LEADERSHIP ON STAGE AND SCREEN
LDST 390-02: FALL 2011
TUES./THURS. 1:30-2:45  JEPSON HALL 102

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COURSE DESCRIPTION
Popular media such as film, television, and theater has contributed to, criticized, and formed the way its audiences have thought about issues of leadership and followership for centuries. Drama and film have been used to incite rebellions and deliver propaganda to the masses. Such popular forums have been censured, censored, promoted, and adopted by the movements and institutions surrounding them since the advent of early Greek drama, and have been used to perpetuate and challenge dominant ideologies. Drama and cinema engage with their audiences through visual, auditory, and linguistic media, creating a complex milieu of signs and signals which we, as that audience, must read against their historical and contemporary performance contexts. The plays and films examined in this course often interact with, revise, and overlap one another, engaging in a cross-historical and pan-geographic dialogue that often seek to redefine the way in which leadership and followership function.

The purpose of this course is to examine leadership (and, by extension, followership) in the specific settings of theater and modern cinema. We will be studying plays and films from a variety of periods and contexts, comparing them to historical movements and to one another. As a part of this course, we will be looking at the plays and films themselves as indicative of particular socio-political movements, as well as participating in the formation, perpetuation, and criticism of their surroundings. In this way, we will look at the works examined in this course as both evaluations of leadership and as forms of leadership in and of themselves.

REQUIRED TEXTS
A Tempest, Aimee Cesaire (Theatre Communications Group)*
Mad Forest, Caryl Churchill (Theatre Communications Group)
Henry V, William Shakespeare (Arden)
Richard III, William Shakespeare (Arden)
The Tempest, William Shakespeare (Bedford/St.Martin’s)*
Fires in the Mirror Anna Devere Smith (Dramatists’ Play Service)
Oedipus Rex, Sophocles (Prestwick House)

* This edition required. Arden Editions of Shakespeare texts strongly recommended.
All texts available at the University of Richmond Bookstore. Additional readings will be provided on Blackboard (BB), at Boatwright Library Course Reserve (CR), or are available online (links given in Course Schedule). Some of the readings available on Course Reserve are taken from The Leader’s Companion: Insights on Leadership Through the Ages edited by J. Thomas Wren (CR-LC). Some students may already own a copy of this text and are encouraged
to use it. Copies should be available at the University of Richmond Bookstore for students desiring to purchase them.

All students are required to view the following films:

- *Forbidden Planet* (1956), directed by Fred M. Wilcox
- *Patton* (1970), directed by Franklin J. Schaffner
- *Malcolm X* (1992), directed by Spike Lee
- *Elizabeth* (1998), directed by Shekhar Kapur
- *Thirteen Days* (2000), directed by Roger Donaldson
- *Band of Brothers* (2001), HBO miniseries
- *Shakespeare Behind Bars* (2005), directed by Hank Robertson
- *The Island* (2005), directed by Michael Bay
- *Frost/Nixon* (2008), directed by Ron Howard
- *The King’s Speech* (2010), directed by Tom Hooper

**COURSE REQUIREMENTS**

<table>
<thead>
<tr>
<th>Requirement</th>
<th>Percentage</th>
</tr>
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<tbody>
<tr>
<td>Attendance/Class Participation</td>
<td>10%</td>
</tr>
<tr>
<td>Leading Discussion</td>
<td>5%</td>
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<tr>
<td>Weekly Response Journal</td>
<td>5%</td>
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<tr>
<td>Short Paper</td>
<td>15%</td>
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<tr>
<td>Final Project</td>
<td>30%</td>
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<tr>
<td>Midterm Exam</td>
<td>15%</td>
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<tr>
<td>Final Exam</td>
<td>20%</td>
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**Attendance/Class Participation (10%)**

All students are expected to attend classes regularly and to contribute to class discussions. Frequent absences will impact a student’s ability to participate in discussion.

**Weekly Response Journal (5%)**

Each student is expected to write a brief, informal response to the readings assigned for the week. There will be ten of these collected throughout the semester. Students are expected to demonstrate knowledge of the readings and to engage with them thoughtfully. Responses will not be graded on style or organization, only content.

**Leading Discussion (5%)**

Each student will be expected to lead discussion once during the course of the semester. Discussion leading is not a formal presentation; it is a series of questions and/or observations designed to stimulate discussion among the class. Students are expected to address the readings for the day and engage thoughtfully with them.

