Theatre & Body Language: Tools of Management gr.2 (EM1F4M48B2)

Program	PGE
Course set (UE) / Credits (ECTS) / Track / Specialization	**Module :Theatre & Body Language: Tools of Management : 5 ECTS.** • BEM Bachelor in European Management • PGE 2A - English track • PGE 2A - English track
Discipline	Other
Year	2020
Semester	B
Open for visitors	yes (**5** ECTS)
Available spots	23

Coordinator

Beatriz BEAUCAIRE

Coordinator

Antje SCHUR

Lecturers

Aucun intervenant pour ce cours

Course format

Working language :	English
Volume of contact hours :	27 h
Workload to be expected by the student :	108 h

Course track

Track : Attendance

Attendance track :
Attendance at lectures/tutorials and intermediate/final assessments is mandatory. As in-class work constitutes an essential element of evaluation, any unjustified absence will be penalized (*see Study and Examination Regulations*) and factored into the final grade (*see Assessment*).

Autonomous track :
Attendance at intermediate/final assessments is mandatory, but students have the option of attending lectures/tutorials.

Attendance at lectures/tutorials and intermediate/final assessments is mandatory for all degrees making up the Master's Program and all degrees involving co-op (*apprentissage*). Attendance track must therefore be selected.

Contribution of the course to the educational objectives of the program

How the course contributes to the program :

BEM Bachelor in European Management

PGE 2A - English track

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.

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.

(confortable clothes and shoes needed)

Educational organisation

In groups

Exercises

Oral presentations

Interaction

Role play

Discussions / debates

Learning outcomes

Upon completion of this course, students should be able to: :

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

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.

Prerequisites

Key concepts to understand :

Knowledge of :

basics in english

Teaching material

Software
- MS POWERPOINT

Additional electronic platforms
- Slideshows

Recommended reading

Major works :

« 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 »

Further reading :

- 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.

Research works by EM Strasbourg :

Assessment

Intermediate evaluation / continuous assessment 1 : last session
oral / individual / English / weighting : 20%
additional information : Presence in courses
This evaluation serves to measure LO2.3

Intermediate evaluation / continuous assessment 2 :
oral / individual / English / weighting : 50%
additional information : Participation and level of engagement towards activities proposed in class.
This evaluation serves to measure LO2.1, LO2.2, LO2.3

Final assessment :
oral / in group / English / weighting : 30%
This evaluation serves to measure LO2.1, LO2.2, LO2.3

Grounds for expulsion from classes

Behaviors such as

arriving late, leaving early, or exiting the classroom at inopportune moments during class

ostentatiously eating or drinking in class

using smartphones or laptops for non-class-related purposes

reading texts unrelated to the course

discussing topics unrelated to the course

disrespecting the lecturer

may lead to expulsion from the class/course.