



LEADERSHIP ON STAGE AND SCREEN

LDST 368-01: FALL 2026

MON./WEDS. 3-4.15PM

JPSN 107

This statement acknowledges the traditional, ancestral, unceded territory of the Pamunkey/Powhatan and Chickahominy nations on which we will be learning and working throughout our time at the University of Richmond. It is important to acknowledge this land because of a legacy of silence and exploitation of indigenous peoples on the part of the United States and US Institutions, and it is our responsibility to help mitigate that history here and around the world where indigenous peoples are oppressed.

Dr. Kristin M.S. Bezio

Office: Jepson Hall 134

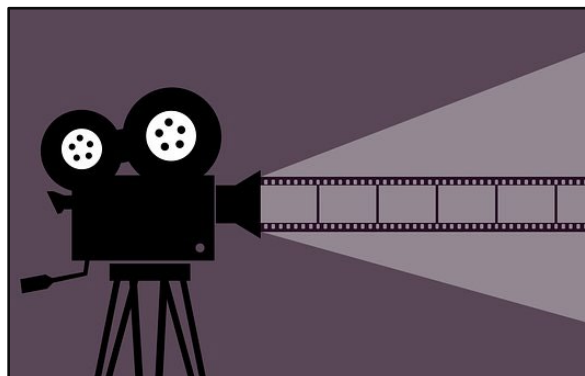
Sign up for a meeting/chat with Dr. Bezio at <https://calendar.app.google/F4f3ry3HXDsKQ4KX6>

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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 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.

COURSE GOALS

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.

- To gain the skills to read critically
- To examine works of culture (“stage” and “screen”) as arguments about the world that engage in the practice of leadership
- To be able to share ideas about works of culture with others
- To be able to reframe works of culture in new contexts so that they create new arguments as a type of leadership practice



WEB OF INQUIRY LEARNING OUTCOMES

This course fulfills both **Visual & Performing Arts Inquiry** and **Embodied Communication** for the Web of Inquiry General Education Curriculum.

AIVP LEARNING OUTCOMES:

1. Students will create works, individually or collaboratively, that demonstrate a basic knowledge of the vocabulary, concepts, and skills relevant to the area of study.
2. Students will engage in critique and review of their artistic creations.
3. Students will engage in the creative process needed to make their aesthetic choices and to embrace their cultural agency.
4. Students will be able to analyze and interpret visual and/or performance artworks with a consideration of the cultural and historical contexts and diverse experiences and perspectives at the core of creative innovation.

IFEC LEARNING OUTCOMES:

1. Students will develop and deliver a clear and organized message drawing on supporting materials as appropriate to the message and the field.
2. Students will respectfully engage with and respond to audience using appropriate vocal, verbal, or nonverbal techniques.
3. Students will adapt communication approach and content choice to specific contexts, situations, audiences, and interactions (actual or hypothetical).
4. Students will use live and/or non-written multimedia communication.

REQUIRED TEXTS

The Tempest, William Shakespeare (Available at the UR Bookstore)

(students interested in the graphic novel version—with the same text—can find it here:

<https://www.amazon.com/Tempest-Graphic-American-English-Original/dp/190633269X/>)

Antony & Cleopatra, William Shakespeare (Available at the UR Bookstore)

Massacre at Paris, Christopher Marlowe (Available at the UR Bookstore)

A Tempest, Aimé Césaire (Available at the UR Bookstore)

Additional articles and other short readings (Available from Dr. Bezio in hard copy)

All students are also required to view the films linked to on Canvas.

