checklist of what their revolution was against," Thompson says – macho heroes, "might makes right" and manifest destiny against "savages".

"The western is flexible, that's why its alive still," says Aquila. "Every generation uses it for its own purposes." By the late 1970s, production of any westerns was in steep decline. Thompson and Keach say the dusty towns seemed alien to younger viewers, who preferred space, the final frontier, which allowed for western stories and characters – Captain Kirk as the sheriff – in a new setting. "Star Wars is a western in space," Keach says.

The freshest takes these days find new ways to subvert, escape or toy with the familiar

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cliches. "They are picking up on our traditional notions of the western but then playing with them," Aquila says, while remaining timely by exploring our anxiety about topics like artificial intelligence.

"This is still our historical epic," Thompson adds. "The western is going to be around for a long time

abridged from Stuart Miller, *theguardian.com*, October 21, 2016

3d- Dances with Wolves' - Natives portrayed honestly and sympathetically

Movies have rarely, if ever, depicted the grace and inner spirit of North America's first people in the way Kevin Costner's *Dances with Wolves* succeeds. Directed, co-produced and starring Kevin Costner, *Dances With Wolves* is an epic set in the 1860s as the white settlers began their westward journey into the lands of Native Americans. *Dances With Wolves* is the extraordinary story of an ordinary hero's search for humanity in the ultimate frontier – himself. Lured by the desire to witness the last frontier before it vanishes, Union soldier John Dunbar (Costner) becomes trapped between two worlds as he's slowly drawn into the loving and honorable fold of a Sioux tribe living in the Dakota territory.

The movie's honest, sympathetic portrayal of Native Americans is unlike any seen before on film, according to many critics, and shows the often devastating impact of history on an entire people through both sides of the conflict. The film opens in the midst of the Civil War as Lieut. Dunbar who, as a reward for an act of heroism, chooses reassignment to the frontier. Upon arriving he discovers the fort in the Dakotas is abandoned and he soon becomes involved with the Sioux. Dunbar meets with the Holy Man, Kicking Bird (Graham Greene), the Warrior, Wind In His Hair (Rodney Grant); tribal chief Ten Bears (Floyd Red Crow Westerman); Black Shawl (Tantoo Cardinal) and Stands With A Fist, a white woman adopted into the tribe as a child and Costner's eventual love interest in the film. Gradually, through acts of bravery and honesty, he and the Sioux develop a mutual respect and admiration.

It was the support and co-operation of local Native Americans that made the project a success. The community, according to Orion, embraced the project for its fair and genuine treatment of its heritage and was eager to participate. *Dances With Wolves* was, according to many people of the community, one of the few honest cinematic portrayals of Native Americans losing their culture and identity to the white man.

"North Americans are kind of rootless in a way," said the film's creator Kevin Costner. "The people who truly know how to use this land, how to control it, are not here anymore. At the cost of the people who already lived here, we, the white man, had to have this. This movie is certainly not a history lesson or an attempt to set the record straight. But I do hope our efforts to authenticate the people and places we're dealing with will finally show a side of their legacy that had long been forgotten.....their honor."

However, according to critics and audiences alike, perhaps the film's boldest stroke a authenticity is the use of the actual Lakota language by its American characters, which is translated on the screen with English subtitles. Doris Leader Charge, a Lakota instructor at Sinte Gleska College on the Rosebud reservation, was hired to help translate the screenplay into Lakota and it was an awesome task. "Lakota is a very difficult language with so many strange sounds," she explained. "We had to first translate the script the way we would speak it, then go back and simplify the dialogue using fewer, easier words with similar meanings." Jimmy Herman, who portrays the elder warrior Stone Calf, says

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Costner's insistence on using Lakota in the film "made the Indian people feel proud. Even if the subtitles weren't there, the audience would know what was going on because Kevin is very careful that the audience will experience the feelings."

Dances With Wolves, while similar in theme to other movies made involving the white man meets Native theme, is so much more than its predecessors. It involves all of us in a culture and landscape rarely experienced or even seen and it deserves all the accolades now being poured upon it.

It's a must see and feel for the 1990s.

