

Zoom sur les enseignements ARTISTIQUES au lycée

Document réalisé en collaboration avec les inspecteurs pédagogiques de l'académie

Arts plastiques - Cinéma-Audiovisuel - Danse - Histoire des arts - Musique - Théâtre

Les connaissances et compétences artistiques et culturelles sont des atouts précieux dans de nombreux secteurs de l'emploi. Ces approches humanistes, créatives et sensibles permettent de compléter d'autres formations et apportent un éclairage différent sur le monde du travail.

Des secteurs d'emploi multiples

Les enseignements artistiques en lycée sont les voies privilégiées pour les futurs acteurs, architectes, cinéastes, cirqueurs, conservateurs de musées, danseurs, infographistes, ingénieurs du son, médiateurs culturels, metteurs en scène, musiciens, plasticiens, publicitaires, régisseurs de spectacles, responsables P.A.O...

Associés à des études supérieures d'art, ils conduisent également à d'autres métiers dans le domaine culturel : concepteur de lieux ou d'événements, concepteur de logiciels multimédia, commissaire d'exposition, directeur de production, galeriste, médiateur culturel, régisseur, webmestre... Ils sont également un tremplin efficace pour les métiers de l'enseignement.

Par leur ouverture et leur transversalité, les compétences artistiques et culturelles développées dans ces enseignements sont également très appréciées dans les secteurs du droit, de l'urbanisme, de l'accompagnement social ou médical, des sciences, des sciences humaines et de l'artisanat.

Les collectivités territoriales ainsi que certains ministères emploient également et dans de nombreux secteurs, des salariés ayant choisi ces parcours.

Des formations adaptées en lycée

Suivis depuis le collège ou découverts en 2^{ème}, les enseignements artistiques combinent la pratique d'un art, sa perception dans le monde actuel et la construction d'une culture personnelle. En classe, les apports du numérique, les activités menées en collectif et les projets individuels tiennent compte de la propre sensibilité des élèves tout en les incitant à élargir leur champ d'investigation.

La maîtrise d'une technique n'est pas nécessaire pour ces enseignements. En revanche, curiosité, envie d'ouverture culturelle et goût pour certaines formes d'expression créative sont les bienvenus.

En seconde, les élèves peuvent choisir :		En 1 ^{re} et en Terminale, les élèves peuvent choisir :	
- l'enseignement d'exploration " création et activités artistiques " (arts visuels ou arts du son ou arts du spectacle ou patrimoine)	1h30	- la spécialité " arts " associée au Bac Littéraire (Coef1,5) (cinéma audiovisuel ou danse ou histoire des arts ou musique ou théâtre)	5h
- l'option facultative " arts " (arts plastiques ou cinéma audiovisuel ou danse ou histoire des arts ou musique ou théâtre)	3h	- l'option facultative " arts " associée à tout Bac général et technologique (Coef1,2 ou 1) (arts plastiques ou cinéma audiovisuel ou danse ou histoire des arts ou musique ou théâtre)	3h
- le cumul des deux		- le cumul des deux dans le cas d'un Bac Littéraire spécialité " arts "	

A. NOTER : En Lorraine, il existe des filières artistiques particulières : Bac Technologique Techniciens de la musique et de la danse (option danse, option instrument) ; Brevet de Technicien Métiers de la musique accessible par une seconde spécifique.

Retrouvez l'ensemble des enseignements artistiques dans les lycées de l'académie de Nancy-Metz p. 28

Des poursuites d'études variées

En lycée

A Bac+2 ou 3, différents BTS sont accessibles : BTS audiovisuel pour des métiers techniques en rapport avec le son, la lumière, le montage et la réalisation, BTS communication visuelle avec des options graphisme, édition... Les classes de Mises à Niveau d'Arts Appliqués permettent de rejoindre des études en arts appliqués et les DMA (diplômes des métiers d'art) mènent à des métiers créatifs dans le domaine de l'artisanat d'art.

A l'université

Études en 3 à 5 ans (licences, masters).

Les cursus arts plastiques ou musicologie forment les futurs enseignants ou les chercheurs dans ces domaines artistiques. Les cursus " art du spectacle " et " études théâtrales ", " culture et communication ", etc. offrent des formations culturelles solides. En danse, 3 licences spécifiques sont proposées en universités (Arts-Danse à Nice, Arts du spectacle-Danse à Paris 8, Strasbourg et Lyon, Arts-musique et Danse à Lille). Les cursus en cinéma et audiovisuel associent l'approfondissement théorique et la pratique artistique.