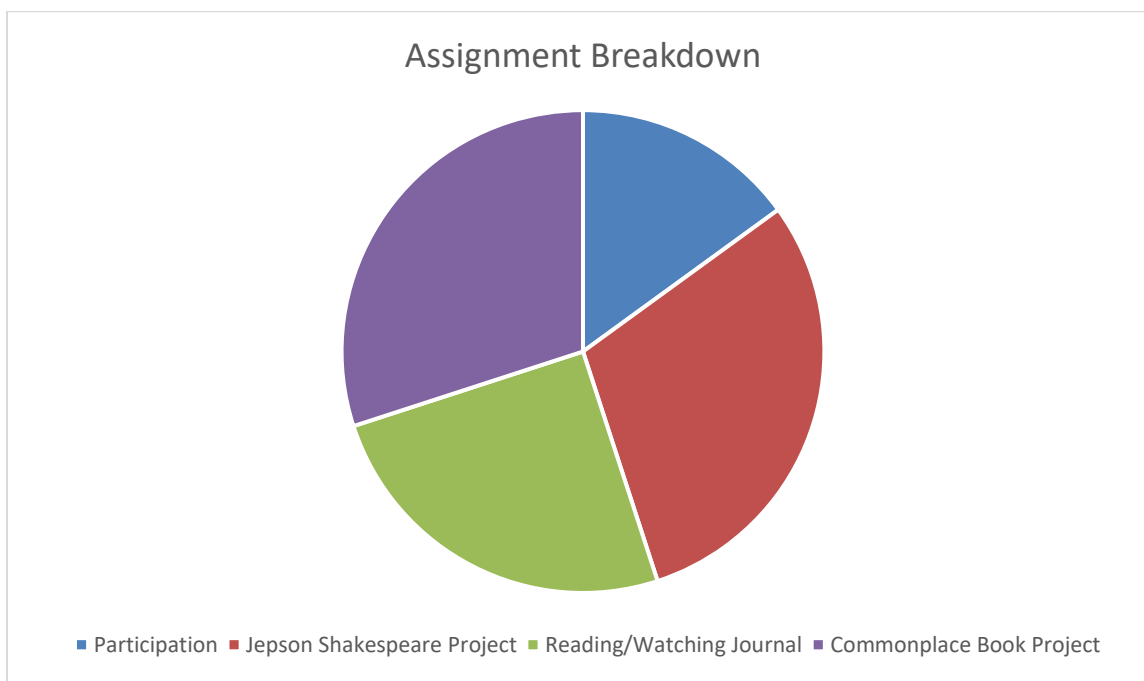
Content Warning: Many of the materials for this course discuss traumatic events: abuse, violence, sexual assault, racism, homophobia, and sexism. Some works are historically dated and contain offensive materials, while others use difficult content to make specific arguments. If you are concerned about course materials, please feel free to contact Dr. Bezio via email or Slack (or make an appointment).

ACCESSIBILITY

Students who wish to use screen readers can request Word versions of all assignments (and the syllabus/course schedule) from Dr. Bezio. Students who need transcripts for audio files (podcasts) can request transcripts from Dr. Bezio. All films should be available with closed captioning. Students needing additional accommodations or struggling with the format of assigned material should talk to Dr. Bezio.

ASSIGNMENT BREAKDOWN

Class Participation	15%	Reading/Watching Journal	25%
Jepson Shakespeare Project	30%	Commonplace Book Project	30%

**Class Participation (15%)**

All students are expected to contribute to class discussions. Frequent absences will impact a student's ability to participate in discussion, but absences will not specifically count against a student's grade. If students are uncomfortable participating out loud during class discussions for any reason, they have the following additional options:

- sending a 300+ word response to the day's discussion to Dr. Bezio before the following class in exchange for participation credit (via email).
- engaging in meaningful discussion of class materials on the *Participation Discussion Board* on Canvas.