Abridged from a [Windspeaker Publication](https://ammsa.com/), by Scott Ross, 1990, <https://ammsa.com/>

Brokeback Mountain (United States, 2005), A movie review by James Berardinelli

Longing is such a potent element of the human experience that it has formed the fabric of numerous stirring motion pictures. *Brokeback Mountain* is one such movie - a tale of love and loss, of unrealized dreams, and of lives wasted by denying passion and accepting convention. The primary difference between *Brokeback Mountain* and say, for example, Clint Eastwood's *The Bridges of Madison County*, is that in Ang Lee's picture, the central relationship is between two men. And this isn't a platonic friendship. These men are as intimately involved as two lovers can be.

Jack Twist (Jake Gyllenhaal) and Ennis Del Mar (Heath Ledger) meet in the summer of 1963 when both are hired by Joe Aguirre (Randy Quaid) to be shepherders on Wyoming's Brokeback Mountain. Their job: keep the sheep moving and make sure as many as possible make it home. Gradually, a friendship forms between the two men, although neither is a master of words. And, one chilly night, the relationship turns physical. They agree that what happens on Brokeback Mountain stays on Brokeback Mountain, and when the summer is over, they have every expectation of never seeing each other again. Ennis is off to marry Alma (Michelle Williams), and Jack meets rodeo queen Lureen (Anne Hathaway). But, deep down, neither can forget their summer together, and Jack eventually decides to break the silence and make contact.

The richness of the characters and situations in *Brokeback Mountain* is both its strength and, to an extent, its undoing. Although the tale is well developed, and there is great emotional resonance in the push-and-pull between the characters and their world, *Brokeback Mountain* doesn't break new ground, except that this story has not previously been told (at least not in a major motion picture) with the gay spin. (...) While it shouldn't matter that the romance occurs between two men, there are some who will feel uncomfortable about the subject matter. One would hope, however, that *Brokeback Mountain* won't be pigeonholed as a "gay cowboy movie." That may be essentially accurate, but it's an underrepresentation of what's going on. (...)

Brokeback Mountain spans a time period of nearly twenty years. We only get the highlights, but they are enough to give us a picture of the compromises both men have made to steal the occasional moment with each other, and the boundaries they are unwilling to cross. (...) The ending is predictably tear-jerking, but it's filmed with less melodrama than it might be. Lee's restraint during this portion of the story is welcome. Another director might

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have taken things too far in his quest to provoke an emotional reaction.

The film is based on a short story by Annie Proulx, and has been adapted for the screen by Diana Ossana and *Lonesome Dove*'s Larry McMurtry. *Brokeback Mountain* offers a study in yearning, love, and loss. It's a brave and affecting effort from a director from whom we have come to expect worthwhile things.

The Mandalorian is definitely a western. And not just one specific kind.

There was a minor social-media dust-up last week when a movie journalist emphatically tweeted that *The Mandalorian* was “NOT a Western” with that phrase repeated three times, followed by an argument that the new *Star Wars* series instead “comes from Samurai films that INFLUENCED Westerns.”

Most responses to the tweet correctly recognized that those two genres have become so intertwined as to render any debate about which was more important to the show meaningless. Of course *The Mandalorian* is inspired by samurai films *and* Westerns.

“The Western” is not a singular concept, though, and one of the cool things about *The Mandalorian* is how many different kinds of Westerns it touches upon.

Almost every episode of *The Mandalorian* has leaned heavily on the show's influences, but “The Gunslinger,” was especially full of callbacks to the Western genre. Those include an arid and inhospitable landscape, a frontier bar in the form of the famous Star Wars Cantina — the same one from *Star Wars* where Greedo famously exclaimed “Maclunkey!” before he tried and failed to kill Han Solo — speeder bikes in place of cowboys' horses, and even indigenous people (the Tusken Raiders) who our heroes must negotiate with in order to arrange for safe passage through their territory. “The Western” is not a singular concept, though, and one of the cool things about *The Mandalorian* is how many different kinds of Westerns it touches upon. “The Gunslinger”'s story of an experienced vigilante taking a young man under his wing recalls John Wayne's final film, *The Shootist*. Previous episodes included visual or narrative references to *The Searchers*, *The Magnificent Seven*, *Shane*, and *The Good, The Bad, and the Ugly* just to name a few of the most obvious inspirations. (...)

