

<b>Comment on the following document, with reference to the text:</b>	<b>EAE 0422 A</b>	
William Wellman, <i>The Ox-Bow Incident</i> , 20th Century Fox, 1943 (1:05:25-1:07:35)	Code Sujet	CCV
	Sujet Jury	
	Sujet Candidat	

"The film (shot in the studio and not on location) eschews any scenes that might contribute to the mitigation of the posse, devoting a large portion of the narrative to the degeneracy of the spokesmen for this hasty revenge perpetrated on helpless and innocent men. *The Ox-Bow Incident*, in its unsettling of prevailing conceptions of western justice, approaches a horror film. Its ultimate irony involves the arrival of the sheriff after the men are hanged, who reveals that the actual rustlers have been caught and indicts the posse as murderers. Thus, the final confrontation between the posse and the law is a travesty of civilized society and Carter a witness to this travesty."

Marcia Landy, *Cinema and Counter-History*, Bloomington: Indiana University Press, 2015, p. 18.

<b>Comment on the following document, with reference to the corresponding press article</b>	<b>EAE 0422 A</b>	
Henry King, <i>Jesse James</i> , 20th Century Fox, 1939, (0:15:52 – 0:18:02)	Code Sujet	CCV
	Sujet Jury	
	Sujet Candidat	

“It was inevitable that the James boys, Frank and Jesse, would one day come to the screen. It was just as inevitable, probably, that they should be treated sympathetically. The movies find it harder and harder to keep on the rough road where realism and criminals go hand in hand, [...] and at least in the case of the Jameses they are not without authority. The whole Southwest has been in a conspiracy for years to make a Robin Hood of Jesse James – and what with a [...] movie about to be finished in which he is a handsome and dashing buckaroo in the best western tradition, it would seem that the job is just about completed.”

Frank Daugherty, “A lot of hard work has gone into filming of ‘Jesse James’”, *The Christian Science Monitor*, Oct. 24, 1938, p. 7.

<b>Comment on the following document, with reference to the corresponding review</b>	<b>EAE 0422 A</b>	
Arthur Penn, <i>Little Big Man</i> , Cinema Center 100 Productions and Stockbridge-Hiller Productions, 1970 (1:35:20 – 1:37:23).	Code Sujet	CCV
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"[...] the Mylai\* counter-myth follows the scenario of the old "Cult of the Indian": the standard Western mythology of captivities, rescues, and regenerative violence is reproduced, with the "normal" racial referents reversed, so that the Whites are savages and the Indians are pure and hapless victims. In 1970-71 the logic of this counter-myth would lead to the re-emergence of a new "Cult of the Indian," represented in movie-mythology by films like *Little Big Man* and *Soldier Blue* (1970), which invoke parallels between Mylai and the Washita and Sand Creek massacres of Indians by Whites. However, this "cult" reflected a more profound revulsion against the normative ideology than its predecessor."

Richard Slotkin, *Gunfighter Nation: The Myth of the Frontier in Twentieth Century America*, New York: Macmillan, 1992, p. 590.

\* *Mylai (or My Lai)*: a Vietcong village in which several hundreds of inhabitants were massacred by the US Army in 1968

<b>Comment on the following document, with reference to the corresponding review:</b>	<b>EAE 0422 A</b>	
John Ford, <i>The Iron Horse</i> , Fox Film Corporation, 1924 (0:18:56-0:20:56).	Code Sujet	CCV
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"*The Iron Horse* breathes the spirit of those exciting days – when the Union Pacific and the Central Pacific raced each other in order to win land tracts and bonuses authorized by Congress. With every turn of the camera, adventure and romance loom ahead. It is all very uplifting, very impressive and convincing. The buffalo hunt, the fording of the river, the stampede of the Indians – and the race of the railroads – these are vivid episodes in a large assortment of them. We cannot imagine anyone failing to respond to the emotional appeal of this wonderful picture."

"*The Iron Horse: The Best Drama*", *Motion Picture Magazine*, December 1924, p. 56.

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<b>Question au programme :</b>
La construction de l'Ouest américain (1865-1895) dans le cinéma hollywoodien
<b>Sujet de leçon :</b>
Discuss:
(In)equality in American Westerns

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<b>Question au programme :</b>
La construction de l'Ouest américain [1865-1895] dans le cinéma hollywoodien
<b>Sujet de leçon :</b>
Discuss:
Regeneration through violence in Hollywood Westerns

<b>EAE 0422 A</b>	
Code Sujet	LCV
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Sujet Candidat	

**Question au programme :**

La construction de l'Ouest américain [1865-1895] dans le cinéma hollywoodien

**Sujet de leçon :**

Discuss the following statement:

"The Western's Indian does not stand in the way of American progress so much as he stands in the way of the coming-to-be of the American."

Armando J. Prats, *Invisible Natives: Myth and Identity in the American Western*, Ithaca and London: Cornell University Press, 2002, p. 10.

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**Sujet de leçon :**

Discuss the following statement:

"[S]ince the Western offers itself as a myth of American origins, it implies that its violence is an essential and necessary part of the process through which American society was established and through which its democratic values are defended and enforced."

Richard Slotkin, *Gunfighter Nation: The Myth of the Frontier in Twentieth-Century America* [1992], Norman: University of Oklahoma Press, 1998, p. 352.

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**Sujet de leçon :**

"Indians are repressed in Westerns – there but not there – in the same way women are. And when they do appear they are even more unreal. At least women in Westerns are not played by men."

Jane Tompkins, *West of Everything: The Inner Life of Westerns*, Oxford: Oxford University Press, 1992, p.9

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**Sujet de leçon :**

Discuss the following statement:

"For me, the Western is essentially defined by setting. I refer here not so much to a particular geographic setting like the Rocky Mountains or the Great Plains, but to a symbolic setting representing the boundary between order and chaos, between tradition and newness."

John G. Cawelti, *The Six-Gun Mystique Sequel*, Bowling Green: Bowling Green State University Popular Press, 1999, p. 9

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**Sujet de leçon :**

Discuss the following statement:

"As America's foundation ritual, the Western projects a formalized vision of the nation's infinite possibilities and limitless vistas, thus serving to "naturalize" the policies of westward expansion and Manifest Destiny."

Thomas Schatz, *Hollywood Genres: Formulas, Filmmaking and the Studio System*, New York: Random House, 1981, p. 47.

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**Sujet de leçon :**

Discuss the following statement:

"It seems to me that the cattle town experience points toward a remarkable truth: despite all the mythologizing, violent fatalities in the Old West tended to be rare rather than common. Does that mean it was a wholesome tranquil place? Probably not. But it was clearly a safer – and one heck of a lot *saner* – West than ever dreamt of in our national imagination."

Robert R. Dykstra, "Field Notes: Overdosing on Dodge City," *Western Historical Quarterly*, 27, Winter 1996, in Clyde A. Milner II, Anne M. Butler & David Rich Lewis, *Major Problems in the History of the American West: Documents and Essays*, New York: Houghton Mifflin Company, 1997, p. 221.