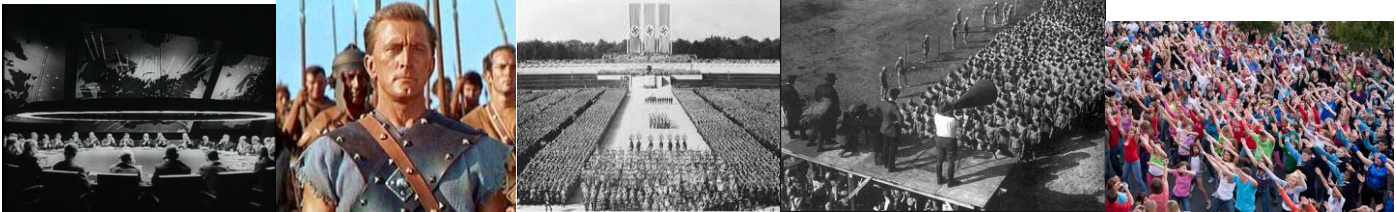


## □ The Culture of Leadership II: Teams, Communities, Mobs



**COURSE WEBSITE:** [http://www.uwo.ca/publichumanities/of\\_interest/leadership.html](http://www.uwo.ca/publichumanities/of_interest/leadership.html)

**COURSE TWITTER:** [@LeadingCulture](https://twitter.com/LeadingCulture)

**LECTURER:** JOSH LAMBIER | UC 220B (Public Humanities Office) | jlambie2@uwo.ca

“One of the main factors in their choice of social sciences over humanities, students report, is the desire ‘to contribute positively to society.’ Undergraduate education in the Arts and Humanities corrects the misconception that the social can be separated from the cultural. First, it offers students knowledge necessary for civic life and professional practice. Why would one choose to enter the world of medicine, we ask, without having encountered the thinkers who have expressed and explored pain, healing, empathy...or hubris? Why would one choose not to consider, before entering the world of business, what people have thought in various times and places about commerce, competition, enterprise...or greed? And how could one plan to practice law or politics without knowing how others have thought about the social good, the rights of individuals, what makes a good society...or a bad one? Obtaining such knowledge isn’t self-indulgence or an educational luxury: it is the very least we can ask of those who would lead us.”

— *The Teaching of the Arts & Humanities at Harvard College: Mapping the Future (31 May 2013)*

**Course Description:** This course addresses how literature and culture take up the issue of leadership as it organizes human relations into social organizations – businesses, political parties, nations, rights movements, etc. How do groups function as a form of leadership? When do they speak for and against the rights of individuals? We will address both the positive and negative aspects of group leadership, from tribes to empires, democracies to dictatorships, mobs to masses. The class will divide into teams to undertake the major course assignment, a group case study on the creativity of leadership with Western’s McIntosh Gallery. Apart from key primary works, we will also address recent group phenomena such as collective forms of dissent, Idle No More, the Occupy Movement, and the Arab Spring. Lectures and PowerPoints will incorporate secondary readings from a number of sources, including Aristotle, Machiavelli, Hobbes, Marx, Freud, Lincoln, Thoreau, Martin Luther King Jr., and Malcolm Gladwell.

**Prerequisite(s):** This is a non-essay course open to all students beyond Year One.

**Required Texts** (available at the Bookstore):

Coetzee, J. M. *Waiting for the Barbarians*. New York: Vintage, 2004.

Kelley, Thomas and Jonathan Littman. *The Ten Faces of Innovation*. New York: Crown Business, 2005.

Miller, Arthur. *The Crucible: A Play in Four Acts*. London: Penguin Classics, 2003.

Morrison, Toni. *Beloved: A Novel*. New York: Vintage International, 2004.

Sophocles. *Theban Plays*. Trans. E. F. Watling. London: Penguin, 2003.

