

## Pif Gadget N 1 A 200 En

The history and rapid development of minor planet discovery. In addition to citing the bibliographic source of the names, coveries constitute a fascinating story and one with a long history, we also provide the source of numbering. A spectacular rather breathtaking evolution. By October 2005, the official concordance list will enable the evaluation of the total of numbered planets exceeded the remarkable record respective publication dates. The complete work is, cornerstone of 100,000 objects and only three years later of course, a thoroughly revised and considerably enhanced in November 2008 we are even faced with minor planet larged data collection and every effort has been made ( ) 200000 . This dramatic evolution must be compared to check and correct each single piece of information ( ) with the huge time span of two centuries 1801–2000 again. For even more detailed information on the discovery that was necessary to detect and to refine the orbits of discovery circumstances of numbered but unnamed planets only the first 20,000 minor planets. Nowadays, we need less, the reader is referred to the extensive data files even less than 13 months for the same quantity! At the compiled by the Minor Planet Center. end of 2005, we had achieved a total of 12,804 named ( According to a resolution of IAU Division III 2000, minor planets a fraction of less than 11 per cent of ) Manchester IAU General Assembly DMPN attained all numbered minor planets.

Media and Nostalgia is an interdisciplinary and international exploration of media and their relation to nostalgia. Each chapter demonstrates how nostalgia has always been a media-related matter, studying also the recent nostalgia boom by analysing, among others, digital photography, television series and home videos. Agnes Petocz uncovers a theory of symbolism based on investigation of the development of Freud's ideas throughout works.

"MECCANO to TRILOGO" released in October 2006, was the FIRST book published about Star Wars action figure toys from a European licensee - dedicated to the elusive Meccano line, by the French licensee in 1978, to the European Trilogo line that was available until 1986. It featured yet the most extensive coverage about both toy lines with the whole collections presented for the first time with additional information and photography. This commemorative edition of "MECCANO to TRILOGO" is a reprint of the original long sold-out book released in 2006, now highly prized by collectors. Its original content has been preserved strictly identical in terms of text and pictures; consequently, photographs were not enhanced and some information may appear outdated. The purpose of this reprint is solely to provide a book as a collectible itself. (for added content and coverage of the whole French merchandising, see 'La FRENCH TOUCH' book released in 2013)

This book explores the fine line between fiction and history and considers how France's cultural production has contributed to shaping the image of the French Resistance. Though an examination of the lenses through which France has

regarded its recent past, the book offers a key to understanding France's national psyche.

The Francophone Bande Dessinée BRILL

Known as France's Ninth Art, the bande dessinée has a status far surpassing that of the equivalent English-language comic strip. This publication, one of the first predominantly in English on the subject, provides a thorough introduction to questions of BD history, context and bibliography. Theoretical issues – including the reception of the early proto-BD prior to its modern definition, approaches to the construction of a BD (presented here in BD form by leading artist Tanitoc), semiology and the reading of the current form, or the specificity of the French/US (non)overlap – complement historical approaches, such as Bécassine read in the light of postcolonialism, Le Corbusier and BD techniques in architecture, post-war BD and nostalgia for the Resistance, or Pilote and the 1960s revolution. And whilst broaching issues such as feminism or masculinity, social class, AIDS, exoticism or futurism, the volume presents chapters on some of the cutting-edge artists in the field today: Baru, Moebius, Juillard, Binet, Bilal... This book supplies an introduction to the BD that will be of use to students and researchers at all levels. In addition, the format of the individual case studies provides in-depth analysis allowing the reader to grasp specific examples in terms both of their place vis-a-vis the evolution of the BD and, more generally, of the wider role they play within French and Francophone cultural studies.

This anthology hosts a collection of essays examining the role of comics as portals for historical and academic content, while keeping the approach on an international market versus the American one.

