



Yale SCHOOL OF MANAGEMENT

Management Leadership and Literature MGT 889-01 Spring (1) 2015

Location: **On January 14 and February 18, 2015: Nolen Center of the Yale University Art Gallery (Entrance at Chapel and High Street under the bridge)**
All other classes: Evans Hall Room 4210 (165 Whitney)

Syllabus (updated January 10, 2015)

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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, poetry, 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. According one view, it is the ability to envision an interesting alternative future, and to enroll the willing participation of others in its pursuit, that characterizes 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, values, and commitments.

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? What does your understanding of these imply for yourself?

Class Sessions and Topics:

Class 1, Monday, January 12 at 2:40-4:00 p.m.

Location: SOM Evans Hall 4210 (165 Whitney)

Course Introduction: *Your values and commitments* (See Classesv2. Assignment due before the class)

Class 2 and 3, Wednesday, January 14, at 2:40-5:00 p.m.

Location: Yale University Art Gallery Lobby (1111 Chapel St.)

Please note the different location for this and the last (Feb. 18) meeting. Both these Art Gallery classes are double classes (Jan. 14 for Jan 14 & 19; Feb. 18 for Feb. 18 & 23)

An Introduction to Leadership in Art

Optional pre-class discussion session for Jan. 21 class:
Tuesday, January 20, Room ??, 4:30-5:30pm

Class 4, Wednesday, January 21 at 2:40-4:00 p.m.

Location: SOM Evans Hall 4210 (165 Whitney)

Playing the Enemy

Optional pre-class discussion session for Jan. 26 class:
Sunday, January 25, Room ??, 4:30-5:30pm

Class 5, Monday, January 26, at 2:40-4:00 p.m.

Location: SOM Evans Hall 4210 (165 Whitney)

Rime of the Ancient Mariner – Coleridge

Optional pre-class discussion session for Jan. 28 class
Tuesday, January 27, Room ??, 4:30-5:30pm

Class 6, Wednesday, January 28, at 2:40-4:00 p.m.

Location: SOM Evans Hall 4210 (165 Whitney)

Macbeth

Optional pre-class discussion session for Feb 2 class
Sunday, February 1, Room ??, 4:30-5:30pm

Class 7: Monday, February 2, at 2:40-4:00 p.m.

Location: SOM Evans Hall 4210 (165 Whitney)

Antigone

Optional pre-class discussion session for Feb. 4 class
Tuesday, Feb. 3, Room ??, 4:30-5:30pm

Class 8: Wednesday, February 4, at 2:40-4:00 p.m.

Location: SOM Evans Hall 4210 (165 Whitney)

Willa Cather: O Pioneers!

Optional pre-class discussion session for Feb. 9 class
Sunday, February 8, Room ??, 4:30-5:30pm

Class 9: Monday, February 9, at 2:40-4:00 p.m.

Location: SOM Evans Hall 4210 (165 Whitney)

A Man for All Seasons

Optional pre-class discussion session for Feb. 11 class
Tuesday, Feb. 10, Room ??, 4:30-5:30pm

Class 10: Wednesday, February 11, at 2:40-4:00 p.m.

Location: SOM Evans Hall 4210 (165 Whitney)

Death of a Salesman

Monday, February 16: No Class in lieu of double class of February 18

Class 11 and 12: Wednesday February 18, at 2:40-5:00 p.m.

Location: Yale University Art Gallery Lobby (1111 Chapel St.)

Art presentations and discussions

Please note the different location (1111 Chapel St.) for this double class!

Class 13, Monday, February 23, at 2:40-4:00 p.m.

Location: SOM Evans Hall 4210 (165 Whitney)

Closing discussion

Course Format

- The course is being offered in the first half of Spring 2015, which allows us 13x80 minutes sessions. Sessions 2-3 and 11-12 will be held in the Yale University Art Gallery as double length class sessions for an introduction to leadership in art.
- For the fourth to tenth sessions, a piece of literature will be assigned as reading (and for watching in a movie version) outside the class. For each of these literature 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.
- Besides regular class participation, there will be six short written assignments due from each member of the class (described below).
 - The instructors and TA are available to you to meet by appointment.

