Management Leadership and Literature
MGT 889-01 Fall(2) 2013

Location: On Oct. 24 and Dec. 12, 2013: Nolen Center of the Yale University Art Gallery
(Entrance at Chapel and High Street under the bridge)
All other classes: Horchow Seminar Room, 55 Hillhouse Ave.

Syllabus

Faculty
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Overview
Yale SOM’s mission is to educate leaders for business and society. This course is meant to help students actively reflect on leadership as it pertains to their own personal values, career aspirations, attitudes, commitments and plans. We shall use literature (novels, plays and movies) and art to stimulate thinking, reflection, creativity, discussion and debate.

Leadership requires the ability to formulate a prudent and compelling vision in the context of one’s environment, as well as the capacity to inspire and motivate one’s self and others in transforming that vision into reality. Neither a grand design nor the ability to get the “trains running on time” is, by itself, evidence of inspired leadership. It is the ability to envision an exciting alternative future and to enroll the willing participation of others in its pursuit that characterizes great leadership.

This course is intended to facilitate reflection on leadership by asking you to think, write and speak about your values and commitments; what those values imply for your career, purpose, your accountability to others and to yourself and your potential legacy; and the
skills you need to develop, based on analysis of your strengths and weaknesses.

The method chosen for such self-reflection in this course is through your engagement with the humanities (e.g., books, theatre/plays, movies and art; from ancient times to present; and from diverse cultures and perspectives). Immersion in literature and arts, assignments, and discussions in and outside the classroom will expose you to the visions and values of others and help you to explore and become aware of your own aspirations and values.

The key questions to ask about the characters in the literature you read are: What greater purpose and thoughts, both immediate and distant, underlie their actions? What core values guide how they engage with others? What skills (and lack thereof) or factors beyond their control are relevant to the outcomes?

Class Sessions and Topics:

Class 1, Thursday, October 24th at 4:10-7:10 p.m.
Location: Yale University Art Gallery Lobby (1111 Chapel St.)
*Please note the different location for this and the last (Dec. 12) meeting!*
*(An Introduction to Leadership in Art)*

Optional visit to Sol Lewitt’s art in Evans Hall in the process of being installed.
Meet at the entrance to Evans Hall construction site at 4:10 PM, October 28, 2013 near the intersection of Sachem and Whitney

Optional pre-class discussion session for Oct. 31 class:
Tuesday, October 29, Room A-72, 4:30-5:30pm

Class 2, Thursday, October 31 at 4:10-7:10 p.m.
Location: SOM Horchow Seminar Room (55 Hillhouse Ave.)
*(Playing the Enemy)*

Optional pre-class discussion session for Nov. 7 class
Tuesday, November 5, Room A-72, 4:30-5:30pm

Class 3, Thursday, November 7, at 4:10-7:10 p.m.
Location: SOM Horchow Seminar Room (55 Hillhouse Ave.)
*(Macbeth)*

Optional pre-class discussion session for Nov. 14 class
Tuesday, November 12th, Room A-72, 4:30-5:30pm

Class 4: Thursday, November 14, at 4:10-7:10 p.m.
Location: SOM Horchow Seminar Room (55 Hillhouse Ave.)
*(Antigone)*

Optional pre-class discussion session for Nov. 21 class
Tuesday, November 19, Room A72, 4:30-5:30pm
Course Format

- The course is being offered in the second half of Fall 2013, which allows us seven 3 hour sessions, with a ten-minute break.
- During the second to sixth sessions, a piece of literature will be assigned as reading (and for watching in a movie version) outside the class.
- For each (except the first and the last) session, we shall have an *optional* discussion session scheduled a day or two before the class (in the late afternoon). In these discussion sessions, members of the class come together to discuss the assigned literature in self-selected pairs. The TA will attend these sessions and will be available to help as necessary. Sodas and light snacks will be served.
- The first class session (October 24) will be held at the Yale University Art Gallery for an introduction to leadership in art.
- Besides regular class participation, there will be five short written assignments due from members of the class (described below).
- The instructors and TA are available to you to meet by appointment.

Preparation for each session (except the first and the last)

- For each of the five literature sessions, a list of required readings is provided, primarily the literature piece to be discussed.
- For all five pieces of literature, you must also watch its movie version (listed in this syllabus).
- As guidelines to keep in mind as you read/watch the assigned materials, some “facts/problems/solutions/actions” questions are given in the syllabus below. Keeping these questions in mind will help you engage in the class discussion and do your written assignments described below.
- You are welcome to read the optional readings depending on your interest and time.
- At the beginning of three literature sessions (chosen by each member of the class out of the five), you will hand in a brief (minimum 500 and maximum 750 words) written assignment which will be graded. See more details on the written assignments below.

