LEADERSHIP ON STAGE AND SCREEN
LDST 368-01: FALL 2017
MON/WEDS. 3-4.15PM  JPSN 102
COURSE BLOG: blog.richmond.edu/LDST368/

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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
*Henry V*, William Shakespeare (Folger)*
*Richard III*, William Shakespeare (Folger)*
*Angels in America*, Tony Kushner (TCG)**
*Heart of Darkness*, Joseph Conrad (Dover)***
*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**
*Any “Shakespearean” full-text edition of Shakespeare plays may be used (NOT No Fear).
**You will need BOTH parts of *Angels in America* (“Perestroika” and “Millennium Approaches”), but any edition (together or separate) is acceptable.
***Any edition of *Heart of Darkness* is acceptable.
(some books may be available at Boatwright Library or online: [http://libguides.richmond.edu/textbooks-fall2016](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.

All students are also required to view the following films:

- *The Good, The Bad, and the Ugly* (1966), directed by Sergio Leone*
- *Patton* (1970), directed by Franklin J. Schaffner
- *1776* (1972), directed by Peter Stone & Sherman Edwards*
- *Apocalypse Now* (1979), directed by Francis Coppola (avail. on Amazon Prime)
- *Star Wars IV, V, VI* (1977-1980), directed by George Lucas
- *Malcolm X* (1992), directed by Spike Lee*
- *Shakespeare Behind Bars* (2005), directed by Hank Robertson*
- *RENT* (2005), directed by Chris Columbus*
- *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.

**National Theatre Live at the Modlin Center:** *Angels In America: Millennium Approaches* (Sept. 24, 3pm) and/or *Perestroika* (Oct. 1, 3pm). You must see AT LEAST ONE of these.

### COURSE REQUIREMENTS

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<td>Discussion Questions</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 (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 Analysis Paper OR Play/Screenplay (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 an original play/screenplay). A more specific assignment sheet will be distributed 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.”

studentdevelopment.richmond.edu/student-handbook/honor/the-honor-code.html

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

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, 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://caredervices.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.
Accessibility and Learning Support
Full participation in the learning experience is the right of all students and a priority for me as an instructor. If you currently have, or discover that you have, specific learning needs that have been classified as a disability and require reasonable accommodations to gain full access to this course, you should contact Disability Services (contact information below) and submit the application for disability accommodation online immediately. I can only provide accommodations (such as extra time to take tests, use of a laptop, etc.) after you have documented your needs with that office and they have notified me, so you should contact them as soon as possible. All discussions of these matters will be fully confidential unless you tell me otherwise.

Support outside the course
Although your time at UR should be a positive experience of learning and personal growth, violence and harassment do exist on college campuses, including here. If you experience violence of any nature or are suffering in any other way, you are encouraged to turn to the offices below to get the support and protection you need. Also remember that Title IX makes it clear that violence and harassment based on sex and gender are civil rights offenses subject to the same kinds of accountability and the same kinds of support applied to offenses against other protected categories such as race, national origin, etc.

The University of Richmond is committed to providing maximum support for all students who have experienced sexual or other violence and strongly encourages students to report any incident. All college services are available to those who have experienced violence, regardless of whether or not a student intends to file a formal complaint. If you or someone you know has been harassed or assaulted – sexually or otherwise – the campus community has structures in place to support its students.

Resources for students include:
- University Police: (804) 289-8911 (or 911 if dialing from a campus phone); non-emergency: (804) 289-8715
- Student Health Center: (804) 289-8700
- Counseling and Psychological Services (CAPS): (804) 289-8119
- Chaplaincy: (804) 289-8501 (if you desire confidentiality, speak only to ordained personnel)
- Academic Advising Resource Center: (804) 287-6574
- Coordinator for Sexual Misconduct Education and Advocacy: (804) 287-1217
- Student Development Office: StudentDevelopment@richmond.edu
- Westhampton College Dean’s Office: (804) 289-8468
- Richmond College Dean’s Office: (804) 289-8061
 COURSE SCHEDULE: LDST 368 LEADERSHIP ON STAGE AND SCREEN

**Monday, August 28**
Introduction to the course and to the Jepson Shakespeare Project!
Pick a Shakespeare play!!! (In-class exercise)

**Wednesday, August 30**
**Read:** Acts 1 & 2 of *SBB* Play (Dr. Bezio will send a link to a free online version, or you may purchase a copy of the play in any **real** edition)
**Assignment:** Availability survey to Dr. Bezio (ASAP!!! By today at the latest.)

**Monday, September 4**
**Read:** Acts 3, 4, 5 of *SBB* Play
If we have time, we can start cutting and workshopping in class—Dr. Bezio will have groups (hopefully) by today.
**Assignment:** Meet with your group outside of class and start talking about cutting the play.