Preparation for each session (except the art sessions 2, 3, 11, 12)

- For each of the seven literature sessions, a list of required readings is provided, primarily the literature piece to be discussed.
- For all seven pieces of literature, you must also watch its movie version whenever it is available (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 may 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 **four** literature sessions (chosen by each member of the class out of the seven), you will upload (and bring with you in hard copy) 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 uploaded to ClassesV2 before the beginning of the class (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 **six** short (500-750 words) written assignments for this course.

1. Download the Values and 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: January 12, 2:40 PM (before the first meeting of the class).
2. Art assignment. Posted on ClassesV2 Resources 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 Sessions 2-3 of the class on January 14 in the YUAG with the curators of the Yale University Art Gallery (Jenifer Reynolds-Kaye 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. (Incidentally, three works of conceptual artist Sol Lewitt’s are installed in Evans Hall. We encourage you to study these works, but these are not eligible as the subject of your art project.)

3. These pieces are chosen because many people think that each of them represents an act of leadership by its creator (some of whom are not known) and/or collector. For your first assignment you should 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. You should return to study the piece in the Art Gallery, and read about the artist and his/her life during several weeks of this course. You are also encouraged to examine the history of your selected piece, especially those who may have recognized its merit early, and brought it to the attention of the world.
4. 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 are welcome to research the provenance, history of inclusion in collections, and the collectors/art historians/archeologists whose leadership was critical to your chosen piece of art. 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.
5. One book that might be a useful resource to your students is *Art for Yale: A History of the Yale University Art Gallery*. We have copies in the Nolen Center Library and Yale University Libraries for students to review.
6. In order to allow you a full four weeks to study and conduct research on your chosen piece of art, the art assignment is due at 2:40 PM of the second YUAG class session (sessions 11-12) on February 18. The January 14 class will include a lesson in conducting research on art by Yale’s art librarian Lindsay King who will also give you access to Yale’s art databases.

Out of seven pieces of literature in the course, you can choose any four to do your four written assignments. For each of the four assignments, choose one of the following four questions so that by the end of the term you have addressed all four 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 to yourself the role of the protagonist of a chosen piece of literature and write a first person document to explain/justify your actions and point of view.
- c. Assign to yourself the role of the protagonist of a chosen piece of literature (different one) and write a third person document to analyze the weaknesses of his/her actions, point of view, and character.

- d. 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 four assignments. The deadline for uploading your assignment is 2:40PM of the day of the class on which your chosen piece of literature is discussed in the class.

Individual Presentations

The second art meeting of the class (Wednesday, February 18 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 visual material) 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 schedule for academic year 2014-15.

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|--------------------|--------------------|---|--|
| September 25, 2014 | Francesco Casetti | Professor, Film Studies Program, Humanities Program | To Live with Media, New and Old |
| October 8, 2014 | Dr. Thomas Lynch | Richard Sackler and Jonathan Sackler Professor of Medicine (Medical Oncology); Director, Yale Cancer Center; Physician-in-Chief, Smilow Cancer Hospital at Yale-New Haven | Cancer Care in the Era of the Affordable Care Act |
| October 29, 2014 | Heather Gerken | J. Skelly Wright Professor of Law | Dark Money and Shadow Parties: The Real Problem with <i>Citizens United?</i> " |
| November 5, 2014 | Ben Polak | Provost, William C. Brainard Professor of Economics, Professor of Management, Yale University | Managing Yale |
| February 4, 2015 | Dean Takahashi | Senior Director, Yale University Investments, SOM'83 | |
| February 12, 2015 | Jennifer van Vleck | Professor, Department of History | |
| April 8, 2015 | Donald Kagan | Sterling Professor of Classics and History | |
| April 22, 2015 | Helen Siu | Professor of Anthropology | |

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 Christmas 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 Values and Commitments document from ClassesV2, complete it, and upload to ClassesV2 as a required assignment before the first class session at 2:40 PM on January 12.