This book is the follow-up to Thierry Groensteen's ground-breaking *The System of Comics*, in which the leading French-language comics theorist set out to investigate how the medium functions, introducing the principle of iconic solidarity, and showing the systems that underlie the articulation between panels at three levels: page layout, linear sequence, and nonsequential links woven through the comic book as a whole. He now develops that analysis further, using examples from a very wide range of comics, including the work of American artists such as Chris Ware and Robert Crumb. He tests out his theoretical framework by bringing it up against cases that challenge it, such as abstract comics, digital comics and shōjo manga, and offers insightful reflections on these innovations. In addition, he includes lengthy chapters on three areas not covered in the first book. First, he explores the role of the narrator, both verbal and visual, and the particular issues that arise out of narration in autobiographical comics. Second, Groensteen tackles the question of rhythm in comics, and the skill demonstrated by virtuoso artists in intertwining different rhythms over and above the basic beat provided by the discontinuity of the panels. And third he resets the relationship of comics to contemporary art, conditioned by cultural history and aesthetic traditions but evolving recently as comics artists move onto avant-garde terrain.

Multiculturalism, and its representation, has long presented challenges for the medium of comics. This book presents a wide ranging survey of the ways in which comics have dealt with the diversity of creators and characters and the (lack of) visibility for characters who don't conform to particular cultural stereotypes. Contributors engage with ethnicity and other cultural forms from Israel, Romania, North America, South Africa, Germany, Spain, U.S. Latino and Canada and consider the ways in which comics are able to represent multiculturalism through a focus on the formal elements of the medium. Discussion themes include education, countercultures, monstrosity, the quotidian, the notion of the 'other,' anthropomorphism, and colonialism. Taking a truly international perspective, the book brings into dialogue a broad range of comics traditions.

This volume continues Sadowski's biography of the famed Mad cartoonist. It includes scores of letters between Wolverton and his editors and publishers and excerpts from his personal diaries, providing documentary insight not only into Wolverton's day-to-day life and career, but also the inner workings of the early comic book industry. It is also chock full of Wolverton's comics stories from this period, including 17 science-fiction and horror tales fully restored and never before collected in a single volume.

Hebdomadaire mythique des années 70 et 80, Pif Gadget a proposé à ses jeunes lecteurs une galerie de héros dont la seule évocation fait encore aujourd'hui rêver. Davy Crockett, Ragnar, La Péniche Radicelle, Robin des Bois, Léo, Jacques Flash, Docteur Justice, Pifou, Fanfan la Tulipe et Pif sont tous au rendez-vous au sein de ce premier ouvrage, délicieusement nostalgique ! A consommer sans modération...

José Alaniz explores the problematic publication history of komiks—an art form much-maligned as “bourgeois” mass diversion before, during, and after the collapse of the USSR—with an emphasis on the last twenty years. The book provides heretofore unavailable access to a rich artistry through unique archival research, interviews with major artists and publishers, and readings of several artists and works—many unknown in the West. The study examines the dizzying experimental comics work of the late Czarist and early revolutionary era, caricature from the satirical journal Krokodil, and the postwar series Petia Ryzhik (the “Russian Tintin”). Detailed case studies include the Perestroika-era KOM studio, the first devoted to comics in the Soviet Union; post-Soviet komiks in contemporary art; autobiography and the work of Nikolai Maslov; and women's komiks by such artists as Lena Uzhinova, Namida and Re-I. Author José Alaniz examines issues such as anti-Americanism, censorship, the rise of consumerism, globalization (e.g., in Russian manga), the impact of the internet, and the hard-won establishment of a comics subculture in Russia. Komiks have often borne the brunt of ideological change—thriving in summers of relative freedom, freezing in hard winters of official disdain. This volume covers the art form's origins in religious icon-making and book illustration, and later the immensely popular lubok

or woodblock print. Alaniz reveals komiks' vilification and marginalization under the Communists, the art form's economic struggles, and its eventual internet "migration" in the post-Soviet era. This book shows, as many Russians expressed about their own experiences in the same era, that komiks never had a "normal life."