**Short Paper (15%)**

The first paper (5-7 pages) is due early in the semester. Students will be given a set of prompts for this assignment, but are encouraged to choose leadership- and drama- or film-related topics that are of interest to them, even if they are not covered in the prompts.
Final Project (30%)
The final project is a longer research-based project focused on a topic of the student’s choice related to leadership and drama and/or film. Students are encouraged to pursue topics of their own making, and will not be given a prompt for this assignment. Students are expected to use outside, academic research for this project. Students will also be expected to turn in a research proposal following midterm examinations. Students will have the option of working alone on the project or in groups of 2-3. Each student will write his or her own paper (10-15 pages) on the project, regardless of whether the project is pursued individually or in a group. Group projects will be expected to be more expansive than individual projects. Proposals for projects are due partway through the semester.

Exams (35%)
There will be both a midterm and a final exam. Students are expected to be present for both exams during their scheduled time. Exams will be a combination of short and long answer and essay questions.

CLASSROOM POLICIES
Students are expected to be on time to class. Lateness will impact a student’s attendance grade. Students are expected to be attentive to and respectful of the professor and the ideas of their peers.

Laptops are permitted, but use of the internet (via laptop, cell phone, or PDA) during classtime is strictly prohibited. Please make sure all cell phones are silenced or turned off. Students will not be allowed to answer their phones during classtime.

All written work is expected on time. Assignments turned in late will be penalized one full grade for each day they are late. All assignments are expected to be the student’s original work. The Jepson School follows the provisions of the Honor System as outlined by the School of Arts and Sciences.

If emergency circumstances inhibit a student from attending class or completing an assignment, the professor should be notified as soon as possible (preferably before class or the due date of the assignment). Extensions and make-ups are given only at the discretion of the professor. Exams cannot be made up except under the most extenuating of circumstances. Students needing accommodations should speak to the professor.

STUDENT RESOURCES
If you experience difficulties in this course, do not hesitate to consult with me. There are also other resources that can support you in your efforts to meet course requirements.

Academic Skills Center (http://asc.richmond.edu or 289-8626) helps students assess their academic strengths and weaknesses; hone their academic skills through teaching effective test preparation, critical reading and thinking, information processing, concentration, and related techniques; work on specific subject areas (e.g., calculus, chemistry, accounting, etc.); and encourage campus and community involvement.
Career Development Center (http://cdc.richmond.edu/ or 289-8547) can assist you in exploring your interests and abilities, choosing a major, connecting with internships and learning experiences, investigating graduate and professional school options, and landing your first job. We encourage you to schedule an appointment with a career advisor during your first year.

Counseling and Psychological Services (289-8119) assists students in meeting academic, personal, or emotional challenges. Services include assessment, short-term counseling and psychotherapy, crisis intervention and related services.

Speech Center (http://speech.richmond.edu or 289-6409): Assists with preparation and practice in the pursuit of excellence in public expression. Recording, playback, coaching and critique sessions offered by teams of student consultants trained to assist in developing ideas, arranging key points for more effective organization, improving style and delivery, and handling multimedia aids for individual and group presentations.

Writing Center assists writers at all levels of experience, across all majors. Students can schedule appointments with trained writing consultants who offer friendly critiques of written work: http://writing.richmond.edu

Boatwright Library Research Librarians assist students with identifying and locating the best resources for class assignments, research papers and other course projects. Librarians also assist students with questions about citing sources correctly. Students can schedule a personal research appointment, meet with librarians at the library’s main service desk, email, text or IM. Link to http://library.richmond.edu/help/ask.html or call 289-8669.
COURSE SCHEDULE

Tues., Aug. 23
Welcome to LDST 390-02
History of Theatre

I. Monarchs and Martials: Traditional Military and Sovereign Leadership

Thurs., Aug. 25
Reading (due today): Sophocles, Oedipus Rex
Carlyle, “The Hero As King” (CR-LC pp. 53-54)

Tues., Aug. 30
Reading: Shakespeare, Richard III, Acts I, II, III
Tillyard, from Elizabethan World Picture (in The Tempest 168-180)
Assignment: Journal 1

