LEADERSHIP ON STAGE AND SCREEN
LDST 368-01: FALL 2013
MON./WEDS. 12-1.15PM JEPSON HALL 102

Professor Kristin M.S. Bezio
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Office Hours: Mon./Weds. 9.00-10.30am, 2.00-4.00pm, and by appointment
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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
Wit, Margaret Edson (Faber & Faber)
The Laramie Project, Moises Kaufman (Vintage)
The Laramie Project: Ten Years Later, Moises Kaufman (DPS)
Frost/Nixon, Peter Morgan (DPS)
Henry V, William Shakespeare (Signet)
Fires in the Mirror, Anna Deavere Smith (DPS)
**There will be an additional 1-2 plays that will be chosen the first day of class**

All texts available at the University of Richmond Bookstore. Additional readings will be provided on Blackboard (BB). Some of the readings are taken from The Leader’s Companion: Insights on Leadership Through the Ages edited by J. Thomas Wren. 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:

*Patton* (1970), directed by Franklin J. Schaffner
*Malcolm X* (1992), directed by Spike Lee
*Band of Brothers* (2001), HBO miniseries
*Shakespeare Behind Bars* (2005), directed by Hank Robertson
*Guns, Germs & Steel* (2005), PBS miniseries
(http://www.pbs.org/gunsgermssteel/show/index.html – free online!)
*Frost/Nixon* (2008), directed by Ron Howard
*Invictus* (2009), directed by Clint Eastwood
*The Iron Lady* (2011), directed by Phyllida Lloyd

**Course Requirements**

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<tr>
<th>Requirement</th>
<th>Percentage</th>
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<tr>
<td>Attendance/Class Participation</td>
<td>10%</td>
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<td>Short Paper</td>
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<td>Final Paper</td>
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<td>Discussion Questions</td>
<td>5%</td>
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<tr>
<td>Jepson Shakespeare Project</td>
<td>40%</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.

**Discussion Questions (5%)**

Each student will be expected to start discussion once during the course of the semester. This is not a formal presentation; students are expected to bring five questions or problems to begin the day’s discussion. At least one question must relate to each assigned work for the day.

**Short Paper (20%)**

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.

**Jepson Shakespeare (Final) Project (40%)**

The Final Project contains several components that students will be working on – both in groups and individually – throughout the entire semester. The Project will include the following components:

1. An individual journal based on the experience of the project (10%) with weekly entries discussing the process of the project. Students may “journal” on a blog or in a notebook which will be checked off every week.
2. A group paper discussing the group’s experience of the project, why the group made the decisions it did, and an analysis of the project (25%).

Individual portions will be graded individually. The group paper can be graded individually by “sections” or as a whole with one grade for the whole group. Students concerned about their group work should approach me with any concerns or problems with other members of their group.
Final Paper (25%)  
An individual paper dealing with the theme of leadership and theater, film, or other on-screen media (television, videogames, etc.). Students may choose to approach this in a practical manner (discussing a project, like Shakespeare Behind Bars), an analytical manner (analyzing a television series or film), or a creative manner (writing their ideal film/stage version of a text). A more specific assignment sheet will be forthcoming later in the semester.

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.

COMMON JEPSON POLICIES  
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](http://registrar.richmond.edu/planning/religiousobs.html)

**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](http://asc.richmond.edu), 289-8626 or 289-8956): Supports students in assessing their academic strengths and weaknesses; honing their academic skills through teaching effective test preparation, critical reading and thinking, information processing, concentration, and related techniques; working on specific subject areas (e.g. calculus, chemistry, accounting, etc.); and encouraging campus and community involvement.

**Career Services** ([http://careerservices.richmond.edu/](http://careerservices.richmond.edu/) or 289-8547): Assists students in exploring their interests and abilities, choosing a major, connecting with internships and learning experiences, investigating graduate and professional school options, and landing a first job. We encourage students to schedule an appointment with a career advisor during their first year.