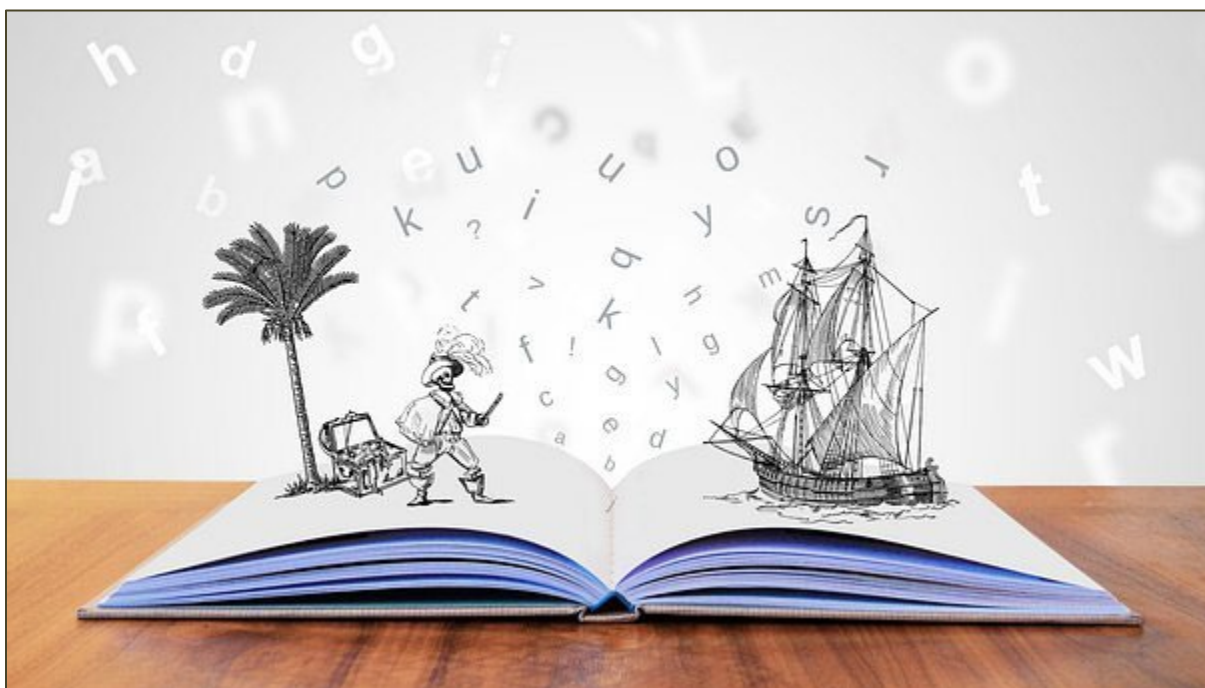
Participation is straightforward—an "instance" of participation, whether via email, on Canvas, or in class, should move the conversation about the class materials or topics forward, whether in the form of comments or questions. Each "instance" earns a point. (Longer written responses, such as the 300+ word email, may earn more than one point.)

Reading/Watching/Listening Journal (25%)

Course readings will be available in hard copy either from Dr. Bezio directly or through the UR Bookstore, and students will be expected to annotate, comment on, and otherwise mark up course readings. Dr. Bezio will turn around annotated pages by or before the end of the week in which they are due (Friday afternoon). All hard copy readings will be collected on Wednesdays, and should contain annotations for both the Monday and Wednesday readings for the week.

In addition, students will be asked to write up, *by hand*, their reactions to the readings, films, and materials for the day on loose leaf paper to be collected in either a binder or a folder. These will be collected every class there were readings, films, or other content due.

Some of the “readings” will be films or audio files (music and/or podcasts), and these will be linked or uploaded to on Canvas. Audio files and films cannot be annotated the way texts can, but students should note “moments” throughout the films and audio files.



Commonplace Book Project (30%)

For this project, you’re going to do what people used to do—copy down texts that struck you as interesting or impactful. You can include images, too, but I’m going to be giving you word counts to hit, so you need to give me texts (they can come with images, if you want).

Over the course of the semester, I will ask you to copy down bits of text that you encounter in the wild—maybe from this class, maybe from another class, maybe from a show you’re watching or a podcast or song you’re listening to or maybe even a book you’re reading. It could even be something you wrote for yourself, like a poem or paragraph, that you really liked. It might come with images, if you think they’re important. You can print them or write them by hand, and then write down 1) **the source you got it from** with all necessary information, and 2) **the day you encountered it**, and 3) **why it is meaningful to you**.

Jepson Shakespeare Project (30%)

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. Rehearsal Journal entries on, submitted weekly (5%). Entries will discuss preparations, rehearsals, and individual thoughts about the project's progress.
2. A paper discussing the experience of the project, why the group made the decisions it did, and an analysis of the project (20%).

Although students are in groups, the precise nature of the project remains to be determined based on our partner sites. Papers will be written individually by students, who will be graded on an individual basis based on their journal, paper, and peer review of effort (5%).



GRADE SCALE

The points in this course are distributed to allow for a 5% scale between each letter grade (although students can expect letter grades to be awarded for similar quality work in other Jepson courses). The course as a whole is graded out of 1,000 points.