Les chiens tiennent une grande place au sein de la bande dessinée francophone, et ils ont souvent modelé nos souvenirs d'enfance. Qui n'a pas vibré aux exploits ou aux facéties d'animaux de papier tels que Milou et Rantanplan ? Cet ouvrage propose de redécouvrir, de manière originale et documentée, le parcours de ces figures canines. Le lecteur est convié à une galerie de portraits des plus célèbres chiens de BD : Milou, Pif, Rantanplan, Idéfix, Bill, Cubitus. Il peut aussi découvrir des animaux de papier un peu moins connus : les chiens de Topffer, Flambeau, Attila. Ces portraits sont tracés sous des angles extrêmement variés. Parmi les auteurs de ce livre collectif, on trouve en effet un généticien, un historien de l'art, un historien de l'animal, des historiens du neuvième art et des spécialistes de littérature. De courtes « variations » viennent en outre toujours replacer les portraits des héros ou compagnons canins dans un contexte social et culturel plus large. En effet, au fil de l'ouvrage on découvre que, si les chiens de BD ont souvent été inspirés par des chiens réels, ils pèsent sur notre relation à l'animal de compagnie... Éric Baratay est professeur d'histoire contemporaine à l'Université de Lyon. Il est spécialiste de l'histoire des animaux. Philippe Delisle est professeur d'histoire contemporaine à l'Université de Lyon. Il travaille depuis plusieurs années sur la BD « franco-belge ».

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Bringing together the work of an array of North American and European scholars, this

collection highlights a previously unexamined area within global comics studies. It analyses comics from countries formerly behind the Iron Curtain like East Germany, Poland, Czech Republic, Hungary, Romania, Yugoslavia, and Ukraine, given their shared history of WWII and communism. In addition to situating these graphic narratives in their national and subnational contexts, *Comics of the New Europe* pays particular attention to transnational connections along the common themes of nostalgia, memoir, and life under communism. The essays offer insights into a new generation of European cartoonists that looks forward, inspired and informed by traditions from Franco-Belgian and American comics, and back, as they use the medium of comics to reexamine and reevaluate not only their national pasts and respective comics traditions but also their own post-1989 identities and experiences.

Depuis l'origine de la vie, le plancton est un acteur vital de l'équilibre écologique et climatique planétaire. S'il est à la base de la pyramide alimentaire marine, il produit aussi plus de la moitié de l'oxygène de notre planète. Riche en antibiotiques naturels, en vitamines et oligo-éléments, il pourrait également entrer dans notre alimentation. Hélas, aujourd'hui, la pollution liée aux activités humaines dérègle de plus en plus les milieux aquatiques et risque, à terme, de supprimer certaines espèces, ce qui créerait un déficit préjudiciable à la vie végétale, animale, puis humaine. Ce manuel propose d'aller à la rencontre de ces êtres vivants microscopiques aux formes insolites qui constituent les milliers d'espèces du phytoplancton et du zooplancton. Il décrit leurs caractéristiques, leurs rôles bien définis dans la chaîne alimentaire marine et s'attache à comprendre comment se constitue l'équilibre entre elles, à dresser un état des lieux de la diversité planctonique, indicateur implacable de la santé des écosystèmes. Il privilégie une approche didactique et vivante de ce monde fascinant, invisible à l'œil nu, avec des schémas explicatifs, des encadrés présentant des cas pratiques et un cahier de photos en fin d'ouvrage. En apprenant à mieux connaître les différentes espèces de plancton, nous pourrions découvrir tout ce qu'elles nous apportent et pourquoi il est de notre intérêt de sauvegarder leur présence.

In *The Expanding Art of Comics: Ten Modern Masterpieces*, prominent scholar Thierry Groensteen offers a distinct perspective on important evolutions in comics since the 1960s through close readings of ten seminal works. He covers over half a century of comics production, sampling a single work from the sixties (*Ballad of the Salt Sea* by Hugo Pratt), seventies (*The Airtight Garage* of Jerry Cornelius by Moebius), eighties (*Watchmen* by Alan Moore and Dave Gibbons), and nineties (*Epileptic* by David B.). Then this remarkable critic, scholar, and author of *The System of Comics and Comics and Narration* delves into recent masterpieces, such as *Building Stories* by Chris Ware. Each of these books created an opening, achieved a breakthrough, offered a new narrative model, or took up an emerging tendency and perfected it. Groensteen recaptures the impact with which these works, each in its own way, broke with what had gone before. He regards comics as an expanding art, not only because groundbreaking works such as these are increasing in number, but also because it is an art that has only gradually become aware of its considerable potential and is unceasingly opening up new expressive terrain.