Session 1

Monday, January 12: Introduction to MGT889:

Values and Commitments

Required Readings are marked (*):

1. *Note on Leadership and Commitment at the Yale SOM (download from ClassesV2).
2. *Yale Case 08-061: Leadership at Yale SOM (download from ClassesV2)

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 2-3

Wednesday, January 14: Leadership in Art (Yale Art Gallery)

Required Readings are marked (*):

1. *Michael Kimmelman, *The Accidental Masterpiece: On the Art of Life and Vice-Versa*. New York: Penguin, 2005 Chapters 1 (Introduction, pp. 1-7), 4 (The Art of Making Art without Lifting a Finger, pp. 51-70), and 5 (The Art of Having a Lofty Perspective, pp. 71-91) (download from ClassesV2)

Optional reading:

1. S. Manikutty and S. Singh, "The Essence of Leadership: Awakening the Human Spirit," pp. 1-19.
2. David W. Galenson. 2009. "And Now Something Completely Different: Back Story of Twentieth Century Art," chapter 1(pp. 1-29) of Conceptual Revolutions in Twentieth-Century Art. NBER-Cambridge University Press. Also available at: <http://www.nber.org/chapters/c5784.pdf>.
3. *Art for Yale: A History of the Yale University Art Gallery*.

Session 4

Wednesday, January 21: Playing the Enemy

Required reading(*):

1. *Playing the Enemy by John Carlin, \$12 on Amazon.com.

Optional reading:

2. 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) (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 5

Monday, January 26: TBD

Required reading(*):

1. **The Rime of the Ancient Mariner* – Coleridge

Poem: <http://www.poets.org/poetsorg/poem/rime-ancient-mariner>;

Audio recording: <http://www.loudlit.org/works/mariner.htm>

Optional readings:

1.

Film Version (Experimental)

Lawrence Jordan (1977): *The Rime of the Ancient Mariner*.

(<http://lawrencecjordan.com/Films/Ancient%20Mariner.html>) available at Yale Film Study Center.

Preparation questions:

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Session 6:

Wednesday, January 28: 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](#)

Movie:

Macbeth is perhaps the most frequently adapted-to-film plays of Shakespeare,

including:

- [Macbeth \(1948\), directed by and starring Orson Welles \(available at Yale Film Study Center\)](#)
- [Macbeth \(1971\) directed by Roman Polanski \(available at Yale Film Study Center\)](#)
- Macbeth (1978) starring Ian McKellen & Judi Dench, directed by Trevor Nunn ([available at Yale Film Study Center](#))
- 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 ([available at Yale Film Study Center](#))
- [Macbeth \(PBS, 2010\) starring Patrick Stewart](#)
- [The Shakespeare Video Society edition \(Google Video – 2 hours 12 mins\)](#)

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 7:

Monday, February 2: Antigone

Required reading:

- 'Antigone' by Sophocles (available online at <http://classics.mit.edu/Sophocles/antigone.html>)

Optional readings:

- 'Antigone: What is Sound Reflection?' by Joseph Badaracco (Chapter 8 from his book 'Questions of Character,' HBS Press, 2006)
- '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 8:

Wednesday, February 4: TBD

Required reading (*)

1. * Willa Cather: O Pioneers! (Available to read at <http://www.gutenberg.org/ebooks/24>; also available in audio CD)

Optional Readings:

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Film version: starring Jessica Lange: <http://www.imdb.com/title/tt0105038/>

Preparation questions:

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Session 9:

Monday, February 9: A Man for All Seasons

Required reading(*):

- *‘A Man for All Seasons’ by Robert Bolt (Vintage, First Vintage International Edition, 1990 .
- On internet:

http://www.americanidea.org/americanidea.org/Upcoming_Programs_files/A%20Man%20For%20All%20Seasons.pdf

Optional reading:

- ‘A Man for All Seasons: How Well Do I Combine Principles and Pragmatism?’ by Joseph Badaracco (Chapter 7 from his book ‘Questions of Character,’ HBS Press, 2006) (available on ClassesV2)

Movie:

- ‘A Man for All Seasons, 1966’ (directed by Fred Zinnemann, starring Paul Scofield, among others) ([available at Yale Film Study Center](#))

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 10

Wednesday, February 11: 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)

Optional reading:

- ‘Do I Have a Good Dream?’ by Joseph Badaracco (Chapter 1 from his book ‘Questions of Character,’ HBS Press, 2006) (available on ClassesV2)

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](#))

- '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](#))

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?

Sessions 11 and 12

Wednesday February 18: Presentations (Yale Art Gallery)

Presentations and discussion of the art projects.

Session 13:

Monday, February 23: *Closing discussion*