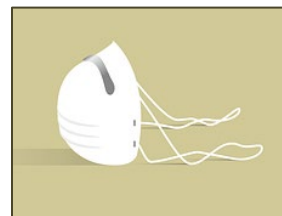
Grades will not be "rounded." Students must reach the threshold for each grade in order to earn that grade (an A falls between 900 and 999.999, for instance). Some assignments will be graded with partial points. Grades for individual assignments can be determined by dividing by the total number of points for the assignment, with 5% between each grade (an A is 95% to 99.999%, an A- 90% to 94.999%, etc.).

Grades (and comments when appropriate) will be made available to students on Canvas when the assignment has been graded for the whole class. Feedback on digital assignments (when appropriate) will be provided via pdf attachments for papers and in Canvas's comment sections electronically-submitted items. Students will be given a spreadsheet for their journal entries (both their Reading/Watching Journal and their Rehearsal Journals) that will be marked when they have been checked in and points given. Participation and journal totals will be logged in Canvas at the end of the semester, but students may inquire at any time about those grades.

A+	1000
A	950
A-	900
B+	850
B	800
B-	750
C+	700
C	650
C-	600
D+	550
D	500
D-	450

CLASSROOM POLICIES

Students are expected to be attentive to and respectful of the professor and the ideas of their peers. This includes doing one's best to be on time to class and not sharing illnesses that might be contagious (either by not coming to class while capable of spreading illness or by coming to class masked).



All course-related materials—syllabi, assignment sheets, lectures, podcasts—are not for distribution or reproduction. Students should not share these materials online or offline without the specific permission of the instructor.

AI

Students should not be using AI to summarize readings, write assignments, or in any way that is not explicitly granted by the assignments themselves. (For example, students may use AI to assist in finding resources and brainstorming, but must provide transcripts of their interactions *with* the AI.) Any sources found with AI must be checked for accuracy (as sometimes AI hallucinates sources). Students who do not wish to write their bibliographies by hand (because Dr. Bezio doesn't do that either) may wish to use Zotero, which is more accurate and correct than AI and will also save those sources for future papers. (Dr. Bezio will happily go over how to use Zotero with students at their request.)

Laptops

Laptops are permitted in class for the purpose of working on scripts for the Jepson Shakespeare Project or on other workdays, but studies have shown that students learn better and retain more information if they write by hand—whether on a tablet or in a notebook, so plan to take notes by hand in your actual books or on paper/a tablet.

When using laptops or tablets, students should *not* be browsing the internet, talking to AI, or using social media. Please make sure all cell phones are silenced or turned off. Classes will not be recorded, although discussions on Canvas will remain available to students throughout the semester for repeated reference.

Due Dates & Late Policies

All written work is expected on time (barring significant contingencies or accommodations, which need to be discussed with Dr. Bezio). Assignments turned in late will be penalized the equivalent 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.

All students will receive a 24 hour extension they can cash in on any assignment. For every 24 hours a student turns in a major paper *early*, they can earn an additional 24 hours for a later assignment. (Note: No papers can be accepted after December 10th at the end of the semester to meet grading deadlines because Dr. Bezio will be having surgery shortly thereafter, and you probably don't want your paper graded by a post-surgical professor who can't take narcotics—who will therefore be very cranky.)

Emergencies

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 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.

Students are expected to make safe, healthy decisions on behalf of themselves and their classmates. Students are **strongly encouraged** to contact Dr. Bezio if they are experiencing symptoms of illness or severe injury if they wish to discuss missed materials or have questions once they are recovered. Students with serious illnesses or injuries or who are highly contagious **should not come to class** and should immediately contact their respective dean (Richmond or Westhampton) for support (regarding class deadlines, food, etc.).

FOR STUDENTS STRUGGLING TO COMPLETE WORK...

If you have trouble getting your assignments in on time, starting your assignments at a reasonable hour, or focusing while doing your work OR if you are currently experiencing an illness or injury (or the aftereffects of one), you may want to seek support from *both* the Academic Skills Center **and** Student Disability Services, and talk to Dr. Bezio.

There are a *lot* of people with invisible, undiagnosed, and underdiagnosed temporary and permanent disabilities in the United States, particularly students from lower income households, communities of color, and blue collar backgrounds. Disabilities, in this context, include neurodiversity that might cause a student's brain to work in a pattern that doesn't mesh well with "traditional" higher education models; a physical impairment (like migraines) that occasionally causes challenges completing assignments; a mental illness (like anxiety or depression); or another condition that isn't *explicitly* classified as a "learning disability" or a "visible disability." Disabilities might also include long COVID, a concussion, a broken arm, or a number of other conditions that are temporary, but require support for a few weeks or a few months.