The 'unbearable 80s', as the last decade of the Ceausescu era has been called in Romania, are in the focus of this quasi-autobiographical work. The book vividly portrays the difficulties encountered by a young intellectual trying to shape himself under the

oppressive regime and provides a stark depiction of a man's intellectual suffocation under hard-line socialist rule.

From the multi-Eisner award-winning creator of Milk and Cheese and Beasts of Burden comes this collection of his cult, humor comic anthology. Comprising years of black humor stories about a living voodoo doll, a serial killer sitcom, truly real live sex, a disco skinhead, an urbane devil puppet, classic works of literature acted out by Fisher-Price toys, and more absurdity--this is a must have for Dorkin fans! Featuring most of the Dork comic run as well as the 2012 full-color House of Fun special, along with rarities, extras, a cover gallery, and a newly drawn introduction.

"Bibliography found online at [tonyrobbins.com/masterthegame](http://tonyrobbins.com/masterthegame)"--Page [643].

For centuries, the Arthurian legends have fascinated and inspired countless writers, artists, and readers, many of whom first became acquainted with the story as youngsters. From the numerous retellings of Malory and versions of Tennyson for young people to the host of illustrated volumes to which the Arthurian Revival gave rise. From the Arthurian youth groups for boys (and eventually for girls) run by schools and churches to the school operas, theater pieces, and other entertainment for younger audiences; and from the Arthurian juvenile fiction sequences and series to the films and television shows featuring Arthurian characters, children have learned about the world of King Arthur and his Knights of the Round Table.

Leonardo is a genius. Full of boundless energy, he spends his days tinkering with his inventions and trying to solve life's scientific mysteries... often to the detriment of his poor 'disciple', who is willing to go to the most extreme lengths in the service of science. Welcome to a world of discovery, fun and pure madness!

This up-to-date new analysis of the French Communist Party reveals it as an entirely unconventional political force: a Leninist bureaucracy armed with an apocalyptic mission to deliver humanity from capitalism. D.S. Bell and Byron Criddle explore the Party's unique organizational structures and international loyalties. They examine structure and ideology, relations with the Socialist Party, electoral performance, and the 1980s decline in fortune. This study will be essential reading for all students of contemporary French history and politics.

Il y a trente-cinq ans paraissait le numéro 1 de Pif Gadget. En quelques semaines, cet hebdomadaire de BD qui prenait le relais du célèbre Vaillant allait atteindre des chiffres de vente jamais égalés, avec des moyennes de 500 000 exemplaires par semaine et des pointes à 1 million, comme pour le numéro des fameux Pifises ou celui des Pois Sauteurs du Mexique. Jusqu'à présent, aucun livre n'avait été consacré à ce journal qui, avant tout autre, publia " Corto Maltese ", " Gai-Luron ", " Le Concombre masqué ", " Rahan ", " Les Pionniers de l'Espérance ", " Corinne et Jeannot ", " La Jungle en folie ", et tant d'autres séries inoubliables. Ce livre, qui raconte cette aventure avec des centaines d'anecdotes, de révélations et plus de 400 documents, est donc un événement. D'autant que son auteur, Richard Medioni, est arrivé à la rédaction de Vaillant plus d'un an avant la sortie de Pif Gadget, a participé à sa création et a été au cœur de son développement phénoménal en tant que rédacteur en chef. Lui seul pouvait raconter au jour le jour cette aventure depuis les origines jusqu'à septembre 1913, date qui marque la fin de la période mythique de Pif Gadget.

This transnational collection discusses the use of Native American imagery in twentieth and twenty-first-century European culture. With examples ranging from Irish oral myth, through the pop image of Indians promulgated in pornography, to the philosophical appropriations of Ernst Bloch or the European far right, contributors illustrate the legend of "the Indian." Drawing on American Indian literary nationalism, postcolonialism, and transnational theories, essays demonstrate a complex nexus of power relations that seemingly allows European culture to

build its own Native images, and ask what effect this has on the current treatment of indigenous peoples.

