LEADERSHIP ON STAGE AND SCREEN
LDST 368-01: SPRING 2015
MON./WEDS. 1.30-2.45PM  JEPSON HALL 102

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Office Hours: Mon./Weds. 10-11.30am, 3-4pm, 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
Equivocation, Bill Cain (DPS)  
The Laramie Project, Moises Kaufman (Vintage)  
Angels in America (both parts), Tony Kushner (TCG)  
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) or via email.
All students are required to view the following films:

- *Patton* (1970), directed by Franklin J. Schaffner
- *Platoon* (1986), directed by Oliver Stone
- *Malcolm X* (1992), directed by Spike Lee
- *Band of Brothers* (2001), HBO miniseries
- *Supersize Me* (2004), directed by Morgan Spurlock
- *Shakespeare Behind Bars* (2005), directed by Hank Robertson
- *The Iron Lady* (2011), directed by Phyllida Lloyd
- *Django Unchained* (2012), directed by Quentin Tarantino

Screenings will be held at specific times, but are not required, although students must see the films prior to the day they will be discussed in class.

**Course Requirements**

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<thead>
<tr>
<th>Attendance/Class Participation</th>
<th>10%</th>
<th>Discussion Questions</th>
<th>5%</th>
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<tbody>
<tr>
<td>Short Paper</td>
<td>15%</td>
<td>Jepson Shakespeare Project</td>
<td>40%</td>
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<tr>
<td>Final Paper</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. Students absent more than two class periods must either provide adequate documentation of a serious illness, injury, or other emergency, or receive a penalty to their grade. Students unable to participate or uncomfortable participating verbally may write a 300-word discussion response to the day’s material and class discussion to be turned in by midnight on the day of the class in question.

**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.

**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. 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. The additional 5% of the grade is based on effort and engagement with the project, and will be determined though peer review.

Final 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.

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 for workdays, but use of the internet (via laptop, cell phone, or PDA) during class time is strictly prohibited unless specifically required for the project. Please make sure all cell phones are silenced or turned off. Students will not be allowed to use or answer their phones during class time. Laptop use on non-workdays will be determined by class-set rules on the first day of class.

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

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](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, January 12th
Introduction to the course and to the Jepson Shakespeare Project!
Establish class-agreed-upon rules.
Pick a Shakespeare play!!!

Wednesday, January 14th
Reading: Read acts I-III of class-chosen Shakespeare play (TBD)
“On Directing Kids” (website – link on Blackboard)
Assignment: Meet with your group outside of class and start picking things to cut out of the play.

Wednesday, January 21st
WORKDAY! (Dr. Soderlund)
Reading: Finish class-chosen Shakespeare play (TBD)
“Method Acting Tips and Tricks” (website – link on Blackboard)
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.

Monday, January 26th
Watch (due by classtime): Shakespeare Behind Bars
Reading: “Prospero Behind Bars,” Tofteland & Cobb (Blackboard)

Wednesday, January 28th
Reading: Article on Shakespeare play (TBD – on Blackboard)
Assignment: Meet with your group outside of class and keep cutting the play.

Monday, February 2nd
WORKDAY!
Reading/Watch: Adaptation of class-chosen Shakespeare Play (TBD)
Readings: From Theatre of the Oppressed, Boal (Blackboard)

Wednesday, February 4th
Reading: Henry V, Shakespeare: Acts 1, 2, 3
Possible worktime.

Monday, February 9th
Reading: Henry V, Acts 4 & 5
Possible worktime.

Wednesday, February 11th
Watch: (video links on Blackboard)
Examples of early films: L’Arrivee d’un train a La Ciotat (Lumiere Brothers)
Le Voyage dans la lune (Melies, colorized… different music)
Readings: *Film, Form, and Culture*, Kolker, pp. 16-20 (stop before Chaplin) (Blackboard)

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).

**Monday, February 16th**
Watch: *Patton*
Reading: “From Agincourt to Bastogne,” Taylor (Blackboard)
Assignments: Topic proposal for short paper due by classtime (email or hard copy)

**Wednesday, February 18th**
Watch: *Platoon*
Reading: Kolker, pp. 33-50 (Blackboard)

**Monday, February 23rd**
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!

**Wednesday, February 25th**
Watch: *Band of Brothers*, Episodes 1-3

**Monday, March 2nd**
Watch: *Band of Brothers*, Episodes 4-6
Assignments: Short Paper Due Today (email or hard copy)

**Wednesday, March 4th**
Watch: *Band of Brothers*, Episodes 7-10
Read: “Saving Private Ryan and American Triumphalism,” Auster (Blackboard)

**Monday, March 16th**
Watch: *The Iron Lady*
Reading: Kolker, pp. 54-58 (Blackboard)
“Ways Women Lead,” Rosener (Blackboard)
“Would Women Lead Differently?” Schein (Blackboard)

**Wednesday, March 18th**
Reading: *Angels*, “Millennium Approaches”

**Monday, March 23rd**
Reading: *Angels*, “Perestroika”

**Wednesday, March 25th**
WORKDAY – Dr. Bezio will be gone, so meet wherever is most convenient.
**Monday, March 30**

**Reading:** *The Laramie Project*, Kaufman  
“Kaufman’s Moment Work,” Ray (Blackboard)  
(OPTIONAL) “Leadership in Time of Crisis,” Dubois (Blackboard)

**Wednesday, April 1**

**Watch:** *Supersize Me*  
**Reading:** *Documentary Film: A Very Short Introduction*, Aufderheide, “Chapter One”  
(Blackboard ebook link through Boatwright Library)

**Monday, April 6**

**Reading:** *Equivocation*

**Wednesday, April 8**

WORKDAY!

**Monday, April 13**

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

**Wednesday, April 15**

Keep Calm and Rehearse On: WORKDAY!

**Friday, April 17:** SHOWTIME!!!  
(You should arrive as close to 2pm as you possibly can.)  
**Performance begins at 6pm in the Cousins Theater in the Modlin Center**

**Monday, April 20**

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

**Wednesday, April 22**

**Watch:** *Django Unchained*

**Friday, April 24**

**Assignments:** Final JSP Paper due by 5pm  
Final Film/Drama analysis paper due May 1st by 5pm in hard copy to Dr. Bezio (in her office) or via email.