If you think—based on the above descriptions—that you might qualify for support from Disability Services, please contact them ASAP, even if you've never felt you "needed" accommodations. The University of Richmond's office of Disability Services strives to ensure that students with disabilities and/or temporary conditions (i.e., concussions & injuries) are provided opportunity for full participation and equal access. Students who are approved for academic accommodations must complete the following steps in order to implement their accommodations in each class:

- 1) Submit their Disability Accommodation Notice (DAN) to each of their professors via the Disability Services Student Portal available at this link: sl.richmond.edu/be.
- 2) Request a meeting with each professor to create an accommodation implementation plan. Disability Services is available to assist, as needed.

It is important to complete these steps as soon as possible because accommodations are never retroactive, and professors are permitted a reasonable amount of time for implementation. Students who are experiencing a barrier to access due to a disability and/or temporary condition are encouraged to apply for accommodations by visiting disability.richmond.edu. Disability Services can be reached at disability@richmond.edu or 804-662-500.



Jepson School of Leadership Studies

Common Syllabus Insert

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

Addressing Microaggressions on Campus

Microaggressions are the everyday verbal, nonverbal, and environmental slights, snubs, or insults, whether intentional or unintentional, that communicate hostile, derogatory, or negative messages to target persons based solely upon their marginalized group membership.¹ Recent research has found that, when professors do not address microaggressions in class, microaggressions foster alienation of marginalized groups.² Furthermore, both students and faculty that are exposed to microaggressions more often are more likely to have depressive symptoms and negative affect (a negative view of the world).³ A comfortable and productive environment where meaningful learning happens can be collectively created through actions, words, or environmental cues that promote the inclusion and success of marginalized members, recognizing their embodied identity, validating their realities, resisting sexism, ableism, and racism.⁴

The University of Richmond is committed to building an inclusive community. To this end, the Hub for Student Inclusion and Community was created in 2021 (as the SCEI), and offers ongoing support and assistance for a diverse student body.⁵ With this in mind, as a community member at the University of Richmond, I pledge to address microaggressions in the classroom by holding myself, other students, and faculty accountable for what is said and being receptive to criticism when perpetuating these slights, snubs, or insults.

¹Sue, S., Zane, N., Nagayama Hall, G. C., & Berger, L. K. (2009). The Case for Cultural Competency in Psychotherapeutic Interventions. *Annual Review of Psychology*, 60(1), 525–548. <https://doi.org/10.1146/annurev.psych.60.110707.163651>

²Bergom, I., Wright, M.C., Brown, M.K. and Brooks, M. (2011), Promoting college student development through collaborative learning: A case study of *hevruta*. *About Campus*, 15: 19-25. <https://doi.org/10.1002/abc.20044>

³Nadal, K. L., Griffin, K. E., Wong, Y., Hamit, S., & Rasmus, M. (2014). The Impact of Racial Microaggressions on Mental Health: Counseling Implications for Clients of Color. *Journal of Counseling & Development*, 92(1), 57–66. <https://doi.org/10.1002/j.1556->

6676.2014.00130.x

⁴Rolón-Dow, R. (2019). Stories of Microaggressions and Microaffirmation: A Framework for Understanding Campus Racial Climate. *NCID Currents*, 1(1). <http://dx.doi.org/10.3998/currents.17387731.0001.106>

⁵ <https://inclusion.richmond.edu/>



Weinstein Learning Center

SERVICES OVERVIEW

The Weinstein Learning Center (WLC) is your go-to destination for academic support. Our services are tailored to help you achieve your academic goals throughout your time at the University of Richmond.

● APPOINTMENTS

▲ DROP-INS

◆ WORKSHOPS

ACADEMIC COACHING ●◆

Work with a professional or peer coach to boost executive functioning. Refine skills such as time management, organization, study strategies, note-taking, and test preparation.

CONTENT TUTORING ●▲

Connect with peer tutors who provide tailored support in a variety of courses within the School of Arts & Sciences, Robins School of Business, and Jepson School of Leadership Studies.