With essays by Baru, Bart Beaty, Cécile Vernier Danehy, Hugo Frey, Pascal Lefèvre, Fabrice Leroy, Amanda Macdonald, Mark McKinney, Ann Miller, and Clare Tufts In Belgium, France, Switzerland, and other French-speaking countries, many well-known comics artists have focused their attention on historical and political events. In works ranging from comic books and graphic novels to newspaper strips, cartoonists have addressed such controversial topics as French and Belgian collaboration and resistance during World War II, European colonialism and US imperialism, anti-Semitism in France, the integration of African immigrant groups in Europe, and the green and feminist movements. *History and Politics in French-Language Comics and Graphic Novels* collects new essays that address comics from a variety of viewpoints, including a piece from practicing artist Baru. The explorations range from discussion of such canonical works as Hergé's Tintin series to such contemporary expressions as Baru's *Road to America* (2002), about the Algerian War. Included are close readings of specific comics series and graphic novels, such as Cécile Vernier Danehy's examination of Cosey's *Saigon Hanoi*, about remembering the Vietnam War. Other writers use theoretical lenses as a means of critiquing a broad range of comics, such as Bart Beaty's Bourdieu-inspired reading of today's comics field, and Amanda Macdonald's analysis of *bandes dessinées* (French comic books) in New Caledonia during the 1990s. The anthology establishes the French-language comics tradition as one rich with representations of history and politics and is one of the first English-language collections to explore the subject. European comic authors produced a steady stream of comic material throughout the twentieth century, but gained the world's notice in 1975 when the French magazine *Metal Hurlant* was founded. A new generation of artists and writers had begun. Soon publishers were producing translations of the new comics into other languages, including English, and comics creators everywhere were inspired to innovation. This is a reference work, arranged by artist or writer, to European comics from the last quarter of the twentieth century that have been translated from any European language into English. It contains a variety of material, from the innocent imperialism of Herge's Tintin to the sadistic murder for hire in Bernet's *Torpedo*. Albums by a single creator or artist-and-writer team of European origin are the focus; comics in periodicals and anthologies with multiple contributors are excluded. Each entry provides a plot abstract and various notes about the original comic. An author index provides brief biographical information. There is a comprehensive general index.

This book reveals the history of information processes and the mass-media aberration. By industrializing information, mass media transformed each of us into neoliberals, from left to right, from democrat to republicans, from socialists to capitalists. And now, we're left in a world of imbalance, violence, injustice where both prosperity and freedom go bankrupt. The author shows other avenues and invites us to be more socially busy and develop a social economy with social businesses. The new media and technology will help transforming this world provided we can guarantee our access to knowledge. Science and information are no longer able to fight against darkness. We need to change this. It requires vision and political courage. This is the most comprehensive dictionary available on comic art. The catalog provides detailed information about more than 60,000 cataloged books, magazines, scrapbooks, fanzines, comic books, and other materials in the Michigan State University Libraries, America's premiere library comics collection. Each book or serial is listed by title, with entries as appropriate under author, subject, and series. Besides the traditional books and magazines, significant collections of microfilm, sound recordings, vertical files, and realia (mainly T-shirts) are included. Comics and related materials are grouped by nationality and

by genre.

A scholarly work examining the continuing evolution of the magazine—part of the popular Handbooks in Media and Communication series *The Handbook of Magazine Studies* is a wide-ranging study of the ways in which the political economy of magazines has dramatically shifted in recent years—and continues to do so at a rapid pace. Essays from emerging and established scholars explore the cultural function of magazine media in light of significant changes in content delivery, format, and audience. This volume integrates academic examination with pragmatic discussion to explore contemporary organizational practices, content, and cultural impact. Offering original research and fresh insights, thirty-six chapters provide a truly global perspective on the conceptual and historical foundations of magazines, their organizational cultures and narrative strategies, and their influences on society, identities, and lifestyle. The text addresses topics such as the role of advocacy in shaping and changing magazine identities, magazines and advertising in the digital age, gender and sexuality in magazines, and global magazine markets. Useful to scholars and educators alike, this book: Discusses media theory, academic research, and real-world organizational dynamics Presents essays from both emerging and established scholars in disciplines such as art, geography, and women's studies Features in-depth case studies of magazines in international, national, and regional contexts Explores issues surrounding race, ethnicity, activism, and resistance Whether used as a reference, a supplementary text, or as a catalyst to spark new research, *The Handbook of Magazine Studies* is a valuable resource for students, educators, and scholars in fields of mass media, communication, and journalism.