The optional discussion sessions should be especially useful for preparing your write-up to
be handed in at the beginning of the Thursday (in case you have chosen that topic for your assignment) classes. All your write-ups should be your own individual work. If you use other materials for your write-up, please give the appropriate reference or credit in your write-up according to normal bibliographic practice.

Class Sessions

These sessions will be structured around four classes of questions: What are the facts or issues? Why are the people in the situation they are in? How might one behave in the situation? And which of the alternative courses of action make(s) sense to you and why?

The purpose of the conversation is for each member of the group to contemplate and share his/her own exploration of the questions in the hope that, collectively, all will gain a sharper insight through the process.

Written Assignments

You will be asked to submit a total of five short (500-750 words) written assignments for this course.

1. Download the Leadership Commitments template from Classesv2 and prepare your leadership values and commitment document. In case you have already prepared a document for LDP or some other course with a significant overlap, please revisit and revise that document to fit this assignment, and indicate that you have done so in your submission. Please note that there are no “right” answers for this assignment. The goal is for each student to reflect on what leadership means to him/her and the implications of that personal vision. Deadline for uploading to ClassesV2: October 24, 4 PM (before the first meeting of the class).

2. Art assignment. Posted on ClassesV2 is a list of some 30 works of art in the collection of Yale University Art Gallery (at York and Chapel). We shall not assume that members of the class are artists or art historians (certainly your instructor is not). We shall start the class on October 24 with the curators of the Yale University Art Gallery (David Odo and Molleen Theodore) conducting the class through a “looking exercise” about various ways in which one might look at art. After curators’ introductions, members of the class will have the chance to see the listed works of art in the Gallery and each person will choose (preferably a different) one to work on during the course.

3. In Fall 2013, we have the unique opportunity to see three works of conceptual artist Sol Lewitt’s in the process of being installed in the Evans Hall. The Installation Director John Hogan has kindly consented to show these work to the class. The construction managers have set a special time slot outside the regular class time for the class to visit the site safely. You are, of course, free to choose these works as the subject of your art project. Please assemble in the lobby of 55 Hillhouse Avenue to pick up hard hats and jackets at 4:10 PM on Monday, October 28 before we walk over to Evans Hall on Whitney to see the art work being installed.

4. These pieces are chosen because many people think that each of them represents an act of leadership by its creator. In your first assignment, you are to pick one of the works from the list (if the same work is chosen by more than one member of the class, they will be expected to work independently on their project), and return to study the piece in the Art Gallery, and read about the artist and his life during several weeks of this course. You will write a short (500-750 words) report on how you think the artist thought, worked, produced, marketed himself/herself, etc.—as reflected in your
chosen work. What is the environment the artist may have worked in? What kind of the reaction he may have hoped for, and actually faced from those who saw his/her work? You should feel free to reference other works by the same artist and of course, the work of other artists in the context. Remember that you are not being asked to be an art historian, or to praise the work, only to study it carefully, and write your own reactions and analysis of the artist, and his/her vision, thought, environment, and motives, informed by your own judgment.

In order to allow you a full six weeks to study and conduct research on your chosen piece of art, the art assignment is due at 4 PM of the last meeting of the class (December 12). The October 24 class will include a lesson in conducting research on art by an art librarian who will also give you access to art databases.

Out of five pieces of literature in the course, you can choose any three to do your three written assignments. For each of the three assignments, choose one of the following three questions so that by the end of the term you have addressed all three questions.

a. Identify and describe events or people in your own life experience that parallel the events and characters of your chosen piece of literature.

b. Assign yourself the role of the protagonist of your chosen piece of literature and write a first person document to explain/justify your actions and point of view.

c. Review your own statement of values and commitments (that you prepared at the beginning of the course) in light of your reading of your chosen piece of literature.

You should choose a different question for each of your three assignments. The deadline for uploading your assignment is 4 PM of the day of the class on which your chosen piece of literature is discussed in the class.

**Individual Presentations**

The final meeting of the class (Thursday, Dec. 12 at Yale University Art Gallery Lobby) will be devoted to 5-8 minute presentations (no powerpoints, only your analysis, thoughts and reflections, because the art itself will be the only necessary visual) and discussion of individual art projects with the members of the class gathered around it.

**Convening Yale**

Related but separate from Management, Leadership and Literature, I have organized a series of Convening Yale afternoon tea sessions, approximately once each month. Yale faculty from different parts of the university (and a few others) will join us for a conversation about a topic of common interest. Attendance is optional, open to the SOM community, and limited by advance sign-up. Information about guest speakers, their topics, and address of the website for signing up will be announced separately. Here is the tentative schedule for Fall 2013 and Spring 2014.