The Mandalorian's general concept about a kind-hearted bounty hunter roaming the untamed wilderness recalls Western series like *Wanted Dead or Alive*, which was recently spoofed as *Bounty Law* in Quentin Tarantino's *Once Upon a Time in Hollywood* — whose title is inspired by a Spaghetti Western directed by Sergio Leone, a man whose international

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breakthrough was a Western called *A Fistful of Dollars*, which was based on a samurai film by Akira Kurosawa called *Yojimbo*.

And around and around we go. *The Mandalorian* is taking all of these influences and synthesizing them into something new.

Matt Singer, *screenrush.com*, December 6, 2019


1. depend
2. references
3. person who enforces the law without the authority to do so
4. *chasseur de primes*
5. wander
6. parody

5a- Outstanding Cow boys

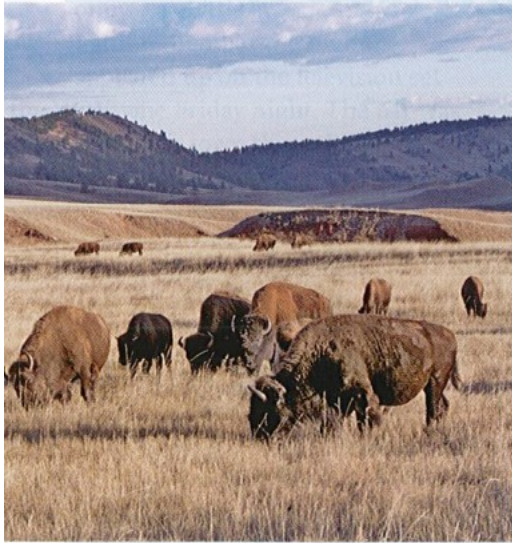
Texte A - Cow girls

What we do have, to serve as the foundational fantasy of female strength and individualism we've agreed upon as embodying American power, are cowgirls: Annie Oakley, Calamity Jane, the outlaws, frontier women and pioneers who pushed West, shot sharp, talked tough and sometimes drew blood. Frontier womanhood has emerged as one of the only historically American models of aspirational femininity available to girls – passive princesses and graceful ballerinas not being native to this land. It's no surprise, then, that female political prospects have long been stronger in Western states. The first congresswoman was Jeannette Rankin elected in 1916. She was raised on a Missoula ranch and used to tromp "through deep snow potting bears and wolves for pastime." Recently, too, the West has tended to do better. Arizona, Texas and Kansas have all elected multiple female governors. The history of America's affection for cowgirls, long contrasted with its chillier attitudes toward businesswomen, brainiacs and feminists.

Adapted from "Cowgirl Country", *Sunday Magazine*, 2011



Text B – Eco Cowboy



Preserving and restoring the Great Plains grasslands is the foundation of the Wild Idea Buffalo Company. In 1997, in an effort to restore his battered 1,000-acre ranch back to health, Dan O'Brien returned bison, North America's largest herbivore, to the native rangeland of his ranch. Dan's holistic management approaches, along with the bison's ability to regenerate and nurture the soil naturally, have revitalized damaged prairies. Now grasses, sedges, forbs¹, and flowers flourish, and once again contribute to a sustainable eco-system for indigenous creatures. This healthy landscape provides habitat for hundreds of species and produces a delicious, healthy, 100% grass-fed meat alternative for people who care about health, sustainability, and preservation. [...]

Wild Idea Buffalo Company is affiliated with other like-minded ranchers including Tribal herds, Native American ranchers, and the Nature Conservancy. From a 1,000-acre

beginning we are now positively impacting over 150,000 acres of prairie grassland, and that number is growing. The vision continues and is driven by people like you – people who care about the food they eat and the world we share. Together, one bite at a time, we can make a difference.

wildideabuffalo.com, 2015

1. kinds of plants

idée DST:

The Ranch Meets Reality TV

- **From the first silent Westerns to the mass appeal of reality television, the true American cowboy has continued to play an important role on TV and in film. Reality shows such as "Dancing with the Stars," "The Last American Cowboy" and "The Amazing Race," have featured the iconic figure of the American Cowboy.**

For as long as Hollywood has been making moves and television shows, the image of the American cowboy has been a central figure. The Great Train Robbery and other silent Westerns of the early 1900s started the phenomenon. Actors such as Roy Rogers, John Wayne, and Gene Autry carried it forward, becoming household names in the process. Radio and television series such as "The Lone Ranger" and "Bonanza" had widespread appeal. Feature film classics such as Butch Cassidy & The Sundance Kid (starring Paul Newman and Robert Redford) and more recent movies such as Tombstone, Wyatt Earp, and Maverick have continued the legacy.

