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, 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-self and others in transforming that vision into reality. Neither a grand design nor the ability to get the trains running on time are, by themselves, 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, Tuesday, October 25th at 2:40-5:00 p.m.**
**Location:** Yale University Art Gallery Lobby
*Please note the earlier start time and different location!*
An Introduction to Leadership in Art

Optional pre-class discussion session for Nov. 1 class
Wednesday, October 26th Room A-60, 5:45-6:45 p.m.

**Class 2, Tuesday, November 1st at 4:10-7:10 p.m.**
**Location:** SOM A-30
*Playing the Enemy*

Optional pre-class discussion session for Nov. 8 class
Wednesday, Nov. 2 Room A-60, 5:45-6:45 p.m.

**Class 3, Tuesday, November 8th, at 4:10-7:10 p.m.**
**Location:** SOM A-30
*Macbeth*

Optional pre-class discussion session for Nov. 15 class
Wednesday, Nov. 9 Room A-30, 5:45-6:45 p.m.

**Class 4: Tuesday, November 15th, at 4:10-7:10 p.m.**
**Location:** SOM A-30
*Antigone*

Optional pre-class discussion session for Nov. 22 class
Wednesday, Nov. 16 Room A-60, 5:45-6:45 p.m.

**Class 5: Tuesday, November 22nd, at 4:10-7:10 p.m.**
**Location:** SOM A-30
*A Man for All Seasons*

*No optional pre-class discussion session due to Thanksgiving Break*
Class 6: Tuesday, November 29th, at 4:10-7:10 p.m.
Location: SOM A-30
Death of a Salesman

Class 7, Tuesday, December 6th, at 2:40-5:00 p.m.
Location: Yale University Art Gallery Lobby
Final class presentations and discussions
Please note the earlier start time and different location!

Course Format

- The course is being offered in the second half of Fall 2011, which allows us seven 3 hour sessions, each divided into two classes of 80 minutes.
- 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 sixth) session, we shall have an optional discussion session scheduled six days before the class (late on Wednesdays). For example, there will be a discussion session on Wednesday, October 26th, which will be held in preparation for the actual class of Tuesday, November 1st. 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. Tea, coffee and light snacks will be served. Again, these sessions are optional to attend.
- The first class session (October 25) 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)

- For each of the five literature sessions, a list of required readings is provided, primarily the literature piece to be discussed. You are expected to read at least three of these books (depending on the assignments you choose).
- For all five pieces of literature, you must also watch its movie version (listed in this syllabus).
- Guidelines for the “facts/problems/solutions/actions” questions you may wish to keep in mind as you read/watch the material 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 sessions (chosen by each of you 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 following Tuesday (in case you have chosen that topic for your assignment). 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 practice.
Class Sessions

These sessions will be structured around four classes of questions, in this order: 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?

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 five short (500-750 words) written assignments for this course.

1. Revisit and revise (or prepare afresh, if you did not do so in the first year of the MBA program) your values and commitment document. For details, see ?? Deadline for uploading to ClassesV2: October 25, 4 PM.

2. Art assignment. Enclosed with this syllabus (and on Classes V2) is a list of some 30 works of art in the collection of Yale University Art Gallery (at York and Chapel). Most of these paintings and sculptures were made various artists during the twentieth century, although a few works from the 19th and the 20th centuries are also included. We shall not assume that members of the class are artists or an art historians (certainly your instructor is not) and start the class on October 25th with Yale University Art Gallery curator David Odo giving the class a “looking exercise” about various ways in which one might look at art. After Mr. Odo’s introduction, members of the class will have the chance to see the listed works of art in the Gallery and each person will choose one to work on. 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 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 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 informed by your judgment. The art assignment is due at 4 PM of the last meeting of the class (December 6th).

For each of the following three assignments, you should choose one of the three pieces of literature assigned in this course. The same piece cannot be chosen for more than one of the three assignments. In other words, you should answer all three questions below and each question should be answered with a different text. It’s your choice to mix and match. 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.
3. Identify and describe events or people in your own life experience which parallel the events and characters of your chosen piece of literature.
4. 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.
5. Review your own values and commitments in light of your reading of your chosen piece of literature.

Individual Presentations
The final meeting of the class (Tuesday, Dec. 6 at SOM) will be devoted to presentations (no powerpoints, only thoughts and reflections) and discussion of individual art projects with the members of the class. We shall try to schedule this session in the Yale University Art Gallery so you can tell the class about the work while we are gathered around it. We may also have an external speaker in this class.

Convening Yale
Related but separate from Management, Leadership and Literature, we shall organize a series of six Convening Yale afternoon tea sessions. Yale faculty from different parts of the university will join us for a conversation about a topic of common interest. Attendance will be optional, open to the SOM community, and limited by sign-up to 20 people. These Wednesday afternoon event will be organized at SOM at 4:20-5:40 PM on October 12, November 16, December 7 in Fall and will continue in Spring on January 19, February 16, March 22, and April 26. Information about guest speakers, their topics, and address of the website for signing up will be announced separately.