Dans un conservatoire ou une école spécialisée

Le conservatoire propose des formations techniques professionnalisantes en danse, musique ou théâtre qui débouchent sur des emplois artistiques ouverts sur concours. Les admissions se font sur audition et les formations peuvent amener à un niveau technique internationalement reconnu. Dans le domaine des arts plastiques et de la photographie, de nombreuses écoles supérieures d'arts existent. Un accès aux écoles d'architecture est également possible. Certains étudiants conjuguent études longues en arts plastiques et spécialisation courte dans un métier d'art. Cette complémentarité leur permet de développer une production d'excellence en conception, innovation et création.

Dans une école privée

Toutes les disciplines artistiques proposent des cursus originaux de durée et de coûts différents. Il est important de s'informer lors des portes ouvertes de ces établissements.

Documentaire Autre Cin Ma Histoire Cr Ation

ML Morrison



Documentaire Autre Cin Ma Histoire Cr Ation:

Le documentaire, un autre cinéma Guy Gauthier, Daniel Sauvaget, 2015-09-16 Le documentaire est un style cinématographique et audiovisuel part n avec le d veloppement des cam ras l g res Des crit res plus ou moins subjectifs le distingue du reportage les intentions de l auteur le synopsis la dur e du film les choix de cadre la sophistication du montage l habillage sonore et musical les techniques utilis es les mises en sc nes etc Les noms qui jalonnent son histoire de Dziga Vertov Raymond Depardon t moignent de la participation active du documentaire de cr ation l laboration et au d veloppement du langage cin matographique Cet ouvrage dresse un large panorama du documentaire ses sp cificit s ses grands r alisateurs et ses courants travers les diff rentes p riodes de son histoire du cin ma muet nos jours Un chapitre est consacr aux tendances contemporaines du cin ma documentaire qui prolongent ou renouvellent cet art Cette nouvelle dition actualis e s enrichit notamment d une analyse du documentaire A la recherche de Vivian Maier sorti en 2014 [Le documentaire, un autre cinéma - 5e éd.](#) Guy Gauthier, Daniel Sauvaget, 2015-09-16 Le documentaire est un style part n loin des studios avec le d veloppement des cam ras l g res De Robert Flaherty Raymond Depardon les noms qui jalonnent son histoire t moignent de sa participation active l laboration et au d veloppement du langage cin matographique Cet ouvrage est depuis longtemps la r f rence de l tudiant comme du cin phile Du cin ma muet l image num rique il retrace l histoire de cet autre cin ma travers les continents en analysant son esth tique originale et sa confrontation au r el l occasion de cette cinqui me dition les biographies et les filmographies de cin astes majeurs ont t actualis es et deux tudes ajout es consacr es aux r cents National Gallery de Frederick Wiseman et la recherche de Vivian Maier de John Maloof et Charlie Siskel **Ethics for Television Researchers and Associate Producers** Alexandra Kitty, 2023-11-25 This book is a complete guide for television and podcast researchers and associate producers in how to research interview and write pitches and research packs ethically while maintaining a balance of both the documentary style of factual content with more commercial and entertainment values From inclusion balancing an interview slate framing issues people and events to approaching and interviewing sources this book is a how to guide in both researching for documentary programs as well as provide ethical scaffoldings to do it As researchers are the front line workers in documentary series it is essential to maintain integrity and the book is a definitive guide to the chaotic process While there are many books on journalism ethics there are few on documentary series such as true crime As a former journalist and researcher who worked for a true crime series the author is well placed to discuss considerations in documentary series This book is ideally suited to fit any Media Studies Journalism or TV Film Production course as well as being a practical handbook for people working in the industry [Marginal Paris](#) , 2024-09-09 This volume invites you to wander through the shadows of the City of Light and discover another often invisible and silent Paris Its chapters explore Parisian margins including various populations spaces and practices as represented in French literature and cinema since 1800 You will take a peek at the Parisians criminal activities and nocturnal lives in the nineteenth century and

witness how industrialization and capitalism between the 1850s and the 1970s reshaped the socioeconomic map of the city by creating or reinforcing spaces of social inequity You will also meet marginalized groups that are often ignored or neglected in today's Paris and French society including the LGBTQIA Black and immigrant communities

Canadian Film and Video Loren R. Lerner, 1997-01-01 This extensive bibliography and reference guide is an invaluable resource for researchers practitioners students and anyone with an interest in Canadian film and video With over 24 500 entries of which 10 500 are annotated it opens up the literature devoted to Canadian film and video at last making it readily accessible to scholars and researchers Drawing on both English and French sources it identifies books catalogues government reports theses and periodical and newspaper articles from Canadian and non Canadian publications from the first decade of the twentieth century to 1989 The work is bilingual descriptive annotations are presented in the language(s) of the original publication Canadian Film and Video Film et vidéo canadiens provides an in depth guide to the work of over 4000 individuals working in film and video and 5000 films and videos The entries in Volume I cover topics such as film types the role of government laws and legislation censorship festivals and awards production and distribution companies education cinema buildings women and film and video art A major section covers filmmakers video artists cinematographers actors producers and various other film people Volume II presents an author index a film and video title index and a name and subject index In the tradition of the highly acclaimed publication Art and Architecture in Canada these volumes fill a long standing need for a comprehensive reference tool for Canadian film and video This bibliography guides and supports the work of film historians and practitioners media librarians and visual curators students and researchers and members of the general public with an interest in film and video