*Spartacus*, Dir. Stanley Kubrick. Universal Pictures, 1960. **\*\*You will be asked to view this film outside class.**

Wiesel, Elie. *Night*. Trans. Marion Wiesel. New York: Hill & Wang, 2006.

### Course Outcomes and Learning Objectives

Successful students who complete the course will be able to:

- Analyze the critical and cultural importance and relevance of literature in reflecting and shaping how society views itself.
- Understand and appreciate the role history played and continues to play in shaping our views of leadership.
- Think and write critically about the issue of leadership from a variety of approaches and forms.
- Think expansively and critically about the range of approaches discussed in class -- literary, historical, philosophical, economic, political, social – and ask key questions about how these approaches impact and influence one another.
- Apply these approaches to their own personal and professional situations.
- Organize and present ideas clearly and effectively in written assignments

## CLASS SCHEDULE

JANUARY 5	Introduction
JANUARY 12	Sophocles, <i>Antigone</i>
JANUARY 19	Stanley Kubrick's <i>Spartacus</i> (You can attend the optional screening or view on your own time)
JANUARY 26	William Shakespeare, <i>Julius Caesar</i>
FEBRUARY 2	Tour of McIntosh Gallery Meeting the Staff of the Gallery and the Artists of the Exhibition (Ron Benner & Miriam Jordan)
FEBRUARY 9	Elie Wiesel, <i>Night</i> <b>Leadership Self-Profile #1: DUE In class</b>
FEBRUARY 16	READING WEEK   <b>No class</b>
FEBRUARY 23	Introduction to the Case Study Assignment: <i>Making the Case for Culture</i> Featuring a Group Dynamics Workshop with the Student Success Centre (Rick Ezekiel, Leslie Gloor Duncan)
MARCH 2	Coetzee, <i>Waiting for the Barbarians</i> (Final hour session with <b>James Patten</b> , Director of McIntosh Gallery) <b>Exhibition Review: DUE in class</b>
MARCH 9	Improvisational Jazz & Group Leadership (Teaming up with the Western University Writer in Residence for a night of improvisational jazz, with readings on OWL by Gary Barwin)
MARCH 16	Arthur Miller, <i>The Crucible</i> (Final hour session on museums and galleries as leaders, with McIntosh's former Director <b>Maurice Stubbs</b> )
MARCH 23	Toni Morrison, <i>Beloved</i> (Final hour session with <b>Catherine Elliot Shaw</b> , Curator of McIntosh Gallery)
MARCH 30	Toni Morrison, <i>Beloved</i>   Class wrap-up and Exam Review
APRIL 6	Public Presentations of your McIntosh Gallery Case Studies in Conron Hall <b>Leadership Case Study report Due in class</b>

\*\*Public Presentation Dress Rehearsals on April 5<sup>th</sup> / Leadership Self-Profile #2 due at the English Office on April 13<sup>th</sup>\*\*

## ASSIGNMENTS (see detailed descriptions on the OWL course site)

<b>Leadership Self-Profile I</b> (750 words; 3 pages) / Due in class February 9	10%
<b>Exhibition Review</b> (1,000 words; 4 pages) / Due in class March 2	15%
<b>The Cultural Leadership Case Study</b> / Due in class April 6	40%
<b>Final Exam</b> (date and time TBA; 3 hours)	35%

Note: The Department of English stipulates that students must pass both term work and the final examination in order to pass the course. Students who fail the final examination (regardless of their term mark) automatically fail the course.

## 1) LEADERSHIP SELF-PROFILE #1

(750 words / 3 pages) / 10% / Due in Class February 9

### Objectives and learning outcomes:

- Develop a critical understanding of how you perceive yourself as a group leader;
- Assess what kind of leader you might, or want to, make;
- Locate this self-assessment in relation to a person, either fictional or non-fictional, with whose leadership persona you strongly identify (or not);
- Understand the complexities of human nature and motivation that inform leadership;
- Appreciate how reflection and writing are forms of civic engagement and engines for social change;
- Improve your understanding, organization, analysis, and articulation of a broad range of data by writing a clearly structured and argued report supported by adequate evidence of research and reflection.

