**301**

**Fil conducteur n° 1 : L’œuvre d’art, la révolte et l’engagement.**

**Fil conducteur n° 2 : L’œuvre d’art et la transformation de la société : du meilleur au pire**

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|  | **Franç.** | **Angl.** | **Hist.** | **Techno** | **Musiq.** | **Arts pl.** | **Esp.** | **Maths** | **Sciences** | **EPS** | **Jap.** | **Italien** | **Latin**  |
| L. Makim | G. Naturel | L. Improta | F. SanchezX. Chombeau | M. Frangeul | L. Jegat | H. Torrès-Cortès | C. Miquel | M. FouréM. Protch | S. Suedile | A. Garreau | C. Baroni | A. Coulmeau |

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| **ART DU SON** |  |  |  |  |  |  |  |  |  |  |  |  |  |
| « Check it out » extrait de *City Life* de Steve REICH |  | X |  |  | X |  |  |  |  |  |  |  |  |
| *Thrène à la mémoire des victimes d’Hiroshima* de K. PENDERECKI |  |  | X |  | X |  | XGuernica |  | X |  | X |  |  |

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| **ART DU LANGAGE** |  |  |  |  |  |  |  |  |  |  |  |  |  |
| *L’affiche rouge / Lettre à Mélinée / Strophes pour se souvenir (*ARAGON) | X |  | X |  |  |  |  |  |  |  |  |  |  |

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| **ART DE L’ESPACE** |  |  |  |  |  |  |  |  |  |  |  |  |  |
| Le centre culturel Tjibaou, Renzo PIANO |  |  |  | X |  |  |  |  |  |  |  | X |  |
| La pyramide du Louvre de Ieoh Ming PEI (et le nombre d’or) |  |  |  |  |  | X |  | X |  |  |  |  |  |

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| **ART DE L’IMAGE** |  |  |  |  |  |  |  |  |  |  |  |  |  |
| Autoportrait à la frontière entre le Mexique et les Etats-Unis de Frida KAHLO / et ou à la colonne brisée. | Evocation |  |  |  |  |  | X |  |  |  |  |  |  |
| The problem we all live with de Norman ROCKWELL | X | X |  |  |  |  |  |  |  |  |  |  |  |
| *Napalm* de BANKSY |  | X |  |  |  | X |  |  |  |  |  |  |  |
| *Le Dictateur* de CHAPLIN | X | X |  |  |  |  |  |  |  |  |  |  |  |

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| **ART DU SPECTACLE VIVANT** |  |  |  |  |  |  |  |  |  |  |  |  |  |
| *Out Loud*, des STOMP |  |  |  |  | X |  |  |  |  | X |  |  |  |
| *Le flamenco, au-delà des clichés,*  |  |  |  |  | X |  | X |  |  |  |  |  |  |

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| **ART DU QUOTIDIEN** |  |  |  |  |  |  |  |  |  |  |  |  |  |
| *Supermarket Lady*, de Duane HANSON |  | X | X |  |  | X |  |  |  |  |  |  |  |

**302**

**Fil conducteur n° 1 : L’œuvre d’art, la révolte et l’engagement.**

**Fil conducteur n° 2 : L’œuvre d’art et la transformation de la société : du meilleur au pire**

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|  | **Franç.** | **Angl.** | **Hist.** | **Techno** | **Musiq.** | **Arts pl.** | **Esp.** | **Maths** | **Sciences** | **EPS** | **Jap.** | **Italien** |
| A. Coulmeau | G. Naturel | S. Bellenguez | F. SanchezX. Chombeau | M. Frangeul | L. Jegat | H. Torrès / Pinilla | M. Chaduc | J. DournauxM. Protch | JP Raimondeau | A. Garreau | C. Baroni |

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| **ART DU SON** |  |  |  |  |  |  |  |  |  |  |  |  |
| « Check it out » extrait de *City Life* de Steve REICH |  | X |  |  | X |  |  |  |  |  |  |  |
| *Thrène à la mémoire des victimes d’Hiroshima* de K. PENDERECKI |  |  |  |  | X |  | X (HTC)Guernica |  | X |  | X |  |

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| **ART DU LANGAGE** |  |  |  |  |  |  |  |  |  |  |  |  |
| *L’affiche rouge / Lettre à Mélinée / Strophes pour se souvenir (*ARAGON) | X |  | Contexte |  |  |  |  |  |  |  |  |  |

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| **ART DE L’ESPACE** |  |  |  |  |  |  |  |  |  |  |  |  |
| Le centre culturel Tjibaou, Renzo PIANO |  |  | X | X |  |  |  |  |  |  |  | X |
| La pyramide du Louvre de Ieoh Ming PEI (et le nombre d’or) |  |  |  |  |  | X |  | X |  |  |  |  |