ENGLISH LANGUAGE LEARNING ●▲◆

Meet with a professional or peer educator for one-on-one or group consultations, workshops, and other services focused on English, academic, and/or intercultural skills.

QUANTITATIVE AND PROGRAMMING ●▲

Enhance your quantitative and programming abilities by learning more about programming languages, data visualization, and statistical analysis for research projects.

SPEECH ●▲

Prepare and practice for academic presentations, interviews, and other speaking projects with experienced peer consultants. Learn practical strategies for engaging your audience, focusing your ideas, and getting your message heard.

TECHNOLOGY STUDIO ●▲

Visit our Technology Studio for the tools and support you need to create multimedia projects. We offer consultations and access to creative software, video and audio recording tools, 3D and poster printing, VR, and camera equipment checkout.

WRITING ●▲◆

Collaborate with peer consultants who can offer feedback on written work and suggest pre-writing, drafting, and revision strategies. Student writers at all levels of experience and across all majors can attend.



FOR SCHEDULE AND
LOCATION INFORMATION,
PLEASE VISIT
WLC.RICHMOND.EDU.



Weinstein Learning Center

 @urichmond_wlc

 Weinstein Learning Center

 wlc.richmond.edu



The Weinstein Learning Center is your go-to destination for academic support. Our services are tailored to help you achieve your academic goals throughout your time at the University of Richmond. To learn more and view service schedules and appointment times, visit wlc.richmond.edu. Available services are outlined below.

Academic Coaching

Work with a professional or peer coach to boost executive functioning. Refine skills such as time management, organization, study strategies, note-taking, and test preparation.

Content Tutoring

Connect with peer tutors who provide tailored support in a variety of courses within the School of Arts & Sciences, Robins School of Business, and Jepson School of Leadership Studies

English Language and Intercultural Learning

Meet with a professional or peer educator for one-on-one or group consultations, workshops, and other services focused on English, academic, and/or intercultural skills.

Quantitative and Programming Support

Enhance your quantitative and programming abilities by learning more about programming languages, data visualization, and statistical analysis for research projects.

Speech Studio

Prepare and practice for academic presentations, interviews, and other speaking projects with experienced peer consultants. Learn practical strategies for engaging your audience, focusing your ideas, and getting your message heard.

Technology Studio

Visit our Technology Studio for the tools and support you need to create multimedia projects. We offer consultations and access to creative software, video and audio recording tools, 3D and poster printing, VR, and camera equipment checkout.

Writing Studio

Collaborate with peer consultants who can offer feedback on written work and suggest pre-writing, drafting, and revision strategies. Student writers at all levels of experience and across all majors can attend.

COURSE SCHEDULE:

LDST 368-01 LEADERSHIP ON STAGE AND SCREEN (FALL 2026)

MONDAY, AUGUST 24

First Day!

- Welcome to class: Syllabus, etc.
- Jepson Shakespeare Project Introduction
- Commonplace Book Project
- Tickets for Patrick Page Performance (Thursday or Friday?)

ANTONY AND CLEOPATRA



*Shakespeare-related images brought to you by *The Complete Works of Shakespeare...in Three Panels Each* by Mya L. Gosling, who is awesome and also did a one-off of *Massacre at Paris* for some inexplicable reason.

WEDNESDAY, AUGUST 26

Listen: Podcast, Episode 1

Read: *Antony & Cleopatra* Act I + Reading Journal Entry & Annotations (both readings)
Baldwin, "Why I Stopped Hating Shakespeare"

MONDAY, AUGUST 31

Patrick Page

Listen: Podcast, Episode 2

Do: Availability Poll for JSP

WEDNESDAY, SEPTEMBER 2

Listen: Podcast, Episode 3

Read: *Antony & Cleopatra* Acts II-III + Reading Journal Entry & Annotations

Do: Get group assignments from Bezio!

Due: First Commonplace Book Page

THURSDAY, SEPTEMBER 3 OR FRIDAY, SEPTEMBER 4

Attend Patrick Page performance at the Modlin Center

[If you cannot attend, you *must* choose another live theatrical show and attend it in the month of September, and submit your attendance journal and ticket stub before 1 October.]

