

Leadership and Art
Art 279/02 Leadership Studies 390/02 Music 302/01
Spring 2007
Monday and Wednesday 4:15-5:30
Jepson Hall room 107

Jennifer Cable, Booker Hall 105 ex 8284

Joanne Ciulla, Jepson 244 ex 6083

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Course Description

In this course we will explore the role of the arts in leadership. When scholars define leadership, their definition usually consists of three elements: motivation, change, and morality. Leaders motivate people to work towards a new common goal and they create a vision of what that goal should be. Built into the concept of a leader is the idea that the leader will influence people, not use brute force or manipulate them, and bring about change that is morally good. Similarly, one might characterize art as having three aspects, emotion, creativity, and morality. Artists move people (in the emotional sense) by creating something new. Leaders move people (in the motivational sense) to create something new. The work of the artist and the leader often intertwine. Sometimes artists are leaders in that they and/or their work bring about a change in people and society. Sometimes leaders use the arts to help motivate people, communicate their messages, animate change, or inspire followers to be better people and/or commit their energy to some greater good. The arts influence the public's image of leaders and leadership by portraying leaders as they are or as they should be. Leaders use art to create their public image. (Consider, the use of images and music in the biographical videos and campaign ads used in political campaigns.) Leaders also employ the arts to convey their ideas for change or a vision of a better future. The class will consist of lecture and discussion. It will also include various artists scheduled to perform at the Modlin Center and university museums.

Objectives

In this course students will:

- Learn some basic concepts about the nature of leadership, art, and music
- Analyze the ways in which leaders use art and music to motivate people and articulate their vision for change
- Examine the ways in which art motivates people to bring about change in society
- Design a work of that intends to motivate people, morally elevate people, and bring about change

- Compare and contrast the way that a work of art and a leader influence people

Texts

Gardner, Howard. *Creating Minds*. New York: Basic Books, 1993.

All other readings will be posted on Blackboard. Music and images or artworks will also be posted on Blackboard

Requirements

15% 3 Short reaction papers on exhibits & performances. These papers are due the next class after the performance (5% each)

20% Exam I, Feb. 26

40% Term project (done in pairs): Research Paper 15% due on Feb. 28 before 5:00, Design Project 15%, Reflection paper 5%, presentation 5%

20% Exam II, Apr. 23

5% Participation

Performances & Exhibits Eligible for Short Papers

Jan. 22 *News of the Colonies: Prints, Maps and Perceptions of the New World: Concert 7PM Camp Concert Hall with exhibition opening to follow in the Joel and Lila Harnett Print Study Center.*

Feb. 7 *7:00-9:00PM Brown Alley Room, Weinstein Hall Anthony Davis lecture: From Malcolm X to Patty Hearst: The Politics of Staging Politics on the Contemporary American Stage*

Feb. 19 *Concert: Soweto Gospel Choir, Camp Concert Hall, 7:30PM (tickets required)*

Feb.21 *7:30 Eight Blackbird, Camp Concert Hall Booker Hall of Music (tickets required)*

Mar. 28 *SPEAK Theater Arts, Alice Jepson Theater 7:30 (tickets required)*

*List of art exhibits and dates will be handed out in class.

Policies

Unexcused absences and failure to carry your fair share on group projects will hurt your participation grade. You **should not** take this course if you cannot attend the Sunday, March 18 design session and at least three of the performances indicated on the syllabus. Late papers will not be accepted, even if they are the result of a computer problem. Cell phones should be shut off at the beginning of class and computers should not be on the Internet in class, unless they are being used as part of a class project. We expect all students to be courteous (i.e. show up for class on time, not get up and walk out in the middle of class, be considerate of other students), and play an active role in contributing to the class. Regard this syllabus as a contract.

Class Schedule

Part I. Introduction: Basic Concepts in Music, Art, and Leadership

In this section of the course we begin with some basic theories and concepts in the study of leadership, music, and art.