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| **ART DE L’IMAGE** |  |  |  |  |  |  |  |  |  |  |  |  |
| Autoportrait à la frontière entre le Mexique et les Etats-Unis de Frida KAHLO / et ou à la colonne brisée. | X |  |  |  |  |  | X (HTC) |  |  |  |  |  |
| Before the shot de Norman ROCKWELL |  | X | X |  |  |  |  |  |  |  |  |  |
| The problem we all live with de Norman ROCKWELL |  | X | X |  |  | X |  |  |  |  |  |  |
| *Napalm* de BANKSY |  | X |  |  |  | X |  |  |  |  |  |  |
| *Le Dictateur* de CHAPLIN | X | X | Contexte |  |  |  |  |  |  |  |  |  |

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| **ART DU SPECTACLE VIVANT** |  |  |  |  |  |  |  |  |  |  |  |  |
| *Out Loud*, des STOMP |  |  |  |  | X |  |  |  |  | x |  |  |
| *Le Flamenco au dela des clichés* |  |  |  |  | X |  | X (HTC) |  |  |  |  |  |

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| **ART DU QUOTIDIEN** |  |  |  |  |  |  |  |  |  |  |  |  |
| *Supermarket Lady*, de Duane HANSON |  | X |  |  |  | X |  |  |  |  |  |  |

**303**

**Fil conducteur n° 1 : L’œuvre d’art, la révolte et l’engagement.**

**Fil conducteur n° 2 : L’œuvre d’art et la transformation de la société : du meilleur au pire**

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|  | **Franç.** | **Angl.** | **Hist.** | **Techno** | **Musiq.** | **Arts pl.** | **Esp.** | **Maths** | **Sciences** | **EPS** |
| A. Etienne | S. Agustin | I. Barthélémy | M. SavignacX. Chombeau | M. Frangeul | L. Jegat | M. Lépine | J. Bouissière | A. LailleF. Vitry | J. Mandou |

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| **ART DU SON** |  |  |  |  |  |  |  |  |  |  |
| « Check it out » extrait de *City Life* de Steve REICH |  | X |  |  | X |  |  |  |  |  |
| *Thrène à la mémoire des victimes d’Hiroshima* de K. PENDERECKI |  |  | Contexte |  | X |  |  |  | X |  |

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| **ART DU LANGAGE** |  |  |  |  |  |  |  |  |  |  |
| *L’affiche rouge / Lettre à Mélinée / Strophes pour se souvenir (*ARAGON) | X |  | Contexte |  |  |  |  |  |  |  |
| *Discours d’investiture* de Nelson MANDELA | X | X |  |  |  |  |  |  |  |  |

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| **ART DE L’ESPACE** |  |  |  |  |  |  |  |  |  |  |
| Le centre culturel Tjibaou, Renzo PIANO |  |  | X | X |  |  |  |  |  |  |
| La pyramide du Louvre de Ieoh Ming PEI (et le nombre d’or) |  |  |  |  |  | X |  | X |  |  |

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| **ART DE L’IMAGE** |  |  |  |  |  |  |  |  |  |  |
| Autoportrait à la frontière entre le Mexique et les Etats-Unis de Frida KAHLO / et ou à la colonne brisée. | X |  |  |  |  |  | X |  |  |  |
| Before the shot de Norman ROCKWELL |  | X | X |  |  |  |  |  |  |  |
| The problem we all live with de Norman ROCKWELL |  | X |  |  |  | X |  |  |  |  |
| La guerre d’OTTO DIX |  |  | X |  |  | X |  |  |  |  |

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| **ART DU SPECTACLE VIVANT** |  |  |  |  |  |  |  |  |  |  |
| *Out Loud*, des STOMP |  |  |  |  | X |  |  |  |  | X |

**304**

**Fil conducteur n° 1 : L’œuvre d’art, la révolte et l’engagement.**

**Fil conducteur n° 2 : L’œuvre d’art et la transformation de la société : du meilleur au pire**

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|  | **Franç.** | **Angl.** | **Hist.** | **Techno** | **Musiq.** | **Arts pl.** | **Esp.** | **Maths** | **Sciences** | **EPS** |
| A. Coulmeau | S. Agustin | S. Bellenguez | F. SanchezM. Savignac | M. Frangeul | L. Jegat | M. Lépine | C. Miquel | M. FouréF. Vitry | Oblet |

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| **ART DU SON** |  |  |  |  |  |  |  |  |  |  |
| « Check it out » extrait de *City Life* de Steve REICH |  | X |  |  | X |  |  |  |  |  |
| *Thrène à la mémoire des victimes d’Hiroshima* de K. PENDERECKI |  |  |  |  | X |  |  |  | X |  |

