I. COURSE DESCRIPTION

In class and in preparing to perform Shakespeare’s *Macbeth* we explore the character of leadership within contexts of the play, historical and mythic characters/leaders, a theatre production, and our readings and resources.

Macbeth is a Thane or Earl of Scotland who is told by three ‘weird’ sisters that he will become King. The play is about Macbeth’s interpretation of this prophesy and how, with Lady Macbeth’s intervention, he becomes King and loses all else. We will work with a short, one-hour script with men and women cast to play all parts or portions of a character.

Shakespeare takes up the nature of leadership in *Macbeth* commenced in the Henry plays about the public and private self. How we choose and listen to our allies and confidants, how we make decisions—the analytical versus the open mind and the meaning of honor—these are themes we explore. The play unleashes the chaos of war and the very urgent and real questions of direct interest to us about the power of a leader, the state, politics and class warfare. In *Macbeth* we have examples of leaders and leadership that offer contrasting and remarkable roles.

We will stage a condensed version of Shakespeare’s *Macbeth* (approximately one hour performance).

Objectives:

- To explore leadership and “followership” through your performance and reflection on leadership
- To stage a *live* performance as a team
- To study--be mindful of--our organizing, our process and performance in reference to leadership and the play *Macbeth*. We are involved in action learning.
• To define leadership through readings and your analysis of *Macbeth* and your own leadership experiences.
• To develop leadership skills: giving and receiving feedback, listening, taking risks, collaboration, being flexible and improvising, and acting a part.

Prerequisites:
For those who have not acted Shakespeare, nor acted at all—in our experience most likely the majority—to perform Shakespeare means being open to experience the passion and humanity of his characters. This class offers the tools to bring our understanding and interpretation of the play to performance—and in the process deepen our understanding of ourselves and others.

**II. CLASS ORGANIZATION**

The course is organized around these activities:
1. Rehearse for acting and performance which corresponds to the preparation required for leadership: taking stage, having presence, projecting your voice, listening and supporting others, and preparing and playing a role in a scene mirrors the same processes in a leadership role.

2. Collaborate:
You participate in a creative collaboration with class members in staging a one hour public production of Shakespeare’s famous play.

3. Reflect through Sense-making:
You reflect in writing and in person--personal and group reflection-- on learning and leadership practiced through the creation of theatre art.

4. Create, explore:
Through observing DVDs of the play, and preparing and rehearsing a theatre production, you create a performance, practice theatre arts and acting, and learn techniques actors employ to hold an audience’s attention.

5. Form a Company:
Similar to forming your own startup, as a class you will form a company that will focus on public performance, the challenge of acting a part, preparing for
your roles together, being flexible and improvising—all leadership skills. The structure and teamwork within the Company helps you compare and deepen your understanding of how you behave in an organization.

6. Discuss and analyze:
Through critical analysis and a close reading of the play and 4 CAPS model as well as other leadership literature, you explore qualities of leaders and pose questions about the essence of leadership and “followership”.

III. READINGS
(In addition to these, short pieces are on Stellar and others may be added throughout the term as useful.)

Books


Articles and chapters


IV. COURSE REQUIREMENTS

- Complete and on-time attendance and class preparation (readings and rehearsal) and participation in the production.
- Preparation for your role, including: memorization, rehearsal, collaboration, and participation in production of Macbeth.
- Work with scene and voice partners to rehearse: minimum five (5) hours outside class time.
  - Participants should plan on this rehearsal time outside class as well as in class. We ask you to attend three hours of review/rehearsal in addition to class time.
  - Since availability of the production space is quite limited, you will want to use what time is reserved for rehearsal for final performance. This is also outside class time.
- Five short papers on your learning and reflection (see details below)
- Create course objectives and your story about a work dilemma
- Create story based on your leadership experience to explicate (and possibly to supplement the script) the play
- Create a speech for week four: “Why am I fit to reign?”
- Interview 3 classmates regarding choices and values
- Readings required for class discussion.
- Final paper due on Friday at 5pm on May 12.
- Response to posted papers on Stellar by May 19.

Course Assessment and Grading
Students will be graded on:
30% on attendance, class preparation and participation, including rehearsal sections; memorization of speeches;
20% final paper (eight to ten pages, min. 3000 words);
15% on reflection 5 papers (one page each);
10% Speech: Fit to Reign
25% Participation in a final performance; peer feedback (mid-term and final); reading and responding to students’ papers.

In all cases, students' contributions will be judged for the depth of personal and philosophical insight they bring to the seminar.
Speech Assignments
Time: 2 minutes
1. Think about an intense moment when you faced a dilemma and had to make a difficult decision, how you made the decision whether you view it as successful or not. Tell us the context and then describe what happened. Reflect on how you feel about it today and whether you would do it differently.

Time: 3 minutes
2. Answer the question,” Am I fit to reign?”. Prepare to speak without notes (3 minutes maximum). You can illustrate using the story from the first assignment or choose another example.