**Counseling and Psychological Services** ([http://caps.richmond.edu](http://caps.richmond.edu) or 289-8119): Assists students in meeting academic, personal, or emotional challenges. Services include assessment, short-term counseling and psychotherapy, crisis intervention, psychiatric consultation, and related services.

**Speech Center** ([http://speech.richmond.edu](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** ([http://writing.richmond.edu](http://writing.richmond.edu) or 289-8263): Assists writers at all levels of experience, across all majors. Students can schedule appointments with trained peer writing consultants who offer friendly critiques of written work.

**Boatwright Library Research Librarians** ([http://library.richmond.edu/help/ask.html](http://library.richmond.edu/help/ask.html) or 289-8669): 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.
COURSE SCHEDULE

Monday, August 26th
Introduction to the course and to the Jepson Shakespeare Project!
Pick a Shakespeare play!!!

Screening Tuesday, August 27th: Shakespeare Behind Bars at 4pm in JPSN 231

Wednesday, August 28th
Watch (due by classtime): Shakespeare Behind Bars
Assignment: Availability sheet to Dr. Bezio (ASAP!!! By today at the latest.)

Monday, September 2nd
Reading: Acts 1, 2, 3 of class-chosen Shakespeare play
Assignment: Meet with your group outside of class and start picking things to cut out of the play.

Wednesday, September 4th
Reading: Acts 4, 5 of class-chosen Shakespeare play
Article on Shakespeare play (TBD – on Blackboard)
Assignment: Meet with your group outside of class and keep cutting the play.

Monday, September 9th
FIRST WORKDAY! (Dr. Soderlund)
Start planning ideas for your production and keep cutting down your script. Some groups may begin to meet with their community partners this week!!! You don’t need a script just yet… think about how you’ll run your first meeting, how you’ll cast the show, etc.

Wednesday, September 11th
Watch: Examples of early films: The Very First Movie (Edison)
http://www.youtube.com/watch?v=dDmAxdLvdQ4
L’Arrivee d’un train a La Ciotat (Lumiere Brothers)
http://www.youtube.com/watch?v=zaO_H2cUh60
Le Voyage dans la lune (Melies, colorized… different music)
http://www.youtube.com/watch?v=fcUJgPCwJJM&NR=1&feature=endscreen
Readings: Film, Form, and Culture, Kolker, pp. 16-20 (stop before Chaplin) (Blackboard)
History of Narrative Film, Cook, Chapter 1 (Blackboard)
Assignment: Continue working in and outside of class on ideas and planning for JSP.

Thursday, September 12th: Screening of The Laramie Project for One Book One Richmond
7.30pm at the Jenkins Greek Theater
Monday, September 16th
**Reading/Watch:** Adaptation of class-chosen Shakespeare play (TBD)
WORKDAY! Bring materials to keep working on your act: start making lists of ideas for themes, etc. If you’ve met with your group, start casting! If you haven’t, think about what you’ll need to find out when you do meet them. Groups starting their second meeting should have finished scripts by the meeting (sending the file to Dr. Bezio will get you hard copies of the script).

Wednesday, September 18th
**Watch:** *Guns, Germs, and Steel*, all episodes (borrow the DVD from Dr. Bezio or watch free online – website listed with “required readings” in the syllabus and on Blackboard)
**Reading:** *Documentary Film: A Very Short Introduction*, Aufderheide, “Introduction” (Blackboard ebook link)

Monday, September 23rd
**Reading:** *Wit*, Edson
“Death Be Not Proud,” Keaveney (Blackboard)

Wednesday, September 25th
WORKDAY! Check in with other groups about things that are going well, going poorly, etc. Start building a sense of costume, prop, and tech “desires” for Dr. Bezio. Make additional cuts or changes to the script based on things that you’ve talked about with your group.

Sunday, September 29th: Screening of *The Laramie Project*

Monday, September 30th
**Reading:** *The Laramie Project*, Kaufman
**Watch:** *The Laramie Project*
“Kaufman’s Moment Work,” Ray (Blackboard)
**Assignment:** Choose a play or film for your short paper and write a 3-5 sentence proposal.