Now, the 21st century is ushering in a new era of the American cowboy in mainstream media – that of the reality TV star. Arguably, it all began when Texas' Ty Murray appeared on Season 8 of ABC's "Dancing with the Stars" last year, where he was paired with a professional dance partner and competed against other celebrities in a week-by-week dance off watched by millions of viewers. Murray made it to the final four before being shown the door.

Anne-Charlotte Legrand- Académie de Versailles (basée sur le manuel LLCE Shine Bright)

More recently, brothers Cord and Jet McCoy, from Oklahoma, appeared on Season 16 of CBS' "The Amazing Race," an around-the-world race whose finale aired in May. As reality TV stars, the McCoy brothers – like Murray before them – weren't just contestants on a show. They were also the poster children for the American West, representing cowboys in mainstream media before a nationwide American audience. It was a role and a responsibility they took seriously.

"We knew, when we left to go on the race, that our conduct and what we did on the race was probably bigger than ourselves," Jet explains. "We were representing our families, our communities, the Western lifestyle."

The brothers became known for their honest, fair play, making it to the finale on the merits of their own effort, even as other pairs of competitors took a less honorable win-at-any-cost mentality. "The funny thing about becoming known as fair players," Jet continues, "was that it came from just being who we are. The principles we tried to adhere to on the race were the same as what we try to do every day. And I like to think that just cowboys in general hold to those same standards."

In fact, the McCoy brothers credit those standards with getting them to the competition's finale. "It's important to remember," Cord says, "that a lot of what helped us through the race was our drive from the cowboy lifestyle – our hard work ethic; trusting each other. We had to work together. Plenty of times we had the option to give up, but we never backed down from anything, and we're proud of that."

But did they regret playing fair, only to lose in the end? Not for a second. "It was disappointing for both of us, sure," says Jet. "We were in it to win. But it's funny...on the one hand, we came in second. But on the other hand, we had an opportunity to go on the race, and to be a part of the experience. We came away with so much." It's a perspective the brothers gained from rodeo. "A lot of the time, you'll make your best performance, and still not win first," Jet continues. "That's going to happen, whether in The Amazing Race, or rodeo, or life in general."

Ty Murray, Jet and Cord McCoy, and others like them are showing the American cowboy for who he and she truly is. Honest. Hard-working. Committed. Dedicated to traditional values. Most at home on the ranch among family and horses and cattle. In short, they're shedding old stereotypes from the movies – the shoot 'em up gunfights and long-distance cattle drives – and offering an image of the American cowboy that contrasts the modern-day slick rodeo cowboys of the PBR and PRCA.

The American public will get an even more intimate look inside the life of authentic American cowboys with Animal Planet's upcoming series, "Last American Cowboy," which debuts June 7 and runs through early August. It follows the real-life stories of three ranching families in Montana. More so than any show that has come before it, "Last American Cowboy" is an honest look at life on the range, warts and all.

"I have a hard time saying we're cowboys," says Earline Goettle, who works her father's Stucky Ranch in western Montana north of Avon. "We're ranchers mostly. We work with our cattle, and use our horses to get that job accomplished. It's not an easy life. You have to love it to do it. We're facing Mother Nature, and she doesn't always deal you a great hand. We're working in the elements, no matter if it's sunny and beautiful, or if it's a blizzard and twenty below. The cows still have to be fed. People think it's a wonderful life, but sometimes it's not."

The Stucky Ranch raises 1,100 head of cattle on 10,000 acres, and on the show, it's known as the traditional ranch, one which is fiercely clinging to the "old way" of doing things. Part of that commitment to tradition comes from respecting the history of the land. When Goettle's parents remodeled the on-property house, they found newspapers used as insulation dating to the year 1888. "They used workhorses instead of tractors. That's the way they did it here, and we're still doing it the same way," Goettle says. "There's nothing more satisfying than being able to move 100 or 200 cattle with a horse and a couple of dogs. I don't believe it's really the hard way. It's a good way. It worked in the past, and it works for us now."

