From quotes to questions:

Caroline Walker Bynum: “Surely our job as teachers is to puzzle, confuse, and amaze. We must rear a new generation of students who will gaze in wonder at texts and artifacts . . . slow to project . . . quick to assume there is a significance, slow to generalize about it. For a flat, generalizing, presentist view of the past . . . makes it boring, whereas amazement yearns toward an understanding, a significance always a little beyond both our theories and our fears. Every view of things that is not wonderful is false.”

Seriously? Aren’t you here to solve puzzles rather than to be puzzled? What is presentism? Can we avoid it? Moreover, if we’re not trained to generalize from particulars, that is, to come up with statements that make sense of particulars, how can we predict and control what happens? Accurate predictions and complete control—shouldn’t those be the aims of higher education? Amazement is extracurricular; isn’t it?

William Butler Yeats: “The best lack all conviction, while the worst are full of passionate intensity.”

What might Yeats have meant by “best” and by “worst”? What would those terms have to mean for you to subscribe to the truth packed into this line?

Friedrich Nietzsche: “This world is will to power—and nothing besides.”

Is it all about power? Or money? Or are the two—money and power equivalent? And does “nothing besides,” in effect, exclude virtue, valor, and forbearance? Is Nietzsche a cynic or a realist?

Thucydides: “Pericles . . . was their leader rather than being led by them [the Athenians], because he did not speak to please them.”

Shouldn’t we expect leaders to be led by followers’ preferences when, in a democracy—and ancient Athens purportedly was “the cradle of democracy”—leaders are elected to implement what citizens want done?

Keith Thomas: “The humanities offer an indispensable antidote to the vices which inevitably afflict a democratic, capitalist society. They counter the dumbing down of the media by asserting the complexity of things . . . and they challenge the evasiveness and mendacity of politicians by placing a premium on intellectual honesty.”
Really? Thomas has a rather ambitious agenda for the humanities. Can the humanities somehow take on the media and effectively challenge sly, evasive politicians? And how do the humanities put a premium on honesty?

Aurelius Augustine: “Justice having been removed, what are kingdoms but gangs of criminals on a large scale? What are criminal gangs but petty kingdoms? A gang is a group of persons under the command of a leader, bound by an agreement or covenant that governs the association in which plunder is divided according to a constitution of sorts. . . . For the answer given by a captured pirate to Alexander the Great was amusing but true. When great Alexander asked why the pirate terrorized seafarers, the latter boldly replied, suggesting that his purpose and Alexander’s were identical. When I do what I do with a small vessel, he noted, I am called a pirate. Because you do the same with a mighty navy, you are called an emperor.”

Does the anecdote prove Augustine’s point about government and larceny? If you were Alexander how would you answer the pirate’s equation?

Martha Nussbaum: “Nations all over the world will soon be producing generations of useful, docile, technically trained machines rather than complete citizens who can think for themselves, criticize tradition, and understand the significance of another person’s sufferings and achievements.”

Nussbaum thinks that the humanities could and should serve as an antidote. Do you share Nussbaum’s distress? If docile citizens are useful and well-trained, should we object that somehow they are docile and therefore incomplete citizens? Is it fair to compare them with machines? How important is it for leaders to criticize tradition?

Susan Sontag: “The photographer’s intentions do not determine the meaning of a photograph, which will have its own career, blown by the whims and loyalties of the diverse communities that have use for it.”

Nonsense? Aren’t the loyalties and disloyalties—as well as the whims—of communities determined by the images that artists/photographers give them? Isn’t the person behind the camera in control? Don’t the persons, factions, and media-moguls, who pay the freight, frame what viewers see? And doesn’t what we see shape how we think about wars, leaders, candidates, poverty, nobility?

In this section of LDST 101, we’re going to raise these questions as well as others that you’ll find in the schedule portion of the syllabus in bold print. You’ll want to take special note of these bold questions, because they are good candidates for exam questions. But we ask them not because the answers lay at the foundation of leadership studies; the asking does. The conversations generated by our asking ought to draw our various likes and dislikes into the open, problematize some ideas we may take for granted, and prompt intriguing encounters with problems, with problem-solvers, and with a gaggle of issues we might otherwise have left unexplored.
We’ll start by talking just a bit about why we’re here (in a class on leadership and the humanities, at a university, at this university, and on this planet). Then we consider whether and why we need leaders and try to find standards to measure the effectiveness and integrity of leaders.