The United States finds itself at the center of a historically unparalleled empire, one that is wealth-generating and voluntary rather than imperialistic, say the authors of this compelling book. William E. Odom and Robert Dujarric examine America's unprecedented power within the international arenas of politics, economics, demographics, education, science, and culture. They argue persuasively that the major threat to this unique empire is ineffective U.S. leadership, not a rising rival power center. America cannot simply behave as an ordinary sovereign state, Odom and Dujarric contend. They describe the responsibilities that accompany staggering power advantages and explain that resorting to unilateralism makes sense only when it becomes necessary to overcome paralysis in multilateral organizations. The authors also offer insights into the importance of liberal international institutions as a source of power, why international cooperation pays, and why spreading democracy often inhibits the spread of constitutional order. If the United States uses its own power constructively, the authors conclude, the American empire will flourish for a long time. /DIV

This study compares text/image interaction as manifested in emblem books (and related forms) and the modern bande dessinée, or French-language comic strip. It moves beyond the issue of defining the emblematic genre to examine the ways

in which emblems - and their modern counterparts - interact with the surrounding culture, and what they disclose about that culture. Drawing largely on primary material from the Bibliothèque nationale de France and from Glasgow University Library's Stirling Maxwell Collection of emblem literature, Laurence Grove builds on the ideas of Marshall McLuhan, Elizabeth Eisenstein and, more recently, Neil Rhodes and Jonathan Sawday. Divided into four sections-Theoretics, Production, Thematics and Reception-Text/Image Mosaics in French Culture broaches topics such as theoretical approaches (past and present) to text/image forms, the question of narrative within the scope of text/image creations, and the reuse of visual iconography for diametrically opposed political or religious purposes. The author argues that, despite the gap in time between the advent of emblems and that of comic strips, the two forms are analogous, in that both are the products of a 'parallel mentality'. The mindsets of the periods that popularised these forms have certain common features related to repeated social conditions rather than to the pure evolution over time. Grove's analysis and historical contextualisation of that mentality provide insight into our own popular culture forms, not only the comic strip but also other hybrid media such as advertising and the Internet. His juxtaposition of emblems and the bande dessinée increases our understanding of all such combinations of picture and text.

Le colloque Astronomie pour l'éducation dans l'espace francophone (AstroEdu-FR) s'est tenu du 7 au 9 janvier 2021, en hommage à Jean-Claude Pecker et sous le patronage de l'Académie des sciences de France. Son objectif était de proposer un état des lieux des pratiques et des objectifs qui se cachent derrière les termes « astronomie à l'école ». Cette première édition a réuni 258 participants, essentiellement des enseignants et des chercheurs, ainsi que des formateurs et médiateurs, tous francophones, venant de France métropolitaine, d'outre-mer et de 16 autres pays. Cet ouvrage, conçu à partir des différentes contributions au colloque, couvre plusieurs thèmes autour des pratiques enseignantes et de la formation : liens écoles-chercheurs ; pluridisciplinarité ; modéliser ; observer et expérimenter ; images ; maquettes ; logiciels et jeux sérieux ; livres, manuels et BD ; difficultés rencontrées ; égalité des chances. Passez l'année 2020 au crible des regards experts ! Les articles qui composent cet ouvrage sont rédigés avec rigueur par des auteurs experts. Ils construisent ainsi un socle de référence à partir duquel chacun pourra mettre en relation les éléments constitutifs d'une connaissance en prise avec la complexité du monde contemporain. La crise sanitaire provoquée par la Covid-19 est venue ébranler nos certitudes et rappeler qu'aucune explication scientifique, aucune considération sociétale ne peut jamais être regardée comme définitive. Mais, si nombre d'interrogations restent ouvertes, l'élaboration de nos propres points de vue ne peut que s'appuyer sur la prise en compte d'événements factuels et de pistes d'analyse sérieuses, loin de toute approximation simpliste, mais relatés, exprimés avec la plus grande clarté. Avec Universalia, revisitez 2020 !

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