- Robert Post, Dean & Sol and Lillian Professor of Law, Yale Law School, September 17, “Freedom of Speech and Expertise: A Conversation with Robert Post,” Steinbach Lounge
- Emily Greenwood, Professor of Classics and Director of Undergraduate Studies, Yale Department of Classics, October 30, “Keeping Your Head in a Crisis: Lessons from Ancient Greece,” 4:15 – 5:45 p.m., Steinbach Lounge

○ For registration: som.yale.edu/signup/greenwood
• Dr. Ron Adelman, Professor of Ophthalmology and Visual Science, Yale School of Medicine; Director, Yale Retina Service, TBD
• Margaret Marshall, Chief Justice of the Supreme Judicial Court of Massachusetts, Senior Fellow, Yale Corporation, December 4, “A Conversation with Chief Justice Margaret Marshall,” 4:15 – 5:45 p.m., GM Room
• President Emeritus Richard Levin, Yale University, TBD
• Prof. William Nordhaus, Sterling Professor of Economics; Cowles Foundation, Yale University, April 15, title TBD, 4:15 – 5:45 p.m., location TBD
• Prof. Beverly Gage, Professor of History and Director of Undergraduate Studies, Yale Department of History, title and date TBD

Preparation Questions

After you have read the texts and watched the movies, you may want to read some questions given on ClassesV2. Although there is nothing secret about them, I would discourage you from reading these questions beforehand.

Readings

Reading material will be either available online, for download/reading on ClassesV2, or in a few copyrighted books (‘Playing the Enemy,’ ‘Death of a Salesman,’ and ‘A Man for All Seasons’).

The required readings are the plays or novels for which we ask you to take ample time. They are generally considered masterpieces of literature, but can be challenging to read, and can be understood at many different levels (e.g., literally and metaphorically). Please start your reading well before the course starts so you can read them slowly and deliberately, taking notes or underlining while reading. If your time permits, try to read, as well as watch the movie. Your Fall mid-semester break is a great time to start.

The optional readings should be useful aids for the discussion sessions and the general class sessions. Of course, you are invited to disagree with the views expressed therein; the point is to be prepared to articulate and defend your own thoughts and analysis, as well as allowing yourself to learn from the perspectives of others—‘Wow, I didn’t think of that!’

Movies

At least one DVD copy of a movie version of the work will be placed on reserve at Yale Film Studies Center and Diane Whitbread will have one copy in her office (except when they are available freely online). Yale Film Studies Center has facilities for you to sit and watch the movies. Since some 20+ members of the class may go the Film Studies Center (in the basement level of 53 Wall Street at Church and Wall Street) to watch them, please make sure they do not get scratched. Please note that all SOM classrooms are equipped for watching DVDs and you are welcome to borrow the DVDs from Diane and watch them in SOM or on your own computer. Of course, prompt return to Diane so others can also borrow them is appreciated.

Schedule

Session 0

Essential Pre-work to be completed before Session 1

Required: Download the template for Leadership Commitments document from ClassesV2,
complete it, and upload to ClassesV2 as a required assignment before the first class session at 4:00 PM on October 24.

Session 1
Thursday, October 24: Leadership in Art (Yale Art Gallery)
Required Readings are marked (*):
1. *Note on Leadership and Commitment at the Yale SOM (download from ClassesV2)
3. *Yale Case 08-061: Leadership at Yale SOM (download from ClassesV2)

Optional reading:

Assignment:
1. Write, (or review-and-revise, in case you have done this earlier) your Leadership Commitment statement as you see fit in light of your experiences, and upload it to ClassesV2 before the first class session.

Session 2
Thursday, October 31: Playing the Enemy
Required reading(*):

Optional reading:

Movie:
- ‘Invictus, 2009’ by Clint Eastwood, Morgan Freeman and Matt Damon (available at Yale Film Study Center reserve)
- Optional: ‘The 16th Man: United by the color of the uniform, 2010’ (ESPN documentary, narrated by Morgan Freeman, written by John Carlin) (available from Diane Whitbread)

Preparation questions:
1. FACTS.
   a. Identify five major problems in South Africa at this time?
   b. What were the expectations of blacks about whites, and of whites about blacks in the post-apartheid South Africa?
   c. What were the unexploited opportunities for South Africans at this time?
   d. What, if any, are the risks to the post-apartheid South African state, and to Nelson Mandela?
e. What resources does Mandela have?