It's a way of life that – if not exactly fading away – is certainly changing in the 21st century. Witness the Galt Ranch, which "Last American Cowboy" positions as the high-tech cowboy lifestyle. Now in its 3rd and 4th generation of ranching, the Galt family manages the immense 100,000-acre Galt Ranch in White Sulphur Springs, Montana, sandwiched between the Big Belt and Little Belt mountains. Unlike the Stucky Ranch, which remains committed to the traditional way of doing things, the Galt Ranch has embraced technology, including a helicopter it uses to manage its herd of cattle.

"We all started out with a horse between our legs as kids," says Bill Galt. "But someone has to run this ranch, and to do that, we started to mechanize things."

"There's no horse in cowboy," he continues. "Cowboys or cattlemen are first born to take care of cattle, to make money raising them. The horse was a conveyance, and for years, we moved cattle via horseback. But draft horses were replaced by tractors for a reason."

Galt Ranch doesn't exactly shy away from horses. They're still an integral component of ranch life. But the helicopter (and the modern technology it represents) has a place, too. "It takes a balance of each to run a ranch today," Galt says. "The American cowboy is still here. We still take care of cows and calves." That much hasn't changed.

Clearly, though, "Last American Cowboy" – with both its traditional and high-tech ranching families – is a far cry from the earliest silent Westerns. And yet, for all that has changed about the image of the American cowboy in mainstream media over

Anne-Charlotte Legrand- Académie de Versailles (basée sur le manuel LLCE Shine Bright)

the course of the last century, one thing remains a constant: the cowboy, and the American West, as a constant source of inspiration and admiration.

<https://americancowboy.com/lifestyle/ranch-meets-reality-tv/> by Peter Bronski, June 3, 2010

A Spaghetti Western becomes a cute cartoon in AT&T's¹ latest cinema mashup²



AT&T has turned the dial up on its genre-mixing cinema campaign promoting its “More for Your Thing” platform: it spliced³ together a Spaghetti Western and a whimsical children’s animation. [...]

The new ad will begin airing on May 24, ahead of big summer movies like Aladdin. It starts off in a classic Western scenario, as a gang of grizzled⁴ bandits blow up a steam train running through Arizona’s Monument Valley. But after the train derails and the smoke clears, we switch to the animated footage, featuring cute railroad cars singing a jaunty⁵ melody about how they “gotta get back on the track” as the bandits look on in astonishment, bewildered by their own physical transformation into cartoon figures.

Director Dougal Wilson says the storyline appealed to him as a fan of both Westerns and animation. “I grew up watching a lot of John Ford films and Sergio Leone movies, like Once Upon a Time in the West,” he says. [...]

Western scenes were shot in the northern Nevada Northern Railway, a railroad museum. Just before filming began, a heavy blizzard threatened the production. Wilson, who’s used to having to create fake snow for his Christmas ad shoots, says it’s the first job he’s worked on where snow actually had to be painted out (by VFX house Method). The butte peaks from Monument Valley were also added in later (in case you were wondering, there’s no railroad in Monument Valley).

Alexandra Jardine, excerpted from *adage.com*, May 24, 2019

1. AT&T Inc. is an American multinational a mobile-phone company
2. when an artist combines two or more genres in which elements from each are blended into a cohesive piece
3. join
4. having grey hair
5. cheerful



“The 'countryness' is pretty much in my blood. I'm from Georgia, down south. That voice just lives in me”
- Lil Nas X

Old town horse lyrics;
Yeah, I'm gonna take my horse to the old town road
I'm gonna ride 'til I can't no more
I'm gonna take my horse to the old town road
I'm gonna ride (Kio, Kio) 'til I can't no more
I got the horses in the back
Horse tack is attached
Hat is matte black
Got the boots that's black to match
Riding on a horse, ha
You can whip your Porsche
I been in the valley
You ain't been up off the porch, now

Can't nobody tell me nothing
You can't tell me nothing
Can't nobody tell me nothing
You can't tell me nothing

Riding on a tractor
Lean all in my bladder
Cheated on my baby
You can go and ask her
My life is a movie
Bull riding and boobies
Cowboy hat from Gucci
Wrangler on my booty