**Wednesday, September 6**
JSP: Dr. Soderlund
**Watch** (due by classtime): *Shakespeare Behind Bars* (available streaming on Kanopy—link on Blackboard)
Workday, if there is time.
**Read:** “Prospero Behind Bars,” Tofteland & Cobb (Blackboard)
“The Four Questions,” Tofteland (Blackboard)

**Monday, September 11**
**Watch/Read:** TBD Movie OR TBD Play
**WORKDAY!**
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:** “Method Acting Tips and Tricks” (Blackboard link)
“On Directing Kids” (Blackboard link)

**Wednesday, September 13**
Partial Workday (if time)
**Read:** *Henry V*, Acts 1 & 2
“Introduction to Drama” (Blackboard)

**Monday, September 18**
Theatre and National Identity
**Read:** *Henry V*, Acts 3, 4, & 5
Wednesday, September 20
American National Identity on Stage, or “We’re Pretty Conflicted”
**Read:** *Angels in America: Millennium Approaches*
From *Theatre of the Oppressed*, Boal
**Assignment:** Continue working in and outside of class on ideas and planning for JSP.

Sunday, September 24, 3pm: National Theatre Live *Angels in America: Millennium Approaches*

Monday, September 25
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:** “Improvising Transformation,” Mohr (Blackboard)
“Stephen Adly Guirgis Speaks Out,” Hetrick (Blackboard link)

Wednesday, September 27
**Read:** *Angels in America: Perestroika*
“Boal and Beyond,” Green & “Notes from Inside,” Mitchell (same file on Blackboard)

**Short JSP Play Analysis due Friday, September 29 by 5pm on Blackboard**

Friday, September 29: African Film Weekend (optional)
**Screenings of I am Not Your Negro in the Ukrop Auditorium at 3pm and 7pm**

Saturday, September 30: African Film Weekend (optional)
**Half a Yellow Sun in the Ukrop Auditorium at 8.20am**
**Viva Riva in the Ukrop Auditorium at 10.50am**
**The Man Who Mends Women – The Wrath of Hippocrates in the Ukrop Auditorium at 2pm**

Sunday, October 1, 3pm: National Theatre Live *Angels in America: Perestroika*

Monday, October 2
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!
**Read:** American Shakespeare Center’s *The Basics* (Blackboard)

Wednesday, October 4
National Identity and the Cinema
The Origins of Cinema & How to “Read” a Movie
Partial Workday (if time)
**Watch:** “L’arrivée d’un train,” Lumiere Brothers
“Le Voyage Dans la Lune,” George Méliès
**Read:** Origins of Film
Thursday, October 5: Festival of South African Dance, 5-9pm (optional)
Register through UR Downtown for transportation and tickets, includes dinner.

Monday, October 9
American Identity & Film: The Western
Watch: *The Good, the Bad, and the Ugly* (Streaming on Swank—link on Blackboard)
Read: “C’era una Volta la Storia,” Siu (Blackboard)

Wednesday, October 11
WORKDAY!

Wednesday, October 18
American Identity and the War Hero
Watch: *Patton* (borrow from Dr. Bezio or MRC)
Read: “From Agincourt to Bastogne,” Taylor (Blackboard)
“Band of Bastards,” Ploskonka (Blackboard)

Proposal for Long analysis paper OR Play/Screenplay due Friday, October 20 by 5pm on Blackboard

Monday, October 23
Identity, Race, and Violence in Film
Watch: *Apocalypse Now* (available on Amazon Prime)
Read: *Heart of Darkness*

Wednesday, October 25
Watch: *Malcolm X* (Swank)
Read: “The Talented Tenth,” DuBois (Blackboard)

Monday, October 30
Watch: *Django Unchained* (Swank)
Read: “Just Walk on By,” Staples (Blackboard)

Wednesday, November 1
WORKDAY!

Monday, November 6
The American Musical & American National Identity
Watch: *1776* (Swank)
Read: “Imperialisms: ‘Molasses to Rum to Slaves,’” Stephenson (Blackboard)

Wednesday, November 8
Watch: *RENT* (Swank)
Read: “Rent: Constructing Community” Smith (Blackboard)
Outline for Long analysis paper OR Play/Screenplay due Friday, November 10 by 5pm on Blackboard

**Monday, November 13**
*Listen:* Hamilton, Miranda & McCarter (Link on Blackboard to Box folder with music files)
*Read:* Hamilton: The Revolution, Miranda & McCarter

**Wednesday, November 15**
What happens when it all goes terribly wrong?
*Read:* Richard III, Act 1 & 2

**Monday, November 20**
*Read:* Richard III, Act 3, 4, & 5

**Monday, November 27**
Are we the evil empire?
*Watch:* Star Wars: A New Hope (MRC)

**Wednesday, November 29**
Or are we the rebellion?
*Watch:* Star Wars: The Empire Strikes Back (MRC)

**Monday, December 4**
And who are the Jedi?
*Watch:* Star Wars: Return of the Jedi (MRC)

**Wednesday, December 6**
Keep Calm and Rehearse On: WORKDAY!

Long analysis paper OR Play/Screenplay due Thursday, December 7 on Blackboard by 5pm.

**Friday, December 8: Jepson Shakespeare Project!** (Performance at St. Joseph’s Villa “Chapel” Performance Space at 6pm – expect to be busy from 2.30-9pm)

Final Jepson Shakespeare Project paper due December 18 by 5pm on Blackboard.