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# Getting Behind the Scenes of Fleetwood Mac's *Rumours*: Using a Documentary on the Making of a Music Album to Learn About Task Groups

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## Abstract

The authors present an efficient and easy-to-implement experiential exercise that reinforces for students key concepts about task groups (i.e., group cohesiveness, conflict within groups, group effectiveness, group norms, and group roles). The exercise, which uses a documentary about the making of Fleetwood Mac's *Rumours* album to demonstrate the complexity of an ongoing group that created a high-caliber product even in the face of substantial interpersonal issues, combines film and music in a new way in the management classroom.

## Keywords

documentary, experiential exercise, group dynamics, interpersonal conflict, task groups, video

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In response to employers' preference for new hires with so-called soft skills, such as the ability to work with others, business schools have been incorporating group projects into their courses (see, e.g., Chapman, Meuter, Toy, & Wright, 2006; Goltz, Hietapelto, Reinsch, & Tyrell, 2008). The apparent presumption is that being in a group will automatically enhance students' abilities to function in a group (Feichtner & Davis, 1985). Too often, however, instructors provide negligible training in group skills and processes and do not offer coaching or process consultation (Feichtner & Davis, 1985; Mckendall, 2000; Siciliano, 2001). Because inadequate preparation can result in very negative group experiences for students (see, e.g., Bacon, 2005; Jassawalla, Sashittal, & Malshe, 2009; Pauli, Mohiyeddini, Bray, Michie, & Street, 2008), group projects may work best in those classes where instructors can devote considerable class time to the development of students' team skills (see, e.g., Goltz et al., 2008; Isabella, 2005; McArthur, Hudson, Cook, Spotts, & Goldsmith, 2001; Sargent, Allen, Frahm, & Morris, 2009; Siciliano, 2001; Zeff, Higby, & Bossman, 2006). Whereas an instructor of a course in Leadership or Managerial Skills may be able to allocate entire class periods to improving students' abilities to work in a group, an instructor of a survey course in Principles of Management or Organizational Behavior needs to cover a wide variety of topics, leaving only a couple of class sessions for the study of task groups in organizations. Consequently, there is a need for an efficient and easy-to-implement experiential exercise that helps students to understand important concepts about processes and outcomes that occur in an ongoing task group. This article presents such an exercise, based on a documentary about the making of Fleetwood Mac's *Rumours* album.

## The Arts in Management Education

Interest in using the arts in management education is growing (Harrison & Akinc, 2000; Mockler, 2002; Taylor & Ladkin, 2009). As Taylor and Ladkin (2009) have observed, arts-based examples afford "a much more complex and nuanced understanding of [management concepts] in a way that is based in a felt, emotional, personal connection rather than through an abstract, intellectual theorization" (p. 66). Moreover, illustrating course concepts in ways students might not anticipate intrigues them and often inspires them to search for other additional examples (Comer & Holbrook, 2005; Dent, 2001). Some management educators have used literature in their teaching (see, e.g., Billsberry & Gilbert, 2008; Comer & Holbrook, 2005; Feldman, 2003; Gerde & Foster, 2008; Short & Ketchen, 2005; Westerman & Westerman, 2009). Yet because many of our students would "prefer watching a film to reading a

book” (Comer, 2001, p. 430) and engaging pedagogies foster learning (Betts, Watad, McCarthy, & Tegzes, 2007; Proserpio & Gioia, 2007), management educators have drawn frequently from films (see, e.g., Champoux, 2001; Holbrook, 2009a; Huczynski & Buchanan, 2004, 2005; Smith, 2009). The plots, themes, and characters of movies can illuminate varied course concepts such as culture and diversity (Bumpus, 2005; Champoux, 1999; Mallinger & Rossy, 2003), work–life balance (Cebula & Comer, 2007), business ethics (Champoux, 2006; Comer & Vega, 2005, 2011; Giacalone & Jurkiewicz, 2001; Harrison, 2004; Shaw, 2004; van Es, 2003), leadership (Comer, 2001; Hickam & Meixner, 2008), and sustainability (Clemens & Hamakawa, 2010). Additionally, a movie can reveal how the integration of multiple organizational phenomena affects behavior (Huczynski & Buchanan, 2005).

Management educators also understand the value of music for promoting learning. In an early issue of the *Journal of Management Education*, Powell and Veiga (1986) argued that songs and song clips can foster learning by focusing students on emotions, and Zimmerman (1986) discussed how playing country-western music exposes students to blue-collar culture. Hantula and Meisel (1993) used the well-known, but perpetually misunderstood song “Louie, Louie,” to underscore the effect of ambiguity on perception and sensemaking. Jazz improvisation has served as a metaphor for team learning (Purser & Montuori, 1994), strategic decision making (Eisenhardt, 1997), and organizing (Meyer, Frost, & Weick, 1998). Fairfield and London (2005) drew on a variety of musical metaphors (e.g., tempo, dynamics, and harmony) to help student learning teams to understand and enhance their group dynamics. Music can also function as a classroom management device, as instructors select songs that establish a particular ambience or create a level of energy (Holbrook, 2009b; Millbower, 2000). Song lyrics illustrate and reinforce important course concepts (Hall, 2008; Holbrook, 2009b; Powell & Veiga, 1986; also see Mizzoni, 2011; Soper, 2010; Weinrauch, 2005), provide archival evidence of changing societal attitudes affecting gender roles in organizations (Marcic, 2002), and promote students’ self-discovery and identification of career choices congruent with their personal values and goals (Hartman & Conklin, 2009).