Can't nobody tell me nothing
You can't tell me nothing
Can't nobody tell me nothing
You can't tell me nothing

Yeah, I'm gonna take my horse to the old town road
I'm gonna ride 'til I can't no more
I'm gonna take my horse to the old town road
I'm gonna ride 'til I can't no more

Hat down, cross-town, livin' like a rockstar
Spent a lot of money on my brand-new guitar
Baby's got a habit: diamond rings and Fendi sports bras
Ridin' down Rodeo in my Maserati sports car
Got no stress, I've been through all that
I'm like a Marlboro Man so I kick on back
Wish I could roll on back to that old town road
I wanna ride 'til I can't no more

Anne-Charlotte Legrand- Académie de Versailles (basée sur le manuel LLCE Shine Bright)

Yeah, I'm gonna take my horse to the old town road
I'm gonna ride 'til I can't no more
I'm gonna take my horse to the old town road
I'm gonna ride 'til I can't no more

Source: [Musixmatch](#)

Songwriters: Atticus Ross / Trent Reznor / Montero Lamar Hill / Kiowa Roukema

Old Town Road lyrics © Sony/atv Songs Llc, Songs In The Key Of Mink, Form And Texture Inc., Songs Of Universal Inc.

Jefferson's Confidential Letter to Congress

"Gentlemen of the Senate, and of the House of Representatives:

"As the continuance of the act for establishing trading houses with the Indian tribes will be under the consideration of the Legislature at its present session, I think it my duty to communicate the views which have guided me in the execution of that act, in order that you may decide on the policy of continuing it, in the present or any other form, or discontinue it altogether, if that shall, on the whole, seem most for the public good.

"The Indian tribes residing within the limits of the United States, have, for a considerable time, been growing more and more uneasy at the constant diminution of the territory they occupy, although effected by their own voluntary sales: and the policy has long been gaining strength with them, of refusing absolutely all further sale, on any conditions; insomuch that, at this time, it hazards their friendship, and excites dangerous jealousies and perturbations in their minds to make any overture for the purchase of the smallest portions of their land. A very few tribes only are not yet obstinately in these dispositions. In order peaceably to counteract this policy of theirs, and to provide an extension of territory which the rapid increase of our numbers will call for, two measures are deemed expedient. First: to encourage them to abandon hunting, to apply to the raising stock, to agriculture and domestic manufacture, and thereby prove to themselves that less land and labor will maintain them in this, better than in their former mode of living. The extensive forests necessary in the hunting life, will then become useless, and they will see advantage in exchanging them for the means of improving their farms, and of increasing their domestic comforts. Secondly: to multiply trading houses among them, and place within their reach those things which will contribute more to their domestic comfort, than the possession of extensive, but uncultivated wilds. Experience and reflection will develop to them the wisdom of exchanging what they can spare and we want, for what we can spare and they want. In leading them to agriculture, to manufactures, and civilization; in bringing together their and our settlements, and in preparing them ultimately to participate in the benefits of our governments, I trust and believe we are acting for their greatest good.

We possess what is below the Yazoo, and can probably acquire a certain breadth from the Illinois and Wabash to the Ohio; but between the Ohio and Yazoo, the country all belongs to the Chickasaws, friendly tribe within our limits, but the most decided against the alienation of lands. The portion of their country most important for us is exactly that which they do not inhabit. Their settlements are not on the Mississippi, but in the interior country. They have lately shown a desire to become agricultural; and this leads to the desire of buying implements and comforts. In the strengthening and gratifying of these wants, I see the only prospect of planting on the Mississippi itself, the means of its own safety. Duty has required me to submit these views to the judgment of

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the Legislature; but as their disclosure might embarrass and defeat their effect, they are committed to the special confidence of the two Houses.