Thurs., Sept. 1
Reading: Shakespeare, Richard III, Acts IV, V
Erasmus, “The Education of a Christian Prince” (CR)

Tues., Sept. 6
Reading: (film) Richard III
Hopkins, “How very like the home life of our own dear queen” (CR)
McIntyre, “Integrating Multimodal Analysis and the Stylistics of Drama” (BB)
Assignment: Journal 2

Thurs., Sept. 8
Reading: Shakespeare, Henry V, Acts I, II, III
Parolin, “Figuring the King in Henry V” (BB)

Tues., Sept. 13
Reading: Shakespeare, Henry V, Acts IV, V
Danson, “Henry V: King, Chorus, and Critics” (BB)
Assignment: Journal 3

Thurs., Sept. 15
Reading: (film) Elizabeth
Peters, “Imprisonment in Office” (online/BB)
Rosener, “Ways Women Lead” (CR-LC pp. 149-160)
Tues., Sept. 20
Reading: (film) Shakespeare Behind Bars

Thurs., Sept. 22
Reading: (film) Patton
Taylor, “From Agincourt to Bastogne” (CR)
Assignment: Short Paper Due

Tues., Sept. 27
Reading: (tv) Band of Brothers Parts 1-3
Assignment: Journal 4

Thurs., Sept. 29
Reading: (tv) Band of Brothers Parts 4-6
Auster, “Saving Private Ryan and American Triumphalism” (BB)

Tues., Oct. 4
Reading: (tv) Band of Brothers Parts 7-10
Cheney & Lair, “Elevating Dissent and Transcending Fear-Based Culture at War and at Work” (BB or in Dissent and the Failure of Leadership, available in eBook format through Boatwright)
Assignment: Journal 5

Thurs., Oct. 6
Reading: (film) The King’s Speech
Stogdill, “Personal Factors Associated with Leadership” (CR-LC pp. 127-132)
Willimon, “Voice Lessons” (BB)

Tues., Oct. 11
NO CLASS – FALL BREAK

Thurs., Oct. 13
MIDTERM EXAM

II. Unsettled Contexts: Destabilizing Traditional Forms of Leadership

Tues., Oct. 18
Reading: (film) Thirteen Days
JFK’s Inaugural Address (YouTube/BB)
Kimble, “JFK, the Construction of Peace, and the Pitfalls of Androgynous Rhetoric” (BB)
Assignment: Journal 6
Thurs., Oct. 20
Reading: (film) *Frost/Nixon*
Carver, “What We See on the TeeVee” (BB)
Self, “The First Debate over the Debates” (BB)
Druckman, “The Power of Television Images” (BB)

Tues., Oct. 25
Assignment: Research Project Proposal Due: In-Class Workshop

Thurs., Oct. 27
Reading: Parks, *The America Play*
Ryan, “No Less Human” (BB)

Tues., Nov. 1
Reading: (film) *Malcolm X*
Joseph, “Rescuing Malcolm X from His Calculated Myths” (online/BB)
Du Bois, “The Talented Tenth” (CR-LC pp. 78-80)
Assignment: Journal 7

Thurs., Nov. 3
Reading: Smith, *Fires in the Mirror*
Kifner & Lee, “In Crown Heights, a Decade of Healing After Riots, but Scars Remain” (online/BB)

Tues., Nov. 8
Reading: Churchill, *Mad Forest*
Adiseshiah, “Revolution and the End of History” (BB)
Assignment: Journal 8

Thurs., Nov. 10
Reading: Shakespeare, *The Tempest* Acts I, II
“The Challenge of Postcolonial Criticism” (in *The Tempest* 265-309)

Tues., Nov. 15
Reading: Shakespeare, *The Tempest* Acts III, IV, V
“Responding to the Challenge” (in *The Tempest* 320-387)
Assignment: Journal 9

Thurs., Nov. 17
Reading: Cesairé, *A Tempest*
Wilson, “Orientalism: A Black Perspective” (BB)

Tues., Nov. 22
Reading: (film) *Forbidden Planet*
Assignment: Journal 10
Thurs., Nov. 24
NO CLASS – Happy Thanksgiving!

Tues., Nov. 29
Reading: (film) *The Island*

Thurs., Dec. 1
Review & Wrap-up
Assignment: Final Project Due

FINAL EXAM TBA