

DEREE COLLEGE SYLLABUS FOR: MG 4083 Acts and Behaviour at Work							
<div> <div>New Course Fall 2025</div> <div>US CREDITS only (3/0/3)</div> </div>							
PREREQUISITES:	None						
CATALOG DESCRIPTION:	Comprehending behaviour within a professional environment through practice. Using body & voice.						
RATIONALE:	The aim of this course is to enhance the creation of professional identities, demonstrating how acts and behaviors at work affect peoples' image, messages, interpersonal interactions, while enhancing communication skills at the workplace. Students practice within an unknown (such as the theatre) environment to understand the way one can consciously change behaviours under different circumstances and how this is physically evident. This is a practical course for all students.						
LEARNING OUTCOMES:	<p>As a result of taking this course, students should be able to:</p> <ol style="list-style-type: none"> 1. Compare ways of acting and behaving at work. 2. Utilize various means of communication to present themselves confidently 3. Adapt to various environments physically and vocally. <p>Apply collaborative skills to create and successfully deliver a group performance.</p>						
METHOD OF TEACHING AND LEARNING:	<p>In congruence with the teaching and learning strategy of the college, the following tools are used:</p> <ul style="list-style-type: none"> • Lectures, directed discussions, workshops, video screenings and presentations. • Office hours: students are encouraged to make full use of the office hours of their instructor, where they can ask questions, see their exam paper, and/or go over lecture material. • Use of Blackboard, where instructors post lecture notes, online quizzes assignment instructions, required readings, timely announcements, as well as additional resources. 						
ASSESSMENT:	<p>Summative:</p> <table border="1"> <tr> <td>Portfolio: completing all practical assignments, individual or group ones. Includes 4 short (150 words each) written assignments</td><td>35%</td></tr> <tr> <td>Final project: Group performance Includes a 600-word reflection paper</td><td>65%</td></tr> </table> <p>Formative:</p> <table border="1"> <tr> <td>In-class activities, improvisations, presentations, rehearsals</td><td>0%</td></tr> </table> <p>The formative assessment prepares students for the final one. The 1st assessment tests Learning Outcomes 1 & 2. The final assessment tests Learning Outcomes 3 and 4.</p>	Portfolio: completing all practical assignments, individual or group ones. Includes 4 short (150 words each) written assignments	35%	Final project: Group performance Includes a 600-word reflection paper	65%	In-class activities, improvisations, presentations, rehearsals	0%
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In-class activities, improvisations, presentations, rehearsals	0%						

	<p><u>Students are not required to resit failed assessments in this module. Failure to pass the module results in module repeat.</u></p>
<p>INDICATIVE READING:</p>	<p>REQUIRED READING:</p> <p>Brook, P. (2008) <i>The Empty Space</i>. Penguin</p> <p>RECOMMENDED READING:</p> <p>Antonakis, J., Fenley, M., & Liechti, S. (2011). Can charisma be taught? Tests of two interventions. <i>Academy of Management Learning & Education</i>, 10(3), 374-396.</p> <p>Artaud, A. and Richards M. (2024). <i>The Theater and Its Double</i>. Grove Press Inc.</p> <p>Bathurst, R., Jackson, B. & Statler, M. (2010). Leading aesthetically in uncertain times. <i>Leadership</i>, 6, 311-33.</p> <p>Biehl-Missal, B. Hero takes a fall: A lesson from theater for leadership. <i>Leadership</i>, 6, 279-294, 2010.</p> <p>Biscaro, C., Bruni, E., Cornelissen, J., & Oswick, C. (2025). Metaphor and Organization Studies: Going beyond resonance to further theory and practice. <i>Organization Studies</i>, 0(0).</p> <p>Dent, M., & Whitehead, S. (2013) <i>Managing Professional Identities: Knowledge, Performativities and the 'New' Professional</i>. United Kingdom: Taylor & Francis.</p> <p>Dunham, L. & Freeman, R.E. (2000). There is business like show business: Leadership Lessons from the theater. <i>Organizational Dynamics</i>, 29, 108-12.</p> <p>Epitropaki, O. & Mainemelis, C. The “genre-bender”: The creative leadership of Kathryn Bigelow. In Peus, C., Braun, S. & Schyns, B. (Eds). <i>Leadership in Compelling Contexts. Monographs in Leadership and Management Series</i>. Emerald Group, Forthcoming, 2016.</p> <p>Furnham, A., Petrova, E. (2010). <i>Body Language in Business: Decoding the Signals</i>. United Kingdom: Palgrave Macmillan.</p> <p>Goleman, D. (2020). <i>Emotional Intelligence: 25th Anniversary Edition</i>. United Kingdom: Bloomsbury Publishing.</p> <p>Lehmann-Willenbrock, N. (2024). Dynamic interpersonal processes at work: Taking social interactions seriously. <i>Annual Review of Organizational Psychology and Organizational Behavior</i>, 12.</p> <p>Mainemelis, B. & Epitropaki, O. (2014). Extreme leadership as creative leadership: Reflections on Francis Ford Coppola in the Godfather. In Giannantonio, C. and Hurley-Hanson, A. (Eds)., <i>Extreme Leadership: Leaders, teams, and situations outside the norm</i>. Northampton, MA: Edward Elgar Publishing.</p>

	<p>Mainemelis, B, Kark, R. & Epitropaki, O. (2015). Creative leadership: A multi-context conceptualization. <i>Academy of Management Annals</i>, 9(1), 393-482.</p> <p>McAuley, G. (1999). Space in performance: making meaning in the theatre. <i>Ann Arbor: University of Michigan Press</i>, 176, 2009</p> <p>Reissner, S., & Armitage-Chan, E. (2024). Manifestations of professional identity work: an integrative review of research in professional identity formation. <i>Studies in Higher Education</i>, 49(12), 2707-2722.</p>
INDICATIVE MATERIAL: (e.g. audiovisual, digital material, etc.)	<p>REQUIRED MATERIAL: N/A</p> <p>RECOMMENDED MATERIAL: N/A</p>
COMMUNICATION REQUIREMENTS:	Use of appropriate academic conventions as applicable in oral and written communications
SOFTWARE REQUIREMENTS:	MS Office and Blackboard CMS
WWW RESOURCES:	
INDICATIVE CONTENT:	<p>Introduction:</p> <ol style="list-style-type: none"> a. Getting to know each other. Interviewing & presenting each other b. Communicating without spoken or written language <ol style="list-style-type: none"> 1. Improvisations: <ol style="list-style-type: none"> a. Forms of Expression b. Discussing the concept of perception and interpretation. 2. Our senses: Taste, Touch, Sight. 3. Our senses: Smell, Hearing. <ol style="list-style-type: none"> a. How ‘emotion memory’ works 4. The presentation elements: Use of language: Written vs oral 5. The presentation elements: body language, clothes, attitude etc.; Adapting to various environments. (Developing concept for final project) 6. The art of storytelling 7. Rehearsing 8. Troubleshooting 9. Project presentation