2. PROBLEMS.
   a. Make a prioritized list of top five problems Mandela should address.
   b. Identify at least two major constituencies interested (and their perspectives) in the resolution of each of the problems you have identified.
   c. What are the pros and cons of using history a basis of forming expectations about the future?

3. SOLUTIONS.
   a. Pick any one of the problems before Mandela you have listed above, analyze various alternative approaches to this problem, and present two of the most desirable ones for his consideration, with your rationale.

4. ACTIONS.
   a. Decide on which problem you would choose to address first.
   b. Assuming the problem chosen is the one you analyzed in 3a above, choose a course of action with your rationale.
   c. We would like to begin the course by exploring the different ways in which each of us defines leadership. Please come to class prepared to discuss one individual who you respect most as a leader and identify the two or three integral leadership qualities that you most value. This individual may be a public figure or someone you have had personal encounters with. Please be as concrete as possible about the leadership qualities, using examples.

Session 3
Thursday, November 7: Macbeth

Required reading:
   • *Macbeth* by Shakespeare (Available on the Internet; a version with both Shakespearean English and modern English side-by-side can be found at [http://nfs.sparknotes.com/macbeth](http://nfs.sparknotes.com/macbeth), or just Shakespeare at [http://shakespeare.mit.edu/macbeth/full.html](http://shakespeare.mit.edu/macbeth/full.html))

Optional Reading:
   • [Harold Bloom on Shakespeare](http://www.harpers.org/reviews/0000/0000/2000/0506/bloom.html)

Movie:

Macbeth is perhaps the most frequently adapted-to-film plays of Shakespeare, including:
   • [Macbeth (1948), directed by and starring Orson Welles](http://www.yalefilmstudycenter.org/exhibitions/macbeth1948.html) (available at Yale Film Study Center)
   • [Macbeth (1971) directed by Roman Polanski](http://www.yalefilmstudycenter.org/exhibitions/macbeth1971.html) (available at Yale Film Study Center)
   • [Macbeth (1978) starring Ian McKellen & Judi Dench, directed by Trevor Nunn](http://www.yalefilmstudycenter.org/exhibitions/macbeth1978.html) (available at Yale Film Study Center)
   • [Macbeth (BBC, 1983) starring Nicol Williamson](http://www.yalefilmstudycenter.org/exhibitions/macbeth1983.html) (available at Yale Film Study Center)
   • [The Shakespeare Video Society edition](http://www.shakespearevideo.org/macbeth.html) (Google Video – 2 hours 12 mins)

Preparation questions:
   1. FACTS.
a. Why did Malcolm and Donalbain hastily depart when they learned of their father’s murder?

b. What is the importance of keeping one’s word (promises) as a value? What was the role of this value in the play?

2. PROBLEMS.
   a. Personal responsibility: Who is responsible for one’s actions? Under what circumstances can others be blamed? What is Macbeth’s responsibility, and what is the role of others in his actions? How do societies and organizations define personal responsibility? Who are we responsible to—self, firm, boss, family, society, principles?
   b. In trials following the dot-com bust, some of the accused CEOs defended themselves on the grounds that they did what they were told to do by their subordinates. Some subordinates defended themselves on the grounds that they followed the orders from above (as did the accused at the Nuremberg trials after World War II). In a structure where there are complex interdependencies (such as in a modern corporation), how would you define responsibility?

3. SOLUTIONS.
   a. Do incentives solve the problem of responsibility? Why and why not?
   b. Does a better sense of security (personal safety, job, relationships) encourage one to behave more responsibly, or less?

4. ACTIONS.
   a. What are the consequences of attaining greater power in our lives? How does it influence us?

Session 4:
Thursday, November 14: Antigone

Required reading:
- ‘Antigone’ by Sophocles (available online at http://classics.mit.edu/Sophocles/antigone.html)

Optional readings:
- ‘Solitude and Leadership’ by William Deresiewicz (from American Scholar magazine, Spring 2010 issue, lecture delivered at the United States Military Academy at West Point, see http://www.theamericanscholar.org/solitude-and-leadership/)

Movie:
- ‘Antigone / Broadway Theatre Archive, 1974’ (directed by Gerald Freedman, starring Genevieve Bujold and Stacy Keach, among others) (available at Yale Film Study Center)
- ‘Antigone, 1961’ (Greek language with subtitles, directed by Yorgos Javellas, starring Irene Papas and Manos Katrakis, among others) (available at Yale Film Study Center)

Preparation questions:
1. FACTS.
   a. What are Creon’s values?
b. What are Antigone’s values?
c. What are their main differences and similarities?