First, we look at some twentieth-century fiction and the history that is often fictionalized to see what wisdom we can extract from what’s been called the greatest American political novel ever written and from stories told by and about Franklin Delano Roosevelt, Benito Mussolini, and Richard Nixon. Having combed some relatively recent history, we dip back into the classics—Shakespeare, Thomas More, and Machiavelli. And we finish by dealing with two enduring problems that test the willingness and tax the abilities of leaders: the influence of images and of the arts in fortifying or changing habits, conventions, and customs and problems posed by ethnic, racial, and religious differences in a pluralistic society.

During this term, the influence of the arts--defining and changing culture--and the challenges faced by impresarios who write, perform, study, and package “culture” will be featured three nights as parts of the Jepson issues forum. You’ll be obliged to attend, so take special note now of the dates and times:

All at the Jepson Alumni center

Tuesday: September 24th, 7PM-- Peter Guralnik: How A Record Exec Gave Birth to Rock and Roll

Wednesday: October 23rd, 7PM-- Giles Gunn: Bridging Cultural Differences in a Globalized World

Wednesday: November 6th, 7PM-- Emily Nussbaum: From I Love Lucy to Breaking Bad: Old Formula and Explosive Innovations

Yes, the content of the three presentations and of the discussions that follow those nights and in the session of the class following will be “on” the tests. You’ll want to factor in these three “extra” hours before agreeing to come along for the ride, and

before you agree that this might be a good way to spend parts of your semester and strap yourselves into this course, attend to the next section on . . .

Requirements and Grades

Lively, informed encounters with our questions, obviously, require your lively and informed participation in class discussions. But I’ve never found a satisfactory way to “grade” class participation, save to deduct some points from the final grades of participants often absent and/or unfamiliar with assignments. You will submit three graded assignments--two mid-terms (Oct 2nd and Nov 15th) and your final examination scheduled later by the university. The first is worth 25 points; the second, 30 points; the final, 45 points.

Students who miss a midterm due to illness (please obtain a physician’s note) or to deaths in the family, and students who miss a midterm to represent the university on the road may make up the exam on Dec. 8th at 5:30PM. So reserve that time in case you need it--Dec. 8th, 5:30 PM.

(Taboo during class-time: late arrivals, early departures, mid-class breaks, laptops, multi-tasking. Also note that failures to prepare assignments adequately results in the prompt cancellation of classes and substantial written and graded assignments submitted at the start of the next session.)

And, speaking of assignments, i’d recommend that you consider purchase of the following
Robert Penn Warren, ALL THE KING’S MEN

Susan Sontag, REGARDING THE PAIN OF OTHERS        Kevin Mattson, JUST PLAIN DICK

William Chafe, CIVILITY AND CIVIL RIGHTS        William Shakespeare, CORIOLANUS (also on line)

Thomas More, UTOPIA (also on line)        Anthony Cardoza, BENITO MUSSOLINI: THE FIRST FASCIST

Niccolò Machiavelli, THE PRINCE (also on line)

SO--- what do we do, and when do we do it?

8/28           Welcome and Introduction

8/30           Read ALL THE KING’S MEN, chapter 1. “Judge Irwin has come out for Callahan.” That said, Governor Willie Stark sprints to the judge's home in Burden's Landing, and the confrontation between them tells us a lot about the judge and of the slyly belligerent Willie. Penn Warren stages it splendidly. Give me your impressions of the two, and tell me how the author helps you form and formulate them. Then, apply Willie’s truism: “It’s dirt that makes the grass grow,” to the study of leadership.

9/4           Read ALL THE KING’S ME, chapters 2-4. The second chapter introduces you to Willie before he became governor. He was politically unsuccessful because, Jack Burden explains, there was “too much talk about principles and not enough about promises.” When did that change? Did principles have to go to make room for promises—in the novel? In contemporary politics?

9/6           Read ALL THE KING’S MEN, chapters 5-6. Look back at the syllabus quotes from Nietzsche and Yeats, and see if they’re useful to you as you formulate your assessments of Adam Stanton and Jack Burden.

9/11          Finish ALL THE KING’S MEN and read THE FEDERALIST #10 (by James Madison), on electronic reserve. What role does faction play in the novel? Does faction there correspond to the factions that Madison tried to control? Distinguishes James Madison’s rather low opinion of citizens from the view expressed by Willie? Does Madison propose any political remedies for the republic to protect it from “the reason of man,” which he considers “fallible” and from passions that lead to factions? What was Willie’s “remedy”?

