LEADERSHIP ON STAGE AND SCREEN
LDST 368-01: FALL 2016
MON./WEDS. 3-4.15PM  WEINSTEIN 305
COURSE BLOG: blog.richmond.edu/LDST368/

Professor Kristin M.S. Bezio
kbezio@richmond.edu
Office: Jepson Hall 135
Office Hours: Sign up for appointments on the schedule on the door of JPSN 135
Office Phone: 804-287-6045

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
Equivocation, Bill Cain (DPS)
Henry V, William Shakespeare (Folger)*
Macbeth: Texts and Contexts, William Shakespeare (Bedford St. Martins)*
Hamilton: The Revolution, Lin-Manuel Miranda & Jeremy McCarter (Grand Central)
**There will be an additional 1-2 plays that will be chosen the first day of class**
(some books may be available at Boatwright Library or online:
http://libguides.richmond.edu/textbooks-fall2016)

Above texts available at the University of Richmond Bookstore. Additional readings will be provided in class, posted on BlackBoard, or attached via email.
*Please be sure to use the Bedford edition of Macbeth. Any full-text edition of Henry V may be used (NOT No Fear).
All students are also required to view the following films:

- *Patton* (1970), directed by Franklin J. Schaffner
- *Band of Brothers* (2001), HBO miniseries
- *Shakespeare Behind Bars* (2005), directed by Hank Robertson
- *Invictus* (2007), directed by Clint Eastwood*
- *The Dark Knight* (2008), directed by Christopher Nolan*
- *The Iron Lady* (2011), directed by Phyllida Lloyd*
- *Django Unchained* (2012), directed by Quentin Tarantino*

*Available streaming online through UR libraries.

All films are on Course Reserve at the MRC or may be borrowed from Dr. Bezio directly.

**COURSE REQUIREMENTS**

<table>
<thead>
<tr>
<th>Requirement</th>
<th>Weight</th>
</tr>
</thead>
<tbody>
<tr>
<td>Attendance/Class Participation</td>
<td>10%</td>
</tr>
<tr>
<td>Discussion Questions</td>
<td>5%</td>
</tr>
<tr>
<td>Short Paper</td>
<td>15%</td>
</tr>
<tr>
<td>Jepson Shakespeare Project</td>
<td>40%</td>
</tr>
<tr>
<td>Long Paper</td>
<td>30%</td>
</tr>
</tbody>
</table>

**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 (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.

**Long Paper (30%)**

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.

**Jepson Shakespeare 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. Journal entries on the class Production Blog (blog.richmond.edu/LDST368), submitted weekly (10%). Entries will discuss preparations, rehearsals, and
individual thoughts about the project’s progress. Students will also be expected to reply to others’ posts with suggestions or thoughts.

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 should assign sections of the paper to the most appropriate members of the group. Students concerned about their group work should approach me with any concerns or problems with other members of their group. The additional 5% of the grade is based on effort and engagement with the project, and will be determined though peer review.

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.
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.
disability.richmond.edu/

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.”
Religious Observance
Students should notify their instructors within the first two weeks of classes if they will need accommodations for religious observance.

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, 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/ 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 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 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 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 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: LDST 368 LEADERSHIP ON STAGE AND SCREEN

**Monday, August 22**
Introduction to the course and to the Jepson Shakespeare Project!
Pick a Shakespeare play!!! (In-class exercise)

**Wednesday, August 24**
**Watch** (due by classtime): *Shakespeare Behind Bars* (Screening Aug. 23 at 6pm in Jepson Faculty Lounge)
**Read**: Tofteland & Cobb, “Prospero Behind Bars” (Blackboard)
**Assignment**: Availability survey to Dr. Bezio (ASAP!!! By today at the latest.)

**Monday, August 29**
**Read**: Acts 1, 2, 3 of *Twelfth Night*
**Assignment**: Meet with your group outside of class and start picking things to cut out of the play.

