

Theatre and Body Language: Tools of Management

EM1F4M48B1

Program

Bachelor
BAI 3A Bachelor Affaires Internationales

UE

Theatre & Body Language: Tools of Management

Semester

B

Discipline

Interpersonal development techniques

Contact hours

27 H

Number of spots

23

Open to visitors

Yes

Language



Coordinator



Beatriz BEUCAIRE

List of lecturers

Lecturer(s)	Email	Contact hours - lecture
Antje SCHUR	antjeschur@ymail.com	12 h
Beatriz BEUCAIRE	beabeau@sfr.fr	15 h

Pedagogical contribution of the course to the program

LEARNING GOAL 3 : Students will be able to adapt effectively in an international environment.

Students will communicate their ideas effectively, both orally and in writing, in French and in two additional languages.

Students will demonstrate their ability to learn and take action when working in intercultural teams.

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.

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

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.

No prerequisite has been provided

Knowledge in / Key concepts to master

Basics in english
none

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.

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 »

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 Tétrahèdre, 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.

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.

Assessment

List of assessment methods

Intermediate assessment / continuous assessment 1 Other (date, pop quiz, etc.) : All sessions
Oral / Individual / English / Weight : 70 %

Details : Each lecturer will assess the individual contribution to the course (active participation, positive behavior,...)

Intermediate assessment / continuous assessment 2 Other (date, pop quiz, etc.) : to be determined
Written and oral (15 Min.) / Group / English / Weight : 30 %