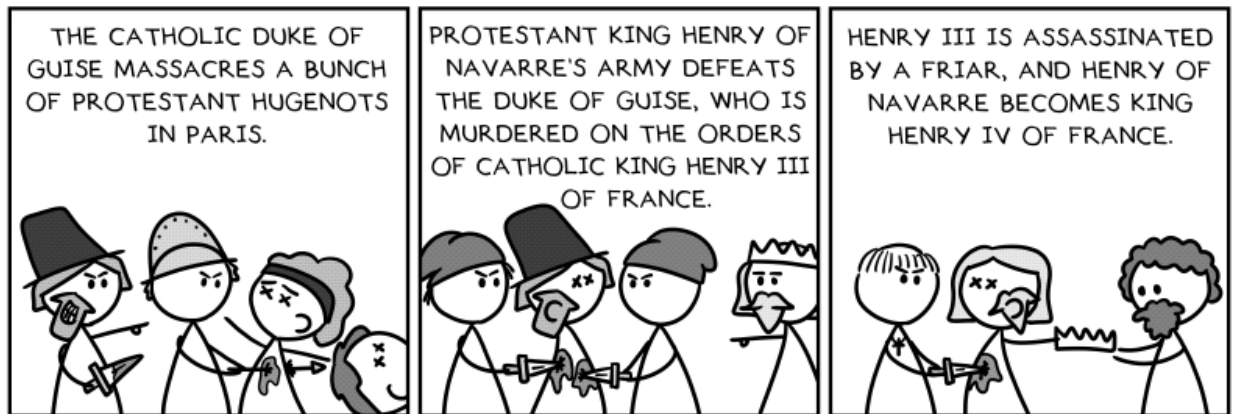
MONDAY, SEPTEMBER 7

Listen: Podcast, Episode 4

Read: *Antony & Cleopatra* Act IV-V + Reading Journal Entry & Annotations

Due: Journal entry (hand-written) on at least three points of the Patrick Page performance, 300+ words. (This goes in your Reading Journal as an additional entry.)

THE MASSACRE AT PARIS (in 3 Panels)



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WEDNESDAY, SEPTEMBER 9

Listen: Podcast, Episode 5

Read: *Massacre at Paris* Act I-II + Reading Journal Entry & Annotations

MONDAY, SEPTEMBER 14

Listen: Podcast, Episode 6

Read: *Massacre at Paris* Act III-V + Reading Journal Entry & Annotations

Due: JSP Rehearsal Journal Entry 1

WEDNESDAY, SEPTEMBER 16

JSP WORKDAY WITH DR. SODERLUND

Listen: Podcast, Episode 7

Watch/Listen: If you haven't already, *Antony & Cleopatra* OR *Massacre at Paris* (either the reading on Zoom or the BBC radio recording), depending on your group

Do: Make notes as you watch/listen about ideas to share with your group. These should then go into your Rehearsal Journal entry due next Monday.

MONDAY, SEPTEMBER 21

Listen: Podcast, Episode

Watch: *Serpent of the Nile* (1953) + Reading Journal Entry

Read: Gnanamony, "Soft Skills in Shakespeare's *A&C*"