### Leadership Self-Profile #1:

This assignment assesses how you perceive yourself as a leader in relation to others within a group. Are you a leader or a supporting player in the group's organization and management? Are you an introvert or an extrovert? A thinker or a feeler? Are these distinctions viable? Here are the key points to consider:

- 1) Choose one of the 10 personas outlined in *The Ten Faces of Innovation* most relevant to your sense of the leadership role you play in a group setting;
- 2) Explain why you feel this role is an accurate reflection of how you see yourself as a leader;
- 3) Does this persona indicate your real sense of yourself? Or is it a role you feel you have to play?
- 4) If none of the 10 personas fit how you see yourself functioning in a group, how would you define or imagine your persona as a leader?
- 5) What fictional character or person whom you idealize in real life has the persona that most resembles how you see yourself as a leader (political figure? activist? film star? sports figure? public intellectual? character novel or film? etc.)?
- 6) In all of the above, you should bear in mind that you will be asked to select a role to play within your group for the Case Study, so the role you analyze for yourself for the Leadership Self-Profile #1 should reflect what role you anticipate playing for the Case Study.

## 2. McIntosh Gallery Exhibition Review: Ron Benner, Miriam Jordan & the Colonial Present

(1,000 words / 4 pages) / 15% / Due in class March 2

Secondary text on reserve: Ron Benner, *Gardens of a Colonial Present / Jardins d'un present colonial*, Museum London, 2008.

### Objectives and learning outcomes:

- Develop a critical understanding of the processes and practices of cultural leadership in the local community;
- Encourage participation in the arts as a unique form of leadership;
- Apply leadership concepts to real situations and decisions faced by leaders in the curation and organization of the arts and culture at Western;
- Identify how intellectual inquiry and aesthetic experience in the Arts and Humanities is related to student engagement, social change, responsible citizenship, and community service;
- Build a critical literacy and vocabulary for a sophisticated appreciation of the arts and culture

- Identify how arts experience can empower future leaders;
- Improve the understanding and analysis of cultural leadership, formulate well-intentioned responses, and formulate a logical argument supported by adequate evidence of research and reflection.



*As the Crow Flies, Museum London*

### **Exhibition Review:**

What do literature and art teach us about leadership? How are creative thought and cultural education related to leadership ideas and practices? How does engaging with a poem, a painting, an opera, a play, or a film impact our empathy for others, our aesthetic and moral judgment, and our expression of complex ideas and subtle perceptions? To answer these questions, this assignment situates you in the role of “leader as critic/critic as leader.” Write a review of the McIntosh Gallery’s upcoming exhibition with Ron Benner and Miriam Jordan on postcolonial issues related to food security, farming, and local ecology. This review does not judge your knowledge of the exhibition’s artists and artworks, but how you express your observations, impressions, reflections, and interpretations. You are not

required to do extensive research, but you should demonstrate familiarity with the general background of the artists, artworks, and period covered in your review. Here are the main points to cover:

1. Demonstrate familiarity with the McIntosh Gallery and its exhibition space;
2. Outline briefly the historical and institutional background of the exhibition;
3. Highlight the goals of the exhibition, paying close attention to the selection of the works that are featured, how the exhibition is presented and laid out in the gallery, and the types of documentation that accompany the works (labels, catalogues, gallery brochures, online descriptions, etc.);
4. Identify specific components of the exhibition (e.g. an artist, artwork, genre, theme, etc.), and critically examine what it is about these elements that capture your attention (style, aesthetic form, subject, historical context, social and/or political issues, etc.);
5. Reflecting on your interaction with the artworks, consider how artists and artworks function as leaders;
6. Provide a correctly formatted bibliography of any secondary materials cited.

