

Correction – CE – Outside the Rattlesnake Saloon

1. Repérage : voici le repérage qui était utile à la compréhension

Doc A Outside the Rattlesnake Saloon

Like my father, I'd been to West Point, and I was good at soldiering. But soldiering didn't allow too much for expansion of the soul. So after five years in the Indian Wars, I turned in my commission and rode away to see how far I could expand it. To keep from starving to death while I was expanding it, I shot buffalo for the railroad, and rode beside the driver on Wells Fargo coaches with an eight-gauge shotgun, and scouted now and then for the Army. [...] Now, with thirty dollars' worth of gold in my pocket, on a dark bay gelding named Sugar that I'd won playing poker in Esmeralda, I came on into Trinidad in the middle afternoon on a summer day with the sun warm on my back.

It wasn't much of a town then. Two streets north and south. Three streets crossing east and west. Twelve blocks in all. It was one of those towns that existed mostly for people passing through. Cowboys who brought cattle to the railhead from the East Colorado grasslands. Soldiers on the way to Fort Carson. Hide hunters, teamsters¹, and miners occasionally, coming down to resupply. A few people trying to farm. People like me, moving from place to place because they didn't know what else to do.

As I passed the Rattlesnake Saloon on my left, the swinging doors burst open and a big man in a buckskin shirt came through them faster, surely, than he would have wished, stumbled across the boardwalk, trying to catch his balance, and fell

forward into the street. There was blood on one side of his face. Sugar shied a little, and I pulled him up. The man in the street had gotten himself onto all fours when the saloon doors opened more gently and a tall man came out wearing a black suit. The suit's coat was pushed back on the right side to expose a big, bone-handled Colt. I could see the badge pinned to his white shirt. Very dignified and deliberate, he stepped off the boardwalk into the street and stopped maybe six feet from the man in the buckskin shirt, and waited. Behind him, five or six other men pushed out of the saloon and stood on the boardwalk. He didn't seem to see them, but I noticed that he had turned slightly, so that he could look at the man in the street and the men on the boardwalk.

The man in the street was on his feet now. He was a big man, fat but strong-looking, with a black beard and long hair. His buckskin shirt looked as if he'd worn it since the buck was killed. On his belt, he wore a bowie knife and a big Army Colt in a flap holster. He smelled like a man who skinned buffalo. Some of the street dust had caked onto the blood on the left side of his face. He faced the man in the black suit. "Goddamn you, Cole," he said. "You got no business hitting me with that gun."

"Time for you to come on with me, Bear," Cole said. "Until you cool down."

Robert B. PARKER, *Appaloosa*, 2005

1. conducteurs d'attelage

Compréhension de l'écrit

Doc A

1. Select the correct sentence. Justify with a quote.
 - a. The narrator is a buffalo rancher.
 - b. The narrator is a gold-digger.
 - c. The narrator is a gambler.
 - d. After being a soldier, the narrator built railways.

A2 Avant de choisir l'une des propositions, ne vous laissez pas induire en erreur par le vocabulaire présent dans le texte. Citez le passage précis qui justifie votre réponse et indiquez le numéro de la ligne.

2. Identify the narrator's means of transportation to Trinidad.
3. Choose the best adjective to describe Trinidad. Justify with a quote.
HUGE – SQUARED – OVERPOPULATED – PLEASANT – MONUMENTAL
4. Say in your own words what frightened Sugar.

B1 Reformulez de manière personnelle, sans citer le texte, lorsqu'il est indiqué « in your own words ».

5. Focus on Cole and Bear. Compare and contrast:
 - a. their physical appearance,
 - b. the Wild West figure they represent,
 - c. their purpose.

Characters (personnages)

1. « I », the narrator

→ soldiering, then, after 5 years, **rode** (RIDE, verbe irrégulier!) away, shot buffalo for the railroad (il ne CONTRUISAIT pas le chemin de fer mais tuait les bisons), **NOW, ON** a dark bay (baie est une couleur de cheval et il est ON, donc dessus) gelding named Sugar **that** (pas « who », donc pas humain!) I'd **won** (WIN, verbe irrégulier) **playing poker** in Esmeralda (« in » devant → LIEU)

Dans les choix possibles, si on ne connaît pas le vocabulaire, on élimine et on déduit :

- buffalo rancher → NON, il en a tué pour le chemin de fer mais ne les élève pas
- gold digger → aucune mention de chercheur d'or
- after being a soldier (Oui, c'est mentionné), the narrator **built** (BUILD, verbe irrégulier) railways → NON, il ne les construisait pas

Reste donc GAMBLER (joueur, parieur) et on pouvait citer « poker » (le seul élément qui restait)

2. Sugar

Ce pourrait être un personnage puisqu'il y a une majuscule, c'est donc un nom propre. Le fait qu'il soit « ON » Sugar, et qu'il l'ait gagné au poker ... on peut aisément imaginer que c'est un cheval (wild west + RODE (connaître les verbes irréguliers est utile ...)) et il voyage beaucoup ...