Due: Commonplace Book Page

JSP Rehearsal Journal Entry 2

WEDNESDAY, SEPTEMBER 23

Watch: *La Reine Margot* + Reading Journal Entry

Read: Bezio, "Marlowe's Violent Reformation" + annotations

MONDAY, SEPTEMBER 28

JSP WORKDAY

Listen: Podcast, Episode 9

Due: JSP Rehearsal Journal Entry 3

WEDNESDAY, SEPTEMBER 30

Watch: *Carry on Cleo* + Reading Journal Entry

Due: Commonplace Book Page

MONDAY, OCTOBER 5

Watch: *Everyone Sees Noon at his Doorstep* + Reading Journal Entry

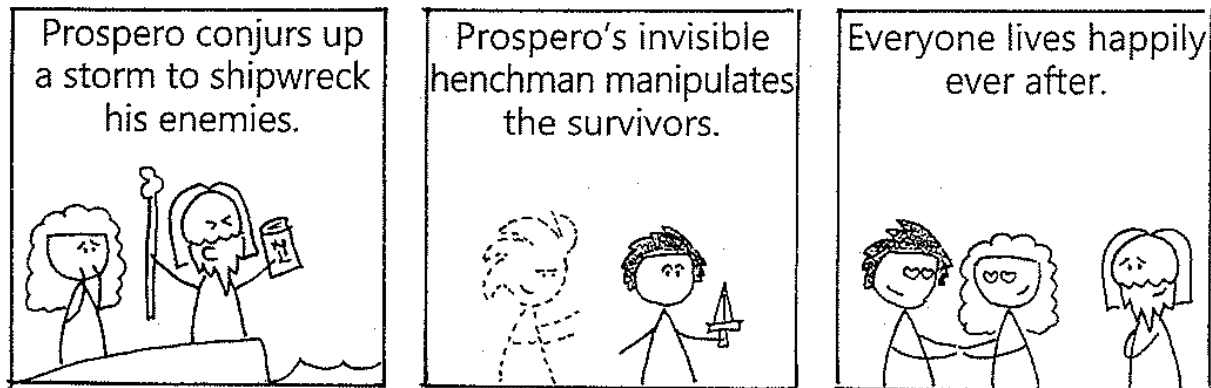
Due: JSP Rehearsal Journal Entry 4

WEDNESDAY, OCTOBER 7

JSP WORKDAY

Listen: Podcast, Episode 10

THE TEMPEST



WEDNESDAY, OCTOBER 14

Read: *The Tempest*, Act I-III + Reading Journal Entry & Annotations

Do: Turn in JSP Parts 1 & 2

Due: Commonplace Book Page

MONDAY, OCTOBER 19

Read: *The Tempest*, Act IV-V + Reading Journal Entry & Annotations

Due: JSP Rehearsal Journal Entry 5

WEDNESDAY, OCTOBER 21

Watch: *Shakespeare Behind Bars*

Read: Tofteland & Cobb, "Prospero Behind Bars" + Reading Journal Entry & Annotations

MONDAY, OCTOBER 26

Watch: Taymor's *The Tempest* + Reading Journal Entry

Due: JSP Rehearsal Journal Entry 6

WEDNESDAY, OCTOBER 28

CONVERSATION WITH PROF. WELDON ABOUT *THE TEMPEST*

Read: Bezio, "Slaves & Generals," redacted (parts on *Othello* removed) + annotations (bring to class on Monday, but you probably want to do it this week)

Due: Commonplace Book Page (bring to class on Monday)

MONDAY, NOVEMBER 2

Listen: Podcast, Episode 11

Read: Césaire's *A Tempest*, Act I+ Reading Journal Entry & Annotations

Due: JSP Rehearsal Journal Entry 7

WEDNESDAY, NOVEMBER 4

Read: Césaire's *A Tempest*, Act II+ Reading Journal Entry & Annotations

Due: Commonplace Book Page

MONDAY, NOVEMBER 9

Work Day—JSP or Projects or both!

Listen: Podcast, Episode 12

Due: JSP Rehearsal Journal Entry 8

WEDNESDAY, NOVEMBER 11

Watch: Wilcox's *Forbidden Planet* + Reading Journal Entry

Due: Commonplace Book Page

WEDNESDAY, NOVEMBER 11-SUNDAY, NOVEMBER 15

Watch *The Tempest* at UR (must go once)

MONDAY, NOVEMBER 16

Watch: *3000 Years of Longing* + Reading Journal Entry

Due: JSP Rehearsal Journal Entry 9

WEDNESDAY, NOVEMBER 18

Watch: *Killers of the Flower Moon* + Reading Journal Entry

FRIDAY, NOVEMBER 20

Due: Commonplace Book Projects Due (minus presentation) in hard copy to Dr. Bezio before 4pm (if you're disappearing, you can turn them in early)

THANKSGIVING BREAK!

MONDAY, NOVEMBER 30

Project Presentations Day 1

I will be drawing who goes and in what order out of a hat, so everyone needs to be prepared to go when I draw your name.

Due: JSP Rehearsal Journal Entry 10

WEDNESDAY, DECEMBER 2

Project Presentations Day 2

KEEP GOING→

THURSDAY, DECEMBER 3

JEPSON SHAKESPEARE PROJECT SHOW!!!!

Plan to be at St. Joseph's Villa by 3pm (unless you have class)

MONDAY, DECEMBER 7

Watch: *V for Vendetta*

Due: Full JSP Projects Due (including rehearsal journals)

Full reading/watching journal binders