**Wednesday, August 31**
**Read**: Acts 4, 5 of *Twelfth Night*
TBD Article (Blackboard)
**Assignment**: Meet with your group outside of class and keep cutting the play.

**Monday, September 5**
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.
**Read**: From *Theatre of the Oppressed*, Boal

**Wednesday, September 7**
**Watch**: *She’s the Man*
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).
**Read**: Kolker, pp. 16-20

**Monday, September 12**
**Read**: *Henry V*, Acts 1 & 2

**Wednesday, September 14**
**Read**: *Henry V*, Acts 3, 4, & 5

**Monday, September 19**
Guest Speaker: Kat Kingsley, 5Wits Productions
Workshopping with Ms. Kingsley.
Read: “Improvising Transformation,” Mohr (Blackboard)

**Wednesday, September 21**
Reading Films—how moving pictures are different from (but similar to) texts
Watch: *Patton*
Read: “From Agincourt to Bastogne,” Taylor (Blackboard)
Assignment: Continue working in and outside of class on ideas and planning for JSP.

**Monday, September 26**
Watch: *Band of Brothers*, Episodes 1-3
Read: Kolker, pp. 24-32 (Blackboard)
Assignment: Choose a play or film for your short paper and write a 3-5 sentence proposal.

**Wednesday, September 28**
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!

**Monday, October 3**
Watch: *Band of Brothers*, Episodes 4-8
Read: Kolker, pp. 33-50 (Blackboard)

**Wednesday, October 5**
Watch: *Band of Brothers*, Episodes 9-10
Read: Kolker, pp. 54-58 (Blackboard)

**Thursday, October 6:** *1776* Trip with UR Downtown

**Wednesday, October 12**
Watch: *1776*
Read: “Imperialisms: ‘Molasses to Rum to Slaves,’” Stephenson (Blackboard)

**Monday, October 17**
Read: *The America Play*, Suzan Lori Parks (Blackboard)
“Just Walk on By,” Staples (Blackboard)

**Wednesday, October 19**
Listen: *Hamilton*, Miranda & McCarter (Link on Blackboard to Box folder with music files)

**Friday, October 21—*Hamilton* Special on PBS**

**Monday, October 24**
Read: *Hamilton: The Revolution*, Miranda & McCarter

**Wednesday, October 26**
WORKDAY
Short film/drama analysis paper due on Blackboard by classtime.
**Monday, October 31**  
*Read:* *Macbeth*, Shakespeare, Acts 1, 2, & 3  
pp. 211-220 in *Macbeth: Texts and Contexts*

**Wednesday, November 2**  
*Read:* *Macbeth*, Shakespeare, Acts 4 & 5  
pp. 231-256 in *Macbeth: Texts and Contexts*

**Monday, November 7**  
*Read:* *Equivocation*, Bill Cain (all)

**Wednesday, November 9**  
*Watch:* *The Iron Lady*  
*Read:* Rosener, “Ways Women Lead” (Blackboard)  
Schein, “Would Women Lead Differently?” (Blackboard)

**Monday, November 14**  
WORKDAY

**Wednesday, November 16**  
*Watch:* *Invictus*  
*Read:* Henley Readings (Blackboard)  
“It’s a Very Rough Game,” Garland (Blackboard)

**Monday, November 21**  
*Watch:* *Django Unchained*  
*Read:* “The Talented Tenth,” DuBois (Blackboard)

**Monday, November 28**  
*Watch:* *The Dark Knight*  
*Read:* “The Obama-Joker,” Emanuelle Wessels and Mark Martinez (Blackboard)

**Wednesday, November 30**  
Keep Calm and Rehearse On: Workday!

Long film/drama analysis paper due Thursday, December 1 by 5pm.

**Friday, December 2:** Jepson Shakespeare Project! (Performance in the Perkins Recital Hall in North Court at 6pm – expect to be busy from 2.30-9pm)

Final Jepson Shakespeare Project paper due Monday, December 12 by 5pm on Blackboard.