Paper Assignments: 5 short reflection papers (1 page)
AND FINAL COURSE PAPER (8 – 10 pages, 3000 min.)

Reflection papers Due Wednesday 12:00 noon to both TA and Professor
5 Short papers: Reflection and analysis about what you are learning from readings, from the work with your voice partners and the weekly one hour rehearsal section: one page in length. This is a journal style page rather than an essay paper. You will be graded on 1) analysis, 2) reflection in reference to 3) data from the class rather than on format and structure. You may submit within an email, or as attachment. Note: Reflection paper 8 is not optional.

Purpose: make conscious what you are experiencing as you go through the exercises. Your ability to observe, describe and name, and reflect on what you are experiencing will reinforce your learning and sharpen practice. What follows are ‘triggers’ to help you think about the exercise. These do not have to be adhered to religiously, but are meant to guide you.

Choose 5 topics from among those listed below and note due dates. Include Reflection Paper 8 on Feedback as one of the 5.

Reflection Paper 1 Wed. 2/15 Objectives
a. State your objectives for this course.
b. Write a paragraph or two about a “dilemma” or “difficult decision” incident you experienced at work. Tell us about that moment. What
happened and why? After you describe the incident, then comment briefly on interpretations of the event or outcome and how it pertains to the course.  
c. Select text from Macbeth to relate to this incident.

Reflection Paper 2 Wed. 2/22. **Focus on Macbeth and his friends**  
Analyze Macbeth’s relationships with his family and friends. What do they say about him? What does he say about himself? Identify his confidants and allies (see Heifetz and Linsky chptr 9). Identify your allies and/or confidants within a work situation. How might they have helped/hindered you given your understanding of Macbeth and Leadership on the Line (LotL).

Reflection Paper 3 Wed. Mar 1. **Focus on Breath and Body**  
Observe any differences between breathing lying down and breathing standing up.  
Observe the natural rhythm of your breathing.  
Know what you are experiencing not in terms of right and wrong but in terms of change.  
You might consider these questions:  
What seems hard? What seems easier? What seems to help?  
What feels better than before? What feels worse? How do you feel?  
Do you feel more awake? Do you feel sleepy? Do you feel confused?  
Have you found anything new?

Reflection Paper 4 Wed. Mar 8 **Interviews with other students**  
Interview at least 3 fellow students. Ask them about their decision choices in reference to their life or work directions. What values do you perceive as informing their choices? How aware were they of those values?
Reflection Paper 5 April 12 **Focus on Rehearsal**
Consider these questions:
What did you notice in the actors as the scene progressed?
Describe where and why the scene was working, or not working?
What was your reaction? Were you engaged? Why? Were you bored?
Why?
Were there changes? When?
What stood out from the rest?
Was there a rapport between actors? Were they seeing each other?
Were they listening?
What was the high point of the scene? What was the best use of the text?
Does this relate to leadership?
What was your reaction –did you offer feedback or were you asked for feedback? How did the feedback make you feel?

Reflection Paper 6 Wed. 4/19. **Focus on Company and Leadership**
Consider these questions:
What actions have you and your colleagues taken that support the organization (our company)? Detract from it? How would you describe the culture?
Where have you been drawn into new action?
What would you do differently next time?
What do you see as leadership in the company?
How does your experience fit with literature on leadership?
How does a particular situation constrain you from moving towards a better process? How does a situation support your process?
What strengthens and unifies creative leadership? What are the elements that discourage creative leadership?

Reflection Paper 7 Wed. 4/26 **Focus on Fear of Failure and Anticipating events.**
Consider these questions:
How do you think about performance? What do you perceive as obstacles to your success? What supports your success?
How do you see your role in the outcome?
How do you look at the forthcoming production? What helps you anticipate with pleasure? What interferes?
(Not Optional) Reflection Paper 8 Wed. May 10. **Written feedback for your classmates.**

Reflection Paper 9 **Due any time. Followership.**
How do you perceive followership in this class? To what extent is it different from quiet leadership? Who participates in it effectively? What would you do to support it as leader?

FINAL COURSE PAPER (8-10 pages) 3,000 words min. Friday, 5/12 5pm: Post paper in the read and discussion section on stellar
**Why Am I Fit to Reign: A Focus on Virtue and Leadership, Leadership and Followership.**
Based on your work in the course and a review of your learning in the course, explicate your leadership vision or model. Include readings and previous reflection papers as reference as well as *Macbeth*, and including, as appropriate, the 4-CAPS model. Consider the final performance, the “Company” and the collaborative teamwork and your role(s) throughout explicitly linking the paper to events in the course.
All assignments encourage students to reflect on the implications of the course material for a definition of leadership, and on the inherent challenges and benefits of collaboration, creative art and story as a resource for leaders.

**Final Assignment:** Post one brief response to your classmates’ papers posted on Stellar.