Jan. 15 Course introduction (Class time: **4:40-5:20**)
We will go over the syllabus and explain the semester long research project and other assignments.

Jan. 17 Basics of Music

Jan. 22 Basics of Art

Readings: Ghiberti. *North Doors*. Baptistry of Florence. 1403-24.
Hartt/Wilkins, *History of Italian Renaissance Art*. Sixth edition. Prentice Hall, 2007, pg. 177-184.
Paoletti/Radke. *Art in Renaissance Italy*. Prentice Hall, 1997, pp. 176-181.
Hartt, Frederick. "Art and Freedom in Quattrocento Florence." Kleinbauer, Millet. *The Gleaners*. 1857.
Berger, John. "Millet and the Peasant." *About Looking*. Pantheon Books, pp. 69-78.

Optional readings: Picasso, *Bottle of Suze*, 1912. Excerpts from: Leighten, Patricia. *Picasso's Colleges and the Threat of War, 1912-13*. *The Art Bulletin*, Vol. LXVII, No. 4., December 1985.

***Jan. 22** *News of the Colonies: Prints, Maps and Perceptions of the New World: Concert 7PM Camp Concert Hall with exhibition opening to follow in the Joel and Lila Harnett Print Study Center.*

Jan. 24 Basics of Leadership

Reading: Antonakis, Cianciolo, Sternberg. "Leadership: Past Present, Future," *The Nature of Leadership*. Sage, 2004, pp. 3-11.
DePree, Max. "What is Leadership?" *Leadership is an Art*, pp. 11-22.

Part II. The Role of Art in Leadership

In this section we look at these questions: How leaders use art to lead and to achieve their goals? What kinds of relationships do leaders have with artists? Are artists morally responsible for the way that leaders use their work? Do leaders have an obligation to protect their followers from art that they think is immoral?

Jan. 29 The Nature of Creativity

Readings: Gardner, "Approaches to Creativity," pp. 19-45

Jan. 31 The Artist as S.O.B: Pablo Picasso and Igor Stravinski

Readings: Gardner, "Pablo Picasso: Prodigiousness and Beyond," 137-185
Gardner, "Igor Stravinski: The Poetics and Politics of Music," pp. 187-226

Optional Readings: Picasso. *Les Femmes d'Alger (O.J. Version O)*, 1907.

Excerpts from:

Leighten, Patricia. "The White Peril and *L'Art nègre*:"

Picasso, Primitivism. and Anticolonialism."

The Art Bulletin, Vol. LXXII, No. 1, pp. 610-628.

Picasso. *Guernica*, 1937.

Wren, Linnea H., editor. *Perspectives on Western Art: Sources and Documents and readings from the Renaissance to the 1970s, Volume 2*. New York; Harper Collins Publishers Inc. 1994, pp. 350-354.

Kleiner, Mamiya, Tansay. *Gardner's Art Through the Ages*. Harcourt College Publishers, 2001. pp. 1063-1064.

Listening: excerpts from works by Stravinsky available on Blackboard

Feb. 5 Artists Who Praise and Blame Leaders

Readings: Pelikan, Jaroslav. *Mary through the Centuries: Her Place in the History of Culture*. Yale University Press, 1996, pp. 1-5.

Holt, Elizabeth Gilmore. "Paolo Veronese: Trial Before the Holy Inquisition." *A Documentary History of Art*, Vol. II. Princeton University Press, 1982, pp. 65-69. Also "Charles Le Brun" on pp. 159-163.

Childs, Elizabeth. "Big Trouble: Daumier, Gargantua, and the Censorship of Political Caricature." *Art Journal*, Spring 1992, pp. 29-37.

Optional readings: Plumb, J.H. "Machiavelli." *The Italian Renaissance*. Houghton Mifflin Co., 1987, pp. 186-191.

Comments and brief descriptions on the fabulously successful lives of Rubens, Van Dyck, and Velazquez, the tragedy of Masaccio and Caravaggio, the problems of Goya, and the painful lives of Van Gogh, the German Expressionists, Pollock and Rothko, all of whom had lives affected by leaders . . .