Spoilers in Preparation Questions
Please find the questions related to each of the literature sessions below. Updates will be placed on ClassesV2. To avoid any spoilers in the practice questions, we suggest that you read the questions only after reading the required texts and watching the movies.

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

The required readings are the plays or novels for which we ask you to please 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.

The optional readings should be useful aids for the discussion session and the general class session. Of course, feel free to disagree with the views expressed therein; the point is to be prepared to articulate and defend your view, 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 (except when they are available freely online) for 24 hour sign-out. Since some 20+ members of the class may borrow and watch them, please make sure they do not get scratched and are returned promptly within 24 hours. Feel free to organize group viewing sessions on your own (note: all SOM classrooms are equipped for watching DVDs).

Schedule

Session 1
Tuesday, October 25th: Leadership in Art (Yale Art Gallery)
Required reading:
1. Note on Leadership at the Yale SOM (download from Classes V2)
3. ‘Leadership and Commitment’ Note (Available on V2)

Optional reading:

Assignment:
1. Review your Leadership Commitment statement from the past year, and revise it as you see fit in light of your experiences over these twelve months, and upload it to Classes V2 before the class session. (In case you did not complete this template last year, please download it now, fill it out, and upload to Classes V2 before the class session.)

Session 2
Tuesday, November 1st: Playing the Enemy
Required reading:

Optional reading:
3. M. K. Gandhi’s statement at his trial
   (http://en.wikisource.org/wiki/Statement_in_The_Great_Trial)

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)

Preparation questions:
1. FACTS.
   a. What are five major problems in South Africa at this time?
   b. What are the expectations of blacks about whites, and of whites about blacks in the post-apartheid South Africa?
   c. What are 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 first.
   b. Identify at least two major constituencies interested (and their perspectives) in the resolution of each of the problems you have identified.
   c. Is history a basis for 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 define 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 of situations which demonstrated particular leadership qualities.

Session 3
Tuesday, November 8th: 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, or just Shakespeare at http://shakespeare.mit.edu/macbeth/full.html)
Optional Reading:
   • Harold Bloom on Shakespeare (http://www.shaksper.net/archives/1998/1251.html)
Movie:
   Macbeth is perhaps the most frequently adapted-to-film plays of Shakespeare, including:
   • Macbeth (1948), directed by and starring Orson Welles
   • Macbeth (1971) directed by Roman Polanski
   • Macbeth (1978) starring Ian McKellen & Judi Dench, directed by Trevor Nunn
   • Macbeth (1998) starring Sean Pertwee, directed by Michael Bogdanov
   • Macbeth (2006) starring Sam Worthington and directed by Geoffrey Wright
   • Macbeth (BBC, 1983) starring Nicol Williamson
   • The Shakespeare Video Society edition (Google Video – 2 hours 12 mins)
   • Macbeth: Free Full-length Recording
Preparation questions:
   1. FACTS.
      a. Why did Malcom 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 also did the accused at the Nuremburg 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:
Tuesday, November 15th: Antigone

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

Optional reading:
- ‘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)
- ‘Antigone, 1961’ (Greek language with subtitles, directed by Yorgos Javellas, starring Irene Papas and Manos Katrakis, among others)

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 if done in good faith? Does he fully understand what is driving Antigone’s opposition? If he made a mistake, does he try to fix things?
c. Why is neither willing to compromise? Is that related to their (Aristotelian and other) skills or lack thereof?
d. Why is feedback given to them (e.g. by the chorus) generally ignored by Creon and Antigone?

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:
Tuesday, November 22nd: A Man for All Seasons
Required reading:

Optional reading:

Movie:
• ‘A Man for All Seasons, 1966’ (directed by Fred Zinnemann, starring Paul Scofield, among others)

Preparation questions:
1. FACTS.
   a. What values does Thomas More have, and which was he willing to die for?
   b. What values does Henry VIII have, and which was he willing to kill for?
   c. What values does Richard Rich have, and which was he willing to testify for?
   d. What values does William Roper have, and which was he willing to try to change Thomas’ mind for?
   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
multiple values, is there always a possible 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, or 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:
Tuesday, November 29th: Death of a Salesman

Required reading:
1. ‘Death of a Salesman’ by Arthur Miller (about $4)
   (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)

Movie:
- ‘Death of a Salesman / Broadway Theatre Archive, 1966’ (directed by Alex Segal, starring Lee Cobb and Mildred Dunnock, among others)
- ‘Death of a Salesman / Private Conversations, 1985’ (directed by Chris Blackwood, starring Dustin Hoffman, Kate Reid and John Malkovich, among others)
- On Youtube.com:

Preparation questions:
1. FACTS.
   a. What are Willy’s values, and why?
   b. What are his most important goals in life, and why?
   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 is Willy so desperate?
   d. What is Arthur Miller showing us about possible dangers with ‘the American dream’? What are those dangers?

3. SOLUTIONS.
   a. If you were Linda or Charley or Howard (choose any one), how would you
have tried to help Willy?
b. Should Willy have become a carpenter?
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
Tuesday, December 6th: Open
Readings:
Presentations and discussion of the art projects.
Guest lecture (?)