## **3. THE CULTURAL LEADERSHIP CASE STUDY: MAKING THE CASE FOR CULTURE / 40%**

### **Objectives and learning outcomes:**

This assignment combines classroom learning with firsthand experience of one of Western’s key cultural leaders: the McIntosh Gallery. Whereas in the previous assignment you were the leader as critic, in this assignment you are the leader as storyteller. You are challenged to tell the story of the Gallery and its leaders from various perspectives: cultural, historical, financial, organizational, psychological, social. While Case Studies often address preexisting cases, this assignment asks students *to make the case for culture* by asking two key questions: **What does culture mean? Why is culture important? Why is a campus gallery important?** To answer these questions you are asked to:

- apply key concepts and practices of leadership to a “real-world” situation by assessing and adapting these ideas and strategies through an active case study;
- understand the inner dynamics and challenges of managing and leading a cultural organization;
- grapple individually and collectively with the challenges of cultural leadership through a sequence of assignments and experiential learning opportunities to identify successful practices in the leadership of cultural organizations;
- assess how intellectual inquiry in the Arts and Humanities relates to student engagement, social change, responsible citizenship, and community service;

- sift and assess large amounts of material; develop critical thinking and problem-solving skills in group settings; write and present reports that address the case problem in creative ways, supported by adequate research and reflection.



**McINTOSH  
GALLERY**

*The University of Western Ontario*

#### The Cultural Leadership Case Study Approach:

We will divide the class into 4 groups of 10-15 students. Each group will engage in a structured sequence of meetings with the Director and staff of the McIntosh Gallery. They will use interactive problem-solving strategies and exercises to address real or potential challenges faced by the Gallery (e.g. “How does the McIntosh enhance its public engagement, particularly with a younger, university demographic?”). Your task will be

to research the institutional history, strategic planning, and current programming of the Gallery, become knowledgeable about the problems it faces, and develop a final project proposal that will offer recommendations, initiatives and/or other ideas for future development. Students will consider the following:

- What are their roles and responsibilities of the Gallery’s leaders?
- How do they coordinate and manage our cultural lives?
- How are ideas and concepts of leadership apparent in the McIntosh Gallery’s mission statement?
- What are the Gallery’s challenges? How has its mandate evolved over time?
- How does the Gallery define its “public,” “community,” “audience”? What opportunities/challenges do these present?
- What constraints does the Gallery face (resources, programming, audience, time, etc.)?
- What are some of the Gallery’s projects/initiatives/programs? How do these answer the case problem?
- What leadership role does the Gallery play in promoting arts and culture at Western and elsewhere?
- How does it seek to enhance “the public good”?
- How might the Gallery make itself even more relevant in the future?

These questions are only guidelines. We will be available to help you work through various issues and problems as they arise, but the main responsibility for the assignment lies with you and your group, and you as part of the group. The learning process for this assignment is as important as the final proposals/solutions you offer to the case challenge. With this type of assignment, there are many possible solutions. Part of the process of working through a case study in groups is negotiating different perspectives and solutions each team member brings to the group. The case study is thus structured as a series of assignments that assess and evaluate both your individual involvement and the group’s effort as a whole.

#### Steps for the Case Study:

1. We will divide the class alphabetically into 4 groups.
2. On **February 23**, Rick Ezekiel, Experiential Learning Team Coordinator for the Student Success Centre, will conduct an in-class workshop on team-building to get you thinking about how to organize your group to undertake the project, with an eye to thinking about the role each team member might play.
3. Your group should then meet outside class to decide on the breakdown of roles. Each of you should come with a role in mind that you want to play in the group, and be prepared to negotiate this role with others in the group. Use the personas in *Ten Faces of Innovation* as a guideline, but also adapt or invent roles as necessary.
4. We will arrange TWO key meetings with the Gallery Director and staff, one early on in the process, one somewhat later. They are very excited about this project, but have busy schedules, so we need to regulate how we impose upon their time. The exact times of these meetings are TBA.
5. We will make available to you on the OWL course site a number of resources about the Gallery, museum and curatorial practices, and arts and culture leadership. You are free to use these as part of your research for the Project, but should undertake research beyond these resources.
6. Each of you is responsible for contributing 750-100 words (3-4 pages of documentation, whatever form this documentation takes) to the final Case Study report. Your group can assemble individual contributions into

whatever form you see fit for this result. However, each component should clearly identify its author and reflect the role s/he played. This report is due the final class, **April 6**.