Tuesday, October 1st: “The Legacy of Matthew Shepard: An End to Hate” with Judy Shepard
6pm in the Alice Haynes Room in THC

Wednesday, October 2nd
Guest Speaker: Ted Lewis, Common Ground
“Moment of Crisis,” Hurst (Blackboard)
“Leadership in Time of Crisis,” Dubois (Blackboard)
“Critiques on Hate Crimes,” blackandpink.org (Blackboard)

Friday, October 4th: “Out in the Media: LGBTQ Identity and News Coverage”
12.30-1.25pm THC 305 (CCE Brown Bag Series)

Monday, October 7th
**Reading:** *The Laramie Project: Ten Years Later*, Kaufman
“New Details Emerge…” *ABC 20/20* (Blackboard)
“Life in Memory of One Who No Longer Lives,” Lippert (Blackboard)
Tuesday, October 8th: Screening of *Malcolm X*

**Wednesday, October 9th**
Watch: *Malcolm X*
Reading: “The Talented Tenth,” DuBois (Blackboard)
Kolker, pp. 24-32 (Blackboard)

**Wednesday, October 16th**
Reading: *Fires in the Mirror*, Smith
“Orientalism, a Black Perspective,” Wilson (Blackboard)

**Wednesday, October 16th**: Anna Deavere Smith, *Engaging the World: The Role of the Artist in Society* (Artist Voices Series)
7.30pm Camp Concert Hall, Booker Hall of Music

**Friday, October 18th**: Short film/play analysis paper due by 5pm

**Monday, October 21st**
WORKDAY! Keep building – prop lists, tech needs, sound ideas, costume pieces, makeup ideas, etc. Start choosing roles for those who aren’t in the production itself. Keep troubleshooting!

**Tuesday, October 22nd**: Screening of *The Iron Lady*

**Wednesday, October 23rd**
Watch: *The Iron Lady*
Reading: Kolker, pp. 54-58 (Blackboard)
Rosener, “Ways Women Lead” (Blackboard)
Schein, “Would Women Lead Differently?” (Blackboard)

**Sunday, October 27th**: Screening of *Frost/Nixon*

**Monday, October 28th**
Watch: *Frost/Nixon*
Reading: *Frost/Nixon*, Morgan

**Tuesday, October 29th**: Screening of *Invictus*

**Wednesday, October 30th**
Watch: *Invictus*
Reading: William E. Henley readings (Blackboard)
“It Is a Very Rough Game, Almost as Rough as Politics,” Garland (Blackboard)

**Monday, November 4th**
Reading: *Henry V*, Acts 1, 2, 3

**Wednesday, November 6th**
WORKDAY!
Monday, November 11th
Reading:  Henry V, Acts 4 & 5

Wednesday, November 13th
Keep Calm and Rehearse On: Workday!

Friday, November 15th: SHOWTIME!!!
(You should arrive as close to 2pm as you possibly can.)
6pm in the Cousins Theater in the Modlin Center

Sunday, November 17th: Screening of Patton

Monday, November 18th
Watch: Patton
Reading: “From Agincourt to Bastogne,” Taylor (Blackboard)

Tuesday, November 19th: Screening of Band of Brothers, 1-3

Wednesday, November 20th
Watch: Band of Brothers, Episodes 1-3

Sunday, November 24th: Screening of Band of Brothers, 4-6

Monday, November 25th
Watch: Band of Brothers, Episodes 4-6
Read: “Saving Private Ryan and American Triumphalism,” Auster (Blackboard)

Friday, November 29th: Jepson Shakespeare Project Papers Due by 5pm

Sunday, December 1st: Screening of Band of Brothers, 7-10

Monday, December 2nd
Watch: Band of Brothers, Episodes 7-10
Assignment: Topic proposal (3-5 sentences) for final film/drama analysis.

Tuesday, December 3rd: Screening of Platoon

Wednesday, December 4th
Watch: Platoon
Reading: Kolker, pp. 33-50 (Blackboard)

Final Film/Drama analysis paper due Monday, December 16th by noon in hard copy to Dr. Beazio (in her office) or via email.