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| **ART DU LANGAGE** |  |  |  |  |  |  |  |  |  |  |
| *L’affiche rouge / Lettre à Mélinée / Strophes pour se souvenir (*ARAGON) | X |  | Contexte |  |  |  |  |  |  |  |
| *Discours d’investiture* de Nelson MANDELA | X | X |  |  |  |  |  |  |  |  |

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| **ART DE L’ESPACE** |  |  |  |  |  |  |  |  |  |  |
| Le centre culturel Tjibaou, Renzo PIANO |  |  | X | X |  |  |  |  |  |  |
| La pyramide du Louvre de Ieoh Ming PEI (et le nombre d’or) |  |  |  |  |  | X |  | X |  |  |

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| **ART DE L’IMAGE** |  |  |  |  |  |  |  |  |  |  |
| Autoportrait à la frontière entre le Mexique et les Etats-Unis de Frida KAHLO / et ou à la colonne brisée. | X |  |  |  |  |  | X |  |  |  |
| Before the shot de Norman ROCKWELL |  | X | X |  |  |  |  |  |  |  |
| The problem we all live with de Norman ROCKWELL |  | X |  |  |  | X |  |  |  |  |
| *Le Dictateur* de CHAPLIN | X |  | X |  |  |  |  |  |  |  |

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| **ART DU SPECTACLE VIVANT** |  |  |  |  |  |  |  |  |  |  |
| *Out Loud*, des STOMP |  |  |  |  | X |  |  |  |  | X |

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| **ART DU QUOTIDIEN** |  |  |  |  |  |  |  |  |  |  |
| *Supermarket Lady*, de Duane HANSON | Contexte |  |  |  |  | X |  |  |  |  |

**305**

**Fil conducteur n° 1 : L’œuvre d’art, la révolte et l’engagement.**

**Fil conducteur n° 2 : L’œuvre d’art et la transformation de la société : du meilleur au pire**

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|  | **Franç.** | **Angl.** | **Hist.** | **Techno** | **Musiq.** | **Arts pl.** | **Esp.** | **Maths** | **Sciences** | **EPS** | **Alld.** |
| A. Etienne | A. Cointepas | L. Improta | F. SanchezM. Savignac | M. Frangeul | L. Jegat | Pinilla-Rodriguez | M. Chaduc | F. VitryJ. Dournaux | Paco | M. Hartl |

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| **ART DU SON** |  |  |  |  |  |  |  |  |  |  |  |
| « Check it out » extrait de *City Life* de Steve REICH |  | X |  |  | X |  |  |  |  |  |  |
| *Thrène à la mémoire des victimes d’Hiroshima* de K. PENDERECKI |  |  | X |  | X |  |  |  | X |  |  |

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| **ART DU LANGAGE** |  |  |  |  |  |  |  |  |  |  |  |
| *L’affiche rouge / Lettre à Mélinée / Strophes pour se souvenir (*ARAGON) | X |  | X |  |  |  |  |  |  |  |  |

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| **ART DE L’ESPACE** |  |  |  |  |  |  |  |  |  |  |  |
| Le centre culturel Tjibaou, Renzo PIANO |  |  |  | X |  | X |  |  |  |  |  |
| Le musée juif de Berlin |  |  |  |  |  | X |  |  |  |  | X |

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| **ART DE L’IMAGE** |  |  |  |  |  |  |  |  |  |  |  |
| Autoportrait à la frontière entre le Mexique et les Etats-Unis de Frida KAHLO / et ou à la colonne brisée. | X |  |  |  |  |  | X |  |  |  |  |
| Before the shot de Norman ROCKWELL |  | X | X |  |  |  |  |  |  |  |  |
| La guerre d’ Otto Dix |  |  | X |  |  |  |  |  |  |  | X |

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| **ART DU SPECTACLE VIVANT** |  |  |  |  |  |  |  |  |  |  |  |
| *Out Loud*, des STOMP |  |  |  |  | X |  |  |  |  | X |  |

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| **ART DU QUOTIDIEN** |  |  |  |  |  |  |  |  |  |  |  |
| *Supermarket Lady*, de Duane HANSON |  |  | X |  |  | X |  |  |  |  |  |

**306**

**Fil conducteur n° 1 : L’œuvre d’art, la révolte et l’engagement.**

**Fil conducteur n° 2 : L’œuvre d’art et la transformation de la société : du meilleur au pire**

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|  | **Franç.** | **Angl.** | **Hist.** | **Techno** | **Musiq.** | **Arts pl.** | **Esp.** | **Maths** | **Sciences** | **EPS** | **Alld** | **Latin** |
| L. Makim | A. Cointepas | L. Improta | F. SanchezM. Savignac | M. Frangeul | L. Jegat | H. Torrès-Cortès | J. Bouissière | A. LailleM. Protch | Fontaine | M. Hartl | A. Coulmeau |

