

# Theatre

## EM054M6FA1

### Program

**PGE**  
PGE 2A - SUPPLY CHAIN MANAGEMENT

### UE

Theatre & body language: tools of management

### Semester

A

### Discipline

Interpersonal development techniques

### Contact hours

27 H

### Number of spots

25

### Open to visitors

Yes

### Language



### Coordinator



Beatriz BEUCAIRE

## List of lecturers

Lecturer(s)	Email	Contact hours - lecture
Antje SCHUR	<a href="mailto:antjeschur@ymail.com">antjeschur@ymail.com</a>	15 h
Beatriz BEUCAIRE	<a href="mailto:beabeau@sfr.fr">beabeau@sfr.fr</a>	12 h

### Pedagogical contribution of the course to the program

**LEARNING GOAL 1 : Students will master state-of-the-art knowledge and tools in management fields in general, as well as in areas specific to the specialized field of management.**

Students will identify a business organization's operational and managerial challenges in a complex and evolving environment.

Students will understand state-of-the-art management concepts and tools and use them appropriately.

Students will implement appropriate methodologies to develop appropriate solutions for business issues.

**LEARNING GOAL 2 : Students will develop advanced-level managerial skills.**

Students will work collaboratively in a team.

Students will participate in a decision-making process in a critical way.

Students will communicate ideas effectively, both orally and in writing, in a business context.

### Description

This session aims at enabling the participants to know themselves, to identify different situations. It provides them the techniques and awareness they need to be efficient, interactive and consistent in any situation.

(comfortable clothes and shoes needed)

### Teaching methods

## Face-to-face

**No items in this list have been checked.**

## In group

- Exercises
- Oral presentations

## Interaction

- Discussions/debates

## Others

**No items in this list have been checked.**

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## **Learning objectives**

### Cognitive domain

Upon completion of this course, students should be able to

- - (level 1) **Identify** what the body of the person they are interacting with says.
  - - (level 1) **Identify** the interactions between verbal and non verbal language and their impact on space.
  - - (level 2) **Recognize** what their body says, which they didn't realise before.
  - - (level 3) **Practice** how to connect their body with their voice and to connect their action with the one of the person they are speaking to.
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### Affective domain

Upon completion of this course, students should be able to

**None affective domain have been associated with this course yet**

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## **Outline**

Steps:

Session one (ANTHROPOS): what is a human body? How can it be used as a management tool?

Session two (STARTING POINT): Identifying the space where I am/ where I work.

Session three (NEUTRALITY): Be aware of what my body says to the person I am interacting with.

Session four (BALANCE): Learning how I can use my body and adapt to any situation.

Session five (OPPOSITION): Identifying the signs given by the person I am interacting with.

Session six (MOUVEMENT): Connecting my body and my voice to adapt to any situation and reach my target (negotiation, sale, purchase, hiring etc.).

Session seven (CREATIVITY): Believing in myself and in what I say to convince the person I am interacting with.

Session eight (TIME & SPACE): Being in the present time as a manager, who takes part in what is happening, where,

when and with whom.

Session nine (INVESTIGATION & CHALLENGE): Investigating and challenging the present time.

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## **No prerequisite has been provided**

### Knowledge in / Key concepts to master

basics in english

none

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## **Teaching material**

### Mandatory tools for the course

**No items in this list have been checked.**

### Documents in all formats

**No items in this list have been checked.**

### Moodle platform

**No items in this list have been checked.**

### Software

**No items in this list have been checked.**

### Additional electronic platforms

**No items in this list have been checked.**

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## **Recommended reading**

Main reading material

« Jeu du comédien et jeu de l'enfant », Revue des Sciences Sociales de l'Université de Strasbourg, n°45 « Jeux et enjeux », janvier 2011, pp. 28-35.

« Gespräch mit Falk Richter. Europäisches Theater heute » (Entretien avec Falk Richter : Théâtre européen d'aujourd'hui), Germanica, 54/2014, 93-105

2014 (acceptée), Presses Universitaires de Rouen et du Havre

« Le corps du comédien : terrain de recherche et instrument expressif au cœur du corps social », publication des actes : journée d'étude L'expérience de l'acteur en question, Université de Philosophie de Rouen.

2014 (acceptée), Centre Interlangues : Texte, image, langage EA4182, mars 2014.

Université de Bourgogne.

« La langue allemande dans le contexte français (alsacien) de l'apprentissage. De la salle de classe à la scène », Colloque Apprendre de l'intime, la question des langues,

2014 (acceptée), Faculté de Lettres, Université de Lisbonne.

« The man with the greater learning comes across the man with the greater temperament."

2014 (soumise), L'Harmattan

« Le jeu du comédien à l'épreuve : mentir pour croire et être cru ».

Publication des actes : colloque international Mensonge, fiction et discours, Université de Tunis El-Manar Institut supérieur des sciences humaines de Tunis.

2015 (soumise), Revue LEND

« Allemand, approche actionnelle et théâtre. Apprendre à être en jouant et construire »

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#### Additional literature

- D. Diderot, Paradoxe sur le comédien, Éditions Gallimard, (1994 [1781]).
- J. Duvignaud, L'Acteur, L'Archipel, 1993.
- D. Efron, Gesture, race and culture, The Hague Paris, Mouton, 1972.
- H. Gardner, Les Formes de l'intelligence, Paris : Éditions Odile Jacob, 2010.
- G. Gebauer et C. Wulf, Traité d'Anthropologie historique, L'Harmattan Savoir et Formation, 2002
- E. Goffman, Les rites d'interaction, Les Éditions de Minuit et Erwing Goffman, 1974.
- D. Le Breton, Anthropologie du corps et modernité, Puf, 1990.
- M. Mauss, Sociologie et anthropologie, Puf, 1950.
- G. Simmel, Le Conflit, Éditions Circé, 2003.
- D. W. Winnicott, Jeu et réalité, Éditions Gallimard, 1975 (1971).
- C. Wulf, Une anthropologie historique et culturelle. Rituels, mimésis sociale et performativité, Éditions Tétraèdre, 2007.
- Le training de l'acteur, ouvrage collectif CNSAD, Actes Sud Papiers, 2000.
- E. Barba, Le canoë de papier. Traité d'anthropologie théâtrale, L'Entretemps, 2004.
- P. Brook, L'espace vide. Écrits sur le théâtre, Éditions du Seuil, 1977.
- J. Lecoq, Le corps poétique, Actes Sud-Papiers, 1997.
- Y. Oida, L'acteur invisible, Le Temps du théâtre, Actes Sud, Arles, 1998.
- C. Stanislavski, La formation de l'acteur, Éditions Payot & Rivages, 2001 (Éditions Payot, 1963).
- L. Strasberg, Le travail à l'Actors Studio, Paris : Éditions Gallimard, 1969.

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### **EM Research: Be sure to mobilize at least one resource**

Textbooks, case studies, translated material, etc. can be entered

**No reading material has been provided.**

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## **Assessment**

### **List of assessment methods**

**Intermediate assessment / continuous assessment 1**Other (date, pop quiz, etc.) :

Oral / Individual / English / Weight : 20 %

**Details :** Presence in courses

**This evaluation is used to measure L02.3**

**Intermediate assessment / continuous assessment 2**Last class

Written and oral (30 Min.) / Group / English / Weight : 30 %

**This evaluation is used to measure L02.1, L02.2, L02.3**

**Intermediate assessment / continuous assessment 3**Other (date, pop quiz, etc.) :

Written and oral / Individual / English / Weight : 50 %

**Details :** Participation and level of engagement towards activities proposed in class.  
**This evaluation is used to measure L02.1, L02.2, L02.3**