Eisenman, Stephen. "Salon des Refusés." *Nineteenth Century Art*. Thames & Hudson, 2002, pp. 276, 277, 392.

Kleiner, Mamiya, Tansay. "Degenerate Art": The Fate of the Avant Garde in Nazi Germany. *Gardner's Art through the Ages*, p. 1054.

Feb. 7 Composer Anthony Davis visits class.

Readings: Anthony Davis' biography:

http://www.schirmer.com/default.aspx?TabId=2419&State_2872=2&ComposerId_2872=330

The Patty Hearst saga: [http://www.crimelibrary.com/classics4/hearst/Donal Henahan's write up in the NYTimes : "X, The Life and Times of Malcolm X"](http://www.crimelibrary.com/classics4/hearst/DonalHenahan'swriteupintheNYTimes%3A%20%22X%2C%20The%20Life%20and%20Times%20of%20Malcolm%20X%22)

<http://query.nytimes.com/gst/fullpage.html?res=9A0DE3DE1631F93AA1575AC0A960948260>

Additional resources on Malcolm X, as well as the opera:

http://topics.nytimes.com/top/reference/timestopics/people/m/malcolm_x/index.html?s=oldest&

Listening: excerpts from *X, The Life and Time of Malcolm X* available on Blackboard

Feb. 7 **7:00-9:00PM Brown Alley Room, Weinstein Hall Anthony Davis lecture: From Malcolm X to Patty Hearst: The Politics of Staging Politics on the Contemporary American Stage.**

Feb. 12 Art as a Voice for Religion and Faith
Readings: Kagan, Ozment, Turner. *The Western Heritage*, second edition, Macmillan Publishing Company, 1983. Excerpts from “The Enlightenment and Religion: Voltaire Attacks Religious Fanaticism.” pp. 625-627.
 Ozment, Steven. *The Age of Reform, 1250-1550: An Intellectual and Religious History of Late Medieval and Reformation Europe*. Yale University Press, 1980. (excerpts from this source)
 Wren, L.H. *Perspectives on Western Art*. Vol. 2. “Jacques-Bénigne Bossuet, Politics Drawn from Holy Scripture: The Royal Throne Is the Throne of God Himself,” pp. 132-135.

Optional readings: Harnett, Joel. *An American Revolution: Separation of Church and State*. 2004 @ Copyright, Joel W. Harnett.
 Jan van Eyck. *Man in the Red Turban*. 1435.
 Excerpts from the writings of Nicolas of Cusa (Nicolaus Cusanus): *The Vision of God* explains the deeply religious aspect of Van Eyck’s painting.

Part III. Art as a Vehicle of Change

In this section we look at the artist as leader and the sense in which a work of art can lead. To what extent are artists morally responsible for the impact of their art on others? How do artists as creators and critics bring about social change? How does leadership work in groups of artists? What can a work of art do that a leader cannot do? Why do some artists’ works change their field? What does engaging in a design process teach you about how to motivate people and influence change?

Feb. 14 Artists Working in Groups: Guilds, Academies, and Vanguard Friends
Readings: Elsen, Albert E. *Purposes of Art*. “The Artist’s Profession” Chapter 1, pp. 1-20.
 Eisenman, Stephen. *Nineteenth Century Art*. Excerpts on: Impressionists, Salon d’Automne, Salon des Beaux-Arts, Paris (1857), Société des Artistes Indépendants.

Feb. 19 Artists as Agents of Change: Freedom Music and the Struggle Against Apartheid Soweto Gospel Choir visits class
Reading: Soweto Gospel Choir history:
<http://www.sowetogospelchoir.com/HISTORY.html>
 This second site has songs recorded live at NPR studios that can be download: <http://www.npr.org/templates/story/story.php?storyId=4485219>
Video: *Amandla! A Revolution in Four-Part Harmony*
 Listening: excerpts from Soweto Gospel Choir performances available on Blackboard

***Feb. 19** *Concert: Soweto Gospel Choir, Camp Concert Hall, 7:30PM (tickets required)*

Feb. 21 The dynamics of leadership in groups of musicians. The musical group

Eighth Blackbird visits class.