7. Along with this final report, each individual must submit a Leadership Self-Profile #2 of approximately 500 words (2 – 2 ½ pages). This assignment asks you to reflect upon your experience as part of the group by revisiting the results of Leadership Self-Profile #1. How has your self-perception as leader changed as a result of your group experience in the Case Study?
8. Finally, each group will make a 20-minute public presentation of their report on a date TBA. Once again, this presentation can take whatever form you think is effective to get your results across to your audience, as long as it adheres *strictly* to 20 minutes.

### **Evaluation of the Case Study Project (50% total)**

Final Case Study Report (Individual contribution)	10%
Final Case Study Report (Overall group effort)	10%
Public Group Presentation	10%
Leadership Self-Profile #2	10%

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We encourage all students to take a select number of modules offered by the Leadership Education Program in *The Student Success Centre*. Divided into three separate “Tiers,” the LEP program highlights individual leadership skills (interpersonal communication, public speaking, self management, diversity training, campus leadership, etc.), group leadership skills (conflict management, collaboration, facilitation, teaming building and motivation, effective critical thinking, etc.), as well as community service (20 hours of volunteering in a Service Learning environment). When students have completed the required components of the LEP program (which can be done over the course of all four years of your undergraduate education), they will receive a certificate of accomplishment signed by Dr. Amit Chakma, President of Western University.

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### **FINAL EXAM**

The Final Exam will be 3 hours, written during the final exam period for Winter 2014. You’ll be given a detailed outline for the Exam ahead of writing them.

### **GUIDELINES FOR ASSIGNMENTS**

**FORMAT:** Submit all written material in 12 point font on 8.5” x 11” white paper, double-spaced and 1” margins. Number each page in the top right corner with your name followed by the page number, as in “Smith 9.” Do not include a title page. Instead, at the top of your first page you should include a) your name and student number; b) mine or your TA’s name; c) course title; d) assignment submission date. After this, include the assignment’s title, centred.

**WRITING SKILLS:** We will grade writing for proper grammar and style, and provide guidance where we find problems. You can also seek out courses through the Department of English Writing program (<http://www.uwo.ca/writing>) or visit the Writing Support Centre at the Student Development Centre in the University Community Centre (<http://www.sdc.uwo.ca/writing/>). Effective writing and speaking is key to your career success.

**MLA DOCUMENTATION:** Document your use of primary and secondary material in your written assignments according to the Modern Language Association guidelines, found in the *MLA Handbook for Writers of Research Papers*, 7<sup>th</sup> ed. (New York: MLA, 2009). This guide is on Reserve in the D. B. Weldon Library, call no: LB2369.M57 2009. The Department of English offers an overview of MLA documentation (<http://www.uwo.ca/english/undergrad/guidelines.html>).

**SUBMITTING ASSIGNMENTS:** Always backup your assignments. Retain copies of all graded assignments at least till you receive your final course grade. Submit assignments during class or to the Department of English dropbox outside UC 173.

**LATE ASSIGNMENTS:** We grant extensions in case of emergencies, family deaths, or illness (with medical documentation). Besides these, you can request extensions in person or by e-mail AT LEAST ONE WEEK BEFORE THE DUE DATE. Late assignments not granted an extension will be penalized 2% per day, including holidays and weekends, up to a maximum of 10 days. Written material submitted late without prior permission, or handed in to the drop box, will be graded and returned, but with no comments.