9/13          Read the first four chapters of Cardoza's MUSSOLINI. Assess the transition from socialism to fascism. Is it less or more dramatic than you expected? Compare Willie’s leadership to Mussolini’s.

9/18          Finish MUSSOLINI. Some studies of fascism characterize it as “a self-conscious act of historical regeneration” that “bring[s] about a renewed sense of rootedness,” which is responsible for “some of the most barbaric acts of modern history carried out by activists” overcome by a “visionary idealism,” “a brand new creed of redemption, purification, and renewal.” Does this characterization help you appreciate Mussolini’s leadership?
9/20  Read the introduction and the first two chapters of JUST PLAIN DICK. Mattson refers to Nixon as “a political salesman.” Aren’t all politicians salesmen? What are they selling? And what should they be selling? Keep your eye on some of the “supporting” cast and evaluate their importance for Mattson’s story: Eisenhower, Dewey, Warren, Taft, and--later--Pat Nixon.

9/24, 7PM--Jepson Alumni Center. Attend the Guralnik lecture on rock and roll and the music business. You’ll discover that much of Gurlanik’s tale of Elvis and others is roughly contemporary with Nixon’s various crises. Inasmuch as the Mattson book claims to “the story of an everyman,” someone typical of his times, what happens in the music business--producing and performing--should reflect everyman’s tastes. Does it seem to be so?

9/25  Finish JUST PLAIN DICK, watch the Checkers Speech on Youtube, and watch FROST / NIXON on reserve at the MRC and possibly streaming (TBA). Why is Nixon’s critical speech called “The Checkers Speech”? Why do some theorists think that it marks the start of “telepopulism”? Leaders generally hope to be popular; should they also labor to be populists? We’ll talk about leaders’ tactics of self-presentation (or self-fashioning), so be prepared to comment on Nixon’s tactics both in the speech and in the interviews recreated in the film.

9/27  More on the Mattson book, the Nixon speech, and the film. No new assignment

10/2  Mid Term Examination

10/4  Watch the film CORIOLANUS. Be prepared to give me your impressions of the film using the terms “popularity,” “populism,” and “leadership.”

10/9  Read Shakespeare’s play, CORIOLANUS. Add this slice of the history of early republican Rome, which Plutarch relayed to Shakespeare--and Shakespeare staged for us--to your experience of political practice in the twenty first century, and tell me whether and why you’d (dis)agree with David Winters that “the people’s real purpose [in politics] is to underwrite the authority of their spokesmen”? Using the same sources, tell me whether and why you’d (dis)agree with George Bernard Shaw’s conclusion that “democracy reads well but doesn’t work well”?

Autumn Break

10/16  Read Machiavelli’s Prince, chapters 1-20. You’re now in a position to agree or disagree with Kevin Mattson when he called Nixon a “little Machiavellian.” Would you counsel today’s leaders to become Machiavellians?

10/18  Finish Machiavelli’s Prince, chapters 21 to 26. If you had to select a chapter from this week’s assignment to use as an introduction to Machiavelli’s opinions about leadership, which one chapter would you choose and why? Select the three quotes from the top of this syllabus that you’d expect Machiavelli to have used if he were to write his PRINCE today.
10/23 Read Giles Gunn’s essay, “The Trans-civilizational the inter-civilizational, and the Human,” on electronic reserve. What is the difference between what most of us think of as “legal” and what you discover Gunn calling “legitimate”? Machiavelli’s leaders would not have been bridled by laws, and he’d likely have been indifferent, if not hostile, to Gunn’s approaches to getting various cultures or civilizations to tolerate each other and collaborate, approaches which rely less on the language of laws and rights and more on attitudes about “self-formation” and “self-realization”?

10/23, 7PM-- Jepson Alumni Center. Attend the Gunn lecture on bridging cultural gaps or differences “in a globalized world.”

10/25 discussion of Gunn’s lecture; background for Thomas More.

10/30 Watch Bolt’s film MAN FOR ALL SEASONS, on reserve at MRC. If you rent independently, get the 1966 version. And read More’s UTOPIA, BOOK 1. Evaluate More’s principled action in the film in light of Hythloday’s appraisal of politics and principles in UTOPIA. Why does Hythloday advise his friends not to counsel leaders? Is he skeptical, cynical, or neither about leadership? Is his skepticism (or cynicism or ????) good advice today? What is More’s alternative? How would you characterize it?