Listening: *Rhiannon's Blackbird* by Joseph Swanter available on Blackboard

***Feb.21** **7:30 Eight Blackbird, Camp Concert Hall Booker Hall of Music (tickets required)**

Feb. 26 **Exam I**

Feb. 28 **Papers Due by 5:00 No class to compensate for Mar. 21 evening studio class.**

Assignment: Over semester break students should start collecting visuals of objects and rituals that define power relations relevant to their research. These can be clippings from magazines, or other objects that you would like to make part of your collage. Also collect images of the faces and bodies of individuals who would be considered the leaders and the followers. These can be clipped from magazines or taken off the internet.

Mar. 5& 7 **Spring Break**

Mar. 12 The artist's Moral Responsibility for Communicating a Leader's Message: Leni Reifentahl & Hitler's *Triumph of the Will* **Joanne**

Readings: Kelle Lasn, *Culture Jam: The Uncooling of America*, Chapters 1&2
Roland Barthes, "Operation Margarine"

Mar. 14 The Use of Collage as Social Commentary
Reading: Scott Boylston, "Regimes of Truth"

Mar. 19 Methods of Communication: Visiting Professor Scott Boylston from the Savannah School of Design.

Mar. 20 ***Professor Boylston available for consultation.***

Mar. 21 Professor Scott Boylston, Narrative Structures, Rhythm and the Experience of Sequential Pages

Evening Studio Class 6-10PM: Construction of collage for zines. Bring all of your clippings for your collage to class. Dinner will be served after class and before the design session, which will be held in room 310 of the Modlin Center. Remember to bring your folders with the images that you have collected for your zine.

Mar. 22 ***Howard Gardner Speaks at 7:30PM at the Jepson Alumni Center***

Mar. 26 Leadership as the Art of Changing Minds
Gardner, "The Modern Era and Beyond," pp. 391-405

Gardner, "The Future of Mind Changing," *Changing Minds: The Art and Science of Changing Our Own and Other People's Minds*. Harvard Business School Press, 2006, pp. 199-212.

Mar. 28 Performers from SPEAK will visit class.

Assignment: Information on the SPEAK Theater Art production of N*W*C: <http://www.nwclive.com/> and click "The Show"

***Mar. 28** *SPEAK Theater Arts, Alice Jepson Theater 7:30 (tickets required)*

Part IV: How Art Moves and Motivates People

In this section we look at the broad question: Why do we need the arts? What does art do to people? What do they tell us about ourselves as human beings? What is the relationship between art and the morality of leaders and followers?

Apr. 2 Professor Kathleen Higgins, University of Texas at Austin, The Place of Music in Our Lives

Reading: Higgins, Kathleen, "Music and Emotions: The History" and "The Ethical Aspects of Music: Music as Influence and Educator," from *The Music of Our Lives*, Temple University Press, 1991, pp. 81-98 & pp. 138-163.

Apr. 4 To be announced
Listening assignment for April 9 distributed in class.

Apr. 9 Why We Need Art

Readings: Canaday, John. *What is Art?* New York, Alfred Knopf, pp. 3-10.
Janson, H.W and Anthony F. *History of Art*. "Introduction." Prentice Hall/Abrams, 2001, pp. 14-25.
Schlesinger, Jr., Arthur. "Folly's Antidote." *The New York Times*, Monday, January 1, 2007.
Williams, Rowan. *Why Study the Past?* Colloquium: "Music, Worship, Arts." Yale Institute of Sacred Music, Vol. 2, Autumn 2005.

Apr. 11 Class Presentations

Apr. 16 Class Presentations

Apr. 18 Class Presentations

Apr. 23 Exam II

Apr. 25 Conclusion