3. « A big man » l.25

« Came through them » (the swinging doors) → le titre parle d'un saloon, cité ensuite. Les portes battantes sont un élément incontournable du saloon. « stumbled and fell into the street » (verbe irrégulier une fois de plus, « tomber »)
« There was blood on his face »

→ On reparle ici de Sugar : c'est le SEUL endroit où Sugar est encore mentionné ... on peut donc facilement imaginer que c'est ce qui l'a « frightened » (vocabulaire de base → faire peur)
The man in the street → Toujours le même

4. « A tall man came out wearing a black suit » (l.33)

Un autre personnage apparaît. Les lignes qui suivent le décrivent. Il porte un badge ... (qui portait un badge à cette époque?) Il finit par dire à l'autre homme de le suivre avant qu'il ne le tue ... peut-on imaginer que c'est le sheriff ? Surtout quand l'autre homme est décrit comme sale, bourru ...

Places

Deux noms de ville sont donnés : Esmeralda (préposition « in », cela ne peut être qu'un lieu!) et Trinidad. Il y a de plus des majuscules.

La seule définition de Trinidad est résumée en deux lignes, 15 et 16. Des rues qui se croisent. « It WASN'T (much of) a town » → le narrateur considère que ça n'est pas une ville. Ici aussi, si on ne connaît pas le vocabulaire de base, on peut deviner !

→ huge (very big) : NON, nous venons de le justifier

→ Overpopulated : NON, le narrateur nous indique que c'est un point de **passage** « **for people passing through** ».

→ pleasant : NON, aucune mention de bien être ou d'un côté agréable

→ monumental : si elle n'est pas très grande, elle ne peut être monumentale ...

SQUARED (qui vient de SQUARE, carré ! Et non « scared », avoir peur, quel lien avec une ville ? Peut-elle avoir peur?) → la seule définition de la ville donnée reprend cette idée ... 5 rues qui se coupent d'est en ouest et du nord au sud)

CORRECTION OFFICIELLE

1. 1 + 1 pts

c. The narrator is a gambler.

Justification: "on a dark bay gelding named Sugar that I'd won playing poker in Esmeralda" (l.10-12).

2. (1 pt)

He came to Trinidad on horseback.

3. 1 + 1 pts

squared

Justification: "Two streets north and south. Three streets crossing east and west" (l.15-16).

4. (1 pt)

Sugar was frightened when a man rushed out of the saloon and fell down into the street.

Pour la question 5, beaucoup n'ont pas respecté a, b et c !

La consigne était CLAIRE : il ne s'agissait pas de « CHOOSE » mais bien de « COMPARE and CONTRAST ». Il fallait donc comparer leurs apparences physiques, qui ils représentaient dans le Wild West tel que nous le connaissons et enfin, leur but (PURPOSE est un mot basique aussi, à connaître)

5. (2 pts x 3 = 6 pts)

Cole and Bear are two antithetical characters:

a. *physical appearance: While Cole is tall and elegant, "a tall man came out wearing a black suit" (l.34), noble / distinguished / "very dignified" (l.37) with his sheriff badge pinned to a white shirt, Bear is a fat, strong man with a black beard and long hair (l.47). He is dirty: "His buckskin shirt looked as if he'd worn it since the buck was killed" and smelly "He smelled like a man who skinned buffalo" (l.50).*

b. *Cole is a sheriff whereas Bear seems to be an outlaw, but he also has the characteristics of a trapper or a hunter.*

c. *Cole, who is the sheriff, wants to arrest Bear: "Time for you to come on with me, Bear," Cole said. "Until you cool down" (l.55-56). Bear tries to talk the sheriff into not killing him in order to save his skin: "Goddam you, Cole," he said. "You got no business hitting me with that gun" (l.53-54)*

7. 2 + 2 pts → description + analyse

The painting represents several scenes of the Wild West: taming horses, shooting, gambling or playing cards, playing country music (with the guitar and the fiddle), dancing, and playing horseshoes, a typical outdoor game.

The artist chose these activities because they were representative of the pastimes in the West.

9. (4 pts)

The two documents offer a representation of the Wild West. Some aspects are similar: the two scenes are manly. Even if there are women in the painting by Benton, they are not in the spotlight. The scene in Appaloosa is only composed of men. We can notice the presence of weapons and horses in the two documents, which are the attributes of cowboys. Nevertheless, the two visions contain some differences as Appaloosa depicts a scene of violence, a clash between a sheriff and an outlaw. The painting is softer as it represents the cowboys' peaceful leisure.

Compare and contrast :

- similarities
- differences