11/1 Read More’s Utopia, book #2.

11/6 Read Susan Sontag’s REGARDING THE PAIN OF OTHERS. Then go to http://janetjarman.com and click on “Dream of the Rich North” to browse through Jarman’s thirty photographs. Is there something to be learned here about the ways we think in and with pictures or about the way photography might influence social policy?

11/6, 7PM--Jepson Alumni Center. Attend Emily Nussbaum’s remarks on “How Modern Television Explosively Rebelled against formula: From I Love Lucy to Breaking Bad.”

11/8 Watch THE GRAPES OF WRATH, on reserve, MRC. Class discussion of Dorothea Lang and the arts of economic devastation.

11/13 Read Angus Burgin’s chapter on “Moral Capital” and the conclusion to his GREAT PERSUASION, on electronic reserve. And as we journey from photography, television, and the visual arts (and their effects on public policy), attend to the influence of economic theory and contemplate what it means to be “a leading advocate for laissez faire” from the last half of the 20th century into the 21st. William Buckley believes “the struggle between individualism and collectivism” is all but interminable, but a case could be made (and has been in your assignment) that the recent economic collapse tipped the balance decisively in favor of collectivism. Why does Burgin think that’s possible, and do you see it that way?

11/15 Mid term examination

11/22   Read William Chafe’s *Civilities and Civil Rights*, pp. 3-70. How do the civic leaders you’ve met in William Chafe’s study of Greensboro, North Carolina stack up with or against those to whom Klarman introduced you? Glance at your syllabus quotes from (and questions about Nussbaum and Nietzsche; how might they apply to the situation you’re encountering in CIVILITIES?

**Turkey**

12/4   Finish Chafe’s book. Given what he reports, should Chafe have changed the title of his book to *Civilities OR Civil Rights*? Was violence inevitable? Hal Sieber seems to be the hero of the final section of the book; why? What leadership role did he play? Chafe suggests that the Greensboro story can be “tie[d] to the story of America,” in part, because it dramatized both the faith that protests in America “will lead to the creation of a just society” along with experiences calling that faith into question and questioning whether “the system is inherently good.” Is it? How’s your faith in “the system”? Do you have faith in its leaders? If your faith seems insufficient, what might you do to renew your faith and lead others to renew theirs? Can the humanities help, as the Nussbaum and Thomas quotes on your syllabus suggest?

12/6   Read Samuel Huntington’s 2004 article and ponder his assessment of “the Hispanic challenge,” [http://www.foreignpolicy.com/articles/2004/03/01/the_hispanic_challenge](http://www.foreignpolicy.com/articles/2004/03/01/the_hispanic_challenge). In Huntington’s opinion, what makes the relatively recent waves of immigrants different from those welcomed by the United States during the nineteenth and twentieth centuries? Emma Lazarus wrote words of welcome in a poem, “The New Colossus,” which was inscribed at the base of the Statue of Liberty, which presides over New York harbor as

> A mighty woman with a torch, whose flame

> Is the imprisoned lightning, and her name

> Mother of Exiles. From her beacon-hand

> Glows world-wide welcome; her mild eyes command

> The air-bridged harbor that twin cities frame.

> "Keep ancient lands, your storied pomp!" cries she

> With silent lips. “Give me your tired, your poor,

> Your huddled masses yearning to breathe free,

> The wretched refuse of your teeming shore.

> Send these, the homeless, tempest-tost to me,

> I lift my lamp beside the golden door!”

Are the poem’s sentiments too idealistic for the twenty first century? Or is Huntington the idealist?
Awarding of Credit

To be successful in this course, a student should expect to devote 10-14 hours each week, including class time and time spent on course-related activities.
http://registrar.richmond.edu/services/policies/academic-credit.html

Disability Accommodations

Students with a Disability Accommodation Notice should contact their instructors as early in the semester as possible to discuss arrangements for completing course assignments and exams.
http://studentdevelopment.richmond.edu/disability-services/policies.html

Honor System

The Jepson School supports the provisions of the Honor System. The shortened version of the honor pledge is: “I pledge that I have neither received nor given unauthorized assistance during the completion of this work.”
http://studentdevelopment.richmond.edu/honor/

Religious Observance

Students should notify their instructors within the first two weeks of classes if they will need accommodations for religious observance.
http://registrar.richmond.edu/planning/religiousobs.html