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| **ART DU SON** |  |  |  |  |  |  |  |  |  |  |  |  |
| « Check it out » extrait de *City Life* de Steve REICH |  | X |  |  | X |  |  |  |  |  |  |  |
| *Thrène à la mémoire des victimes d’Hiroshima* de K. PENDERECKI |  |  | X |  | X |  | Guernica |  | X |  |  |  |

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| **ART DU LANGAGE** |  |  |  |  |  |  |  |  |  |  |  |  |
| *L’affiche rouge / Lettre à Mélinée / Strophes pour se souvenir (*ARAGON) | X |  | X |  |  |  |  |  |  |  |  |  |

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| **ART DE L’ESPACE** |  |  |  |  |  |  |  |  |  |  |  |  |
| Le centre culturel Tjibaou, Renzo PIANO |  |  |  | X |  | X |  |  |  |  |  |  |
| Le musée juif de Berlin |  |  |  |  |  | X |  |  |  |  | X |  |

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| **ART DE L’IMAGE** |  |  |  |  |  |  |  |  |  |  |  |  |
| Autoportrait à la frontière entre le Mexique et les Etats-Unis de Frida KAHLO / et ou à la colonne brisée. | Evocation |  |  |  |  |  | X |  |  |  |  |  |
| Before the shot de Norman ROCKWELL |  | X | X |  |  |  |  |  |  |  |  |  |
| The problem we all live with de Norman ROCKWELL | X | X |  |  |  |  |  |  |  |  |  |  |
| La guerre d’ Otto Dix |  |  | X |  |  |  |  |  |  |  | X |  |

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| **ART DU SPECTACLE VIVANT** |  |  |  |  |  |  |  |  |  |  |  |  |
| *Get out Loud*, des STOMP |  |  |  |  | X |  |  |  |  | X |  |  |
| *Le Flamenco, au-delà des clichés* |  |  |  |  | X |  | X |  |  |  |  |  |

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| **ART DU QUOTIDIEN** |  |  |  |  |  |  |  |  |  |  |  |  |
| *Supermarket Lady*, de Duane HANSON |  |  | X |  |  | X |  |  |  |  |  |  |

**307**

**Fil conducteur n° 1 : L’œuvre d’art, la révolte et l’engagement.**

**Fil conducteur n° 2 : L’œuvre d’art et la transformation de la société : du meilleur au pire**

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|  | **Franç.** | **Angl.** | **Hist.** | **Techno** | **Musiq.** | **Arts pl.** | **Esp.** | **Maths** | **Sciences** | **EPS** | **Jap.** | **Italien** |
| V. Bruyère | A. Cointepas | I. Barthélémy | F. SanchezM. Savignac | M. Frangeul | L. Jegat | Pinilla-Rodriguez | C. Thaumiot | J. DournauxF. Vitry | JP Raimondeux | A. Garreau | C. Baroni |

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| **ART DU SON** |  |  |  |  |  |  |  |  |  |  |  |  |
| « Check it out » extrait de *City Life* de Steve REICH |  | X |  |  | X |  |  |  |  |  |  |  |
| *Thrène à la mémoire des victimes d’Hiroshima* de K. PENDERECKI |  |  | Contexte |  | X |  |  |  | X |  | X |  |

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| **ART DU LANGAGE** |  |  |  |  |  |  |  |  |  |  |  |  |
| *L’affiche rouge / Lettre à Mélinée / Strophes pour se souvenir (*ARAGON) | X |  | Contexte |  |  |  |  |  |  |  |  |  |

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| **ART DE L’ESPACE** |  |  |  |  |  |  |  |  |  |  |  |  |
| Le centre culturel Tjibaou, Renzo PIANO | X |  | X | X |  |  |  |  |  |  |  | X |
| La pyramide du Louvre de Ieoh Ming PEI (et le nombre d’or) |  |  |  |  |  | X |  | X |  |  |  |  |

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| **ART DE L’IMAGE** |  |  |  |  |  |  |  |  |  |  |  |  |
| Before the shot de Norman ROCKWELL |  | X | X |  |  |  |  |  |  |  |  |  |
| The problem we all live with de Norman ROCKWELL |  | X | X |  |  | X |  |  |  |  |  |  |
| La guerre, d’OTTO DIX |  |  | X |  |  | X |  |  |  |  |  |  |

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| **ART DU SPECTACLE VIVANT** |  |  |  |  |  |  |  |  |  |  |  |  |
| *Out Loud*, des STOMP |  |  |  |  | X |  |  |  |  | X |  |  |