Le documentaire, un autre cinéma Guy Gauthier, 2011 Le développement des caméras légères a donné une nouvelle impulsion et une liberté accrue aux cinéastes qui depuis l'invention des frères Lumière ont choisi de filmer les scénarios du réel captant loin des studios le mouvement de la vie sans recourir au rigoureux travail d'écriture qui implique toute œuvre de création Les noms qui jalonnent son long parcours de Dziga Vertov Raymond Depardon témoignent de la participation active du documentaire de création à l'élaboration et au développement du langage cinématographique L'auteur analyse travers les différentes périodes de l'histoire l'image muette l'image commentée le son synchrone l'image numérique les particularités d'une esthétique originale Un chapitre est consacré aux tendances contemporaines du cinéma documentaire qui prolongent ou renouvellent un art d'ordinaire planétaire comme le démontre l'importante Annexe filmographique en fin d'ouvrage Guy GAUTHIER enseignant et animateur de cin-clubs titulaire d'un doctorat de l'EHESS a publié de nombreuses études sur l'image et le cinéma ainsi que des ouvrages sur les cinéastes Andre Tarkovski Ren Allio Chris Marker Auteur de plusieurs livres sur le documentaire il a publié en 2004 chez le même éditeur Un siècle de documentaires français

Le documentaire français René Prédal, 1987

A Companion to Contemporary French Cinema Alistair Fox, Michel Marie, Raphaëlle Moine, Hilary Radner, 2015-01-12 A Companion to Contemporary French Cinema presents a comprehensive

collection of original essays addressing all aspects of French cinema from 1990 to the present day Features original contributions from top film scholars relating to all aspects of contemporary French cinema Includes new research on matters relating to the political economy of contemporary French cinema developments in cinema policy audience attendance and the types building and renovation of theaters Utilizes groundbreaking research on cinema beyond the fiction film and the cinema theater such as documentary amateur and digital filmmaking Contains an unusually large range of methodological approaches and perspectives including those of genre gender auteur industry economic star postcolonial and psychoanalytic studies Includes essays by important French cinema scholars from France the U S and New Zealand many of whose work is here presented in English for the first time *Le cinéma de Montxo Armendariz* Chema Pérez Manrique,1999 Notes et études documentaires ,1980 Le Monde de l'éducation ,2002 **Le Cinéopse** ,1929 **Les cinéastes animaliers** Maxence Lamoureux,2017-07-01 Le film animalier est un genre vivant populaire int gr la culture occidentale et reconnu

travers son sujet principal la faune sauvage En 2006 le documentaire animalier La Marche de l'Empereur re oit l Oscar du meilleur documentaire sacrant ainsi une d cennie d une prolifique production fran aise Pour la premi re fois une enqu te propose de d couvrir le film animalier en France travers son histoire sa culture et l exp rience humaine de sa cr ation

Cinéma suisse ,1928 *Cahiers du cinéma* ,2009 Photographie, arme de classe Damarice Amao,Florian Ebner,Christian Joschke,2018 Voici une synth se passionnante sur un moment mal connu de l histoire de la photographie fran aise dans l entre deux guerres Elle r unit les travaux in dits d immenses artistes alors tout jeunes comme Jacques Andr Boiffard Henri Cartier Bresson Gis le Freund Germaine Krull Eli Lotar Lisette Model Willy Ronis ou Ren Zuber ainsi que de photographes anonymes Engag s dans la lutee antifasciste la r volution sociale et le pacifisme les professionnels de l Association des crivains et artistes r volutionnaires AEAR et les Amateurs photographes ouvriers APO s emparent de la photo comme d une arme pour documenter et d noncer les r alit s sociales en France et dans le monde De ces nouvelles pratiques na t une grammaire visuelle et graphique au service du combat politique port par une formidable dynamique de magazines brochures tracts affiches Un foisonnement qui n est pas sans voquer l essor actuel des usages militants de l image partag e sur Internet p 4 de la cubierta Bulletin des bibliothèques de France ,2012 La pensée de midi ,2006 **Livres de France** ,2008 Includes 1982 1995 Les Livres du mois also published separately Le cinéma pour tous Etienne Arnaud,Boisyvon,1922

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