2. PROBLEMS.
   a. What is their main conflict?
   b. Did Creon make a mistake, even in good faith? Does he understand what is driving Antigone’s opposition? If he made a mistake, does he try to fix things?
   c. Why is neither of them willing to compromise? Is that related to their (Aristotelian and other) skills or lack thereof?
   d. Is the feedback given to them (e.g., by the chorus) generally ignored by both? Why?

3. SOLUTIONS.
   a. How would you resolve their conflict?
   b. How can we balance our corporate and personal lives, or our potentially conflicting duties to our organizations and family/friends?
   c. Once a leader makes a mistake in good faith or with the best of intentions, would you want to fix it, or let it go? Why or why not?

Session 5:
Wednesday, November 21: A Man for All Seasons
Required reading(*):
   • On internet: [http://www.americanidea.org/americanidea.org/Upcoming_Programs_files/A%20Man%20For%20All%20Seasons.pdf](http://www.americanidea.org/americanidea.org/Upcoming_Programs_files/A%20Man%20For%20All%20Seasons.pdf)

Optional reading:

Movie:
   • ‘A Man for All Seasons, 1966’ (directed by Fred Zinnemann, starring Paul Scofield, among others) [available at Yale Film Study Center](http://www.americanidea.org/americanidea.org/Upcoming_Programs_files/A%20Man%20For%20All%20Seasons.pdf)

Preparation questions:
1. FACTS.
   a. What were Thomas More’s values for which he was willing to die?
   b. What Henry VIII’s values for which he was willing to kill?
   c. What were Richard Rich’s values for which he was willing to lie?
   d. What values did William Roper have, for which was he willing to try to change Thomas’ mind?
   e. What values does the Common Man hold?

2. PROBLEMS.
   a. Why was Thomas More appointed Lord Chancellor of England?
   b. Why did he resign his position as Lord Chancellor of England?
   c. Why was he put to death?
3. SOLUTIONS.
   a. Are Thomas More’s values inherently conflicting? Once you admit to having multiple values, are you destined for conflict?
   b. How did he try to reconcile his obligations to his conscience, his family, his king and his country?
   c. How did Thomas More try to reason with the king? What skills did he use (or lacked) to prevent his downfall?
   d. How did Thomas More communicate his values?

4. ACTIONS.
   Review your commitment document. Write a brief note on possible conflicts between your values, the extent to which you think you could reconcile such conflicts, and the extent to which you would be willing to compromise values or prioritize them.

Session 6:
Thursday, December 5: Death of a Salesman

Required reading:
1. ‘Death of a Salesman’ by Arthur Miller (about $4 on Amazon.com) ([http://books.google.com/books/about/Death_of_a_salesman.html?id=LE66AM36fHgC](http://books.google.com/books/about/Death_of_a_salesman.html?id=LE66AM36fHgC))

Optional reading:
- ‘Do I Have a Good Dream?’ by Joseph Badaracco (Chapter 1 from his book ‘Questions of Character,’ HBS Press, 2006) (available on Classes V2)

Movie:
- ‘Death of a Salesman / Broadway Theatre Archive, 1966’ (directed by Alex Segal, starring Lee Cobb and Mildred Dunnock, among others) ([available at Yale Film Study Center](available at Yale Film Study Center))
- ‘Death of a Salesman / Private Conversations, 1985’ (directed by Chris Blackwood, starring Dustin Hoffman, Kate Reid and John Malkovich, among others) ([available at Yale Film Study Center](available at Yale Film Study Center))

Preparation questions:
1. FACTS.
   a. What are Willy’s values?
   b. What are his most important goals in life?
   c. What are the values of his sons Biff and Happy, his wife Linda and his friend Charley and his son Bernard?

2. PROBLEMS.
   a. What problems characterize Willy’s work (i) as a salesman, and his relationships with (ii) his wife, (iii) his sons, (iv) his boss (Howard), (v) his friend (Charley)?
   b. What is the evidence for Willy’s adherence to his values and skills? You can contrast that with Nelson Mandela’s adherence to his values and skills from the readings of the first session.
   c. Why does Willy seem so desperate?
   d. What are the dangers associated with Arthur Miller’s depiction of ‘the American dream’?

3. SOLUTIONS.
a. If you were Linda or Charley or Howard (choose one), how would you have tried to help Willy?
b. Should Willy have become a carpenter instead of a salesman?
c. How would you have tried to help Biff? Happy?
d. What lessons did they fail to learn, and how could they have been taught these?
e. What values, aspirations and dreams have you received from your family, that are helpful to you?

Session 7
Thursday, December 12: Presentations (in Yale University Art Gallery)
Presentations and discussion of the art projects.