An intelligent officer, with ten or twelve chosen men, fit for the enterprise, and willing to undertake it, taken from our posts, where they may be spared without inconvenience, might explore the whole line, even to the Western Ocean, have conferences with the natives on the subject of commercial intercourse, get admission among them for our traders, as others are admitted, agree on convenient deposits for an interchange of articles, and return with the information acquired, in the course of two summers. Their arms and accoutrements, some instruments of observation, and light and cheap presents for the Indians, would be all the apparatus they could carry, and with an expectation of a soldier's portion of land on their return, would constitute the whole expense. Their pay would be going on, whether here or there. While other civilized nations have encountered great expense to enlarge the boundaries of knowledge by undertaking voyages of discovery, and for other literary purposes, in various parts and directions, our nation seems to owe to the same object, as well as to its own interests, to explore this. The interests of commerce place the principal object within the constitutional powers and care of Congress, and that it should incidentally advance the geographical knowledge of our own continent, cannot be but an additional gratification."

abridged from Thomas JEFFERSON, Jan. 18. 1803

2d- Goodies and Baddies, Charles Portis, *True Grit*, 1968

Mattie Ross, aged 14, hired Marshal Rooster Cogburn to chase Tom Chaney who murdered her father. Both Rooster and Mattie, together with the Texas Ranger LaBoeuf, are on Tom's track. On the way, during a pause, Mattie is going down a slope to fetch some water.

Part 1

As I neared the bottom, dreading the return climb, I heard splashing and blowing noises. My thought was: *What on earth!* Then I came into the open on a creek bank. On the other side there was a man watering some horses.

The man was none other than Tom Chaney!

5 You may readily imagine that I registered shock at the sight of that squat¹ assassin. He had not yet seen me, nor heard me either because of the noise made by the horses. His rifle was slung across his back on the cotton plow line². I thought to turn and run but I could not move. I stood there fixed.

Then he saw me. He gave a start and brought the rifle quickly into play. He held the 10 rifle on me and peered across the little stream and studied me.

He said, "Well, now, I know you. Your name is Mattie. You are little Mattie the bookkeeper. Isn't this something." He grinned and took the rifle from play and slung it carelessly over a shoulder.

I said, "Yes, and I know you, Tom Chaney."

15 He said, "What are you doing here?"

I said, "I came to fetch water."

"What are you doing in these mountains?"

I reached into the bucket and brought out my dragoon revolver. I dropped the bucket and held the revolver in both hands. I said, "I

20 Chaney laughed and said, "Well, I will not

I said, "There is a posse³ of officers up on

"That is interesting news," said he. "How

"Right around fifty. They are all well armed and they mean business. What I want you to do now is leave those horses and come across the creek and walk in front of 25 me up the hill."

He said, "I think I will oblige the officers to come after me." He began to gather the horses together. There were five of them but Papa's horse Judy was not among them.

I said, "If you refuse to go I will have to shoot you."

1. trapu 2. (ici) bandoulière / bretelle en coton 3. détachement

Part 2

He went on with his work and said, "Oh? Then you had better cock⁴ your piece."

30 I had forgotten about that. I pulled the hammer back with both thumbs.

"All the way back till it locks," said Chaney.

"I know how to do it," said I. When it was ready I said, "You will not go with me?"

"I think not," said he. "It is just the other way around. You are going with me."

I pointed the revolver at his belly and shot him down. The explosion kicked me 35 backwards and caused me to lose my footing and the pistol jumped from my hand. I lost no time in recovering it and getting to my feet. The ball had struck Chaney's side and knocked him into a sitting position against a tree. I heard Rooster or LaBoeuf call out for me. "I am down here!" I replied. There was another shout from the hill above Chaney.

40 He was holding both hands down on his side. He said, "I did not think you would do it."

I said, "What do you think now?"

He said, "One of my short ribs is broken. It hurts every breath I take."

I said, "You killed my father when he was trying to help you. I have one of the gold pieces you took from him. Now give me the other."

45 "I regret that shooting," said he. "Mr. Ross was decent to me but he ought not to have meddled⁵ in my business. I was drinking and I was mad through and through. Nothing has gone right for me."

There was more yelling from the hills.

50 I said, "No, you are just a piece of trash, that is all. They say you shot a senator in the state of Texas."

"That man threatened my life. I was justified. Everything is against me. Now I am shot by a child."

4. armer 5. interfered



ACROSS THE CONTINENT.
WESTWARD THE COURSE OF EMPIRE TAKES ITS WAY.



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Charles Russell, *When Shadows Hint Death*, 1915 (76.2 x 101.6 cm)



Charles Russell, *When Shadows Hint Death*, 1915 (76.2 x 101.6 cm)