## INFORMATION FOR STUDENTS

For English Department regulations governing Term Work, Exams, Faculty Office Hours, Academic Relief (appeals, petitions, complaints), and other matters, please consult "Information for Students" on the Department of English website: <http://www.uwo.ca/english/undergrad/info-for-students.html>

**Academic Offenses:** STUDENTS ARE RESPONSIBLE FOR UNDERSTANDING THE DEFINITION OF PLAGIARISM, CHEATING, AND OTHER FORMS OF ACADEMIC FRAUD, AND THE PROCEDURES AND PENALTIES FOR DEALING WITH IT. The UWO Academic Handbook states: "Scholastic offenses are taken seriously and students are directed to read the appropriate policy, specifically, the definition of what constitutes a Scholastic Offense, at the following Web site:

[http://www.uwo.ca/univsec/handbook/appeals/scholastic\\_discipline\\_undergrad.pdf](http://www.uwo.ca/univsec/handbook/appeals/scholastic_discipline_undergrad.pdf)." You should also consult the Department of English guidelines: <http://www.uwo.ca/english/site/undrgrd/info.html>. If there is any part of these guidelines about which you are unclear, please consult your instructor or tutorial leader for more information.

**Plagiarism and Plagiarism Checking:** Students must write their essays in their own words. Whenever students take an idea, or a passage, from another author, they must acknowledge their debt both by using quotation marks where appropriate and by proper referencing such as footnotes or citations. Plagiarism is a major academic offence. The UWO Academic Handbook states: "All required papers may be subject to submission for textual similarity review to commercial plagiarism detection software under license to the University for the detection of plagiarism. All papers submitted for such checking will be included as source documents in the reference database for the purpose of detecting plagiarism of papers subsequently submitted to the system. The use of the service is subject to the licensing agreement, currently between Western University and Turnitin.com (<http://www.turnitin.com>)." I don't use Turnitin, and I don't go looking for plagiarists. I recognize the difference between an unintentional misrepresentation of source material and a wilful appropriation of another's intellectual property. I never forgive the latter.

**Academic Accommodation:** Students seeking academic accommodation on medical grounds for any missed tests, exams, participation components and/or assignments worth (either alone or in combination) 10% or more of their final grade must apply to the Academic Counselling office **of their home Faculty** and provide documentation. Academic accommodation cannot be granted by the instructor or department. Documentation shall be submitted, as soon as possible, to the Office of the Dean of the student's Faculty of registration, together with a request for relief specifying the nature of the accommodation being requested. The Student Medical Certificate (SMC) can be found at <http://www.uwo.ca/univsec/handbook/appeals/medicalform.pdf>. The full policy is set out here: [http://www.uwo.ca/univsec/handbook/appeals/accommodation\\_medical.pdf](http://www.uwo.ca/univsec/handbook/appeals/accommodation_medical.pdf)

**Readings, Attendance, Taking Notes:** Coming to class having done that week's readings, attending lectures regularly, taking notes, and listening to if not participating in class discussion when it arises are key to your success in the course. I often post my powerpoints and lectures to the course website, but you should also take detailed notes during lecture.

**E-mail correspondence:** We will respond to your e-mails as quickly as possible, usually within a 24-hour period during the term, barring unforeseen circumstances. Please avoid e-mailing about obvious things, like guidelines already outlined in this syllabus. Remember that e-mails about class matters are *professional* correspondences.

**Classroom etiquette: laptops, wireless messaging devices, talking etc.:** I assume you'll use your laptops during class for taking notes, as opposed to browsing the Web, checking Facebook, or surfing porn. I don't discourage or ban laptops in classrooms, but if extra-curricular laptop use bothers other students or interferes with lectures or discussions, I'll reconsider. Also, please turn off and store wireless devices during class. You can eat or sleep during class as long as you don't disrupt others' work or violate university regulations. Except for the purpose of asking questions or class discussion, talking during class is rude and offensive, *and it vexes me*.