## **Combining Film and Music in the Management Classroom: Studying Musical Groups**

Researchers have gleaned insights into group processes and outcomes by studying string quartets (Murnighan & Conlon, 1991; Poulson & Abraham, 1996) and orchestras (Allmendinger, Hackman, & Lehman, 1996). Beaver

(2010) examined the recording industry's decision to sell antisocial gangsta rap music rather than to exercise social responsibility; and Marcic (2010) culled lessons about leadership from her experiences running a musical-theater production company. According to Goodman (2004), who has made his own films about work, "The documentary is a genre of film devoted to describing and examining the organization of human life" (p. 326). In this day of reality TV and frequent updates on Twitter and Facebook, students may respond favorably to the use of a documentary that chronicles the experiences of actual people (rather than a feature film about fictional characters). Scherer and Baker (1999) used the documentary films of Frederick Wiseman to teach organizational theory; Comer and Vega (2005) incorporated a documentary into their experiential exercise about the impact of situational pressures on ethical behavior; and Alvarez, Miller, Levy, and Svejenova (2004) used documentaries in case studies to examine how movie directors lead ad hoc filmmaking organizations, that is, to uncover the true story behind every film.

Combining the ideas of scholars who use documentary film as a pedagogical tool and those who use music as a pedagogical tool suggests the use of *documentaries on the making of music albums* for teaching management concepts. Particularly useful in the management/organizational behavior classroom is the "Classic Albums" video series. This series (originally made for television by Isis Productions and now distributed by Eagle Rock Entertainment) contains about two dozen videos, each offering a 75-minute behind-the-scenes view—including interviews with band members, engineers, and producers—of the making of a classic rock album.<sup>1</sup> For example, the making of Steely Dan's *Aja* illustrates the achievements of and the challenges of working for perfectionist managers Donald Fagen and Walter Becker. The creation of Cream's *Disraeli Gears* reveals role conflict inasmuch as bassist-composer Jack Bruce sang lead vocals until arranger-producer Felix Pappalardi pushed for Eric Clapton to take over that role. In contrast, *Goodbye Yellowbrick Road* was made without role conflict and instead was the result of purely sequential collaboration: Lyricist Bernie Taupin wrote only the words, which he then turned over to composer Elton John, who wrote only the music. Then, only after Elton John had recorded lead vocals, the members of the band, who also sang back-up vocals, figured out and recorded their parts.

From the perspective of management educators, the most useful video in this series chronicles the making of Fleetwood Mac's (1977) *Rumours*. The story behind the production of this album centers on the effects of the break-ups of John and Christine McVie's marriage and Lindsey Buckingham and Stevie Nicks's long-term relationship on their professional collaborations and exemplifies key concepts affecting task groups, including intragroup conflict,

group cohesiveness, task and maintenance roles, norms, and group effectiveness. (For a readable and comprehensive account of the making of this album, fully consistent with the Classic Albums video, see Carroll, 2004.) As Liedtka (2001) advised, video cases work especially well to document interpersonal behavior and offer students “a more realistic kind of messy complexity than traditional [written] cases” (p. 411). Yet creating (taping and editing) one’s own commercial-caliber video may be prohibitively costly in terms of time, labor, and money. Indeed, inasmuch as this professionally produced video focuses on Fleetwood Mac’s group processes and outcomes, it is uncannily suited for the management classroom.

## Learning Objective

The objective of this exercise is to reinforce undergraduate students’ understanding of key concepts about task groups. Although we find that many of our traditional undergraduate students work several hours weekly while attending school full time, they are typically not engaged in true ongoing group work in their places of employment. When asked for examples of task groups to which they have belonged, most can report only about their experiences in athletic teams or campus groups with transitional membership or about isolated incidents in which a few people at their workplace joined forces for a brief period. Some students’ only firsthand experience with task groups is their membership in ad hoc project groups for school. These groups, lasting only until the end of the course, may not quite seem “real” to students.

The video on the making of *Rumours* richly, yet efficiently, chronicles the intragroup struggles of a band that stayed together for several years. It therefore enables students to understand important concepts about group processes and outcomes (i.e., intragroup conflict, cohesiveness, roles, norms, and group effectiveness) by using the example of an ongoing task group that created a high-caliber product even in the face of major interpersonal challenges. Additionally, by combining documentary film and music in a new way that can help management students to understand and apply course concepts, the exercise contributes to the scholarship of teaching and learning.

We used pilot versions of this exercise in an online class in Principles of Management and a face-to-face class in Management and Popular Culture. In the former, students watched portions of the video that had been posted on the course website; in the latter, students watched it in their classroom. Students in the online class received questions before viewing to focus them on key concepts; they did not participate in a group discussion.

Students in the face-to-face class received no questions in advance but did participate in a full-class discussion after watching. Students in both classes completed a written assignment in which they responded to questions about the film and then provided feedback about the exercise. These initial runs pointed to the value of (a) providing students with preview questions for guiding them to pay attention to group concepts illustrated in the film and (b) discussing these concepts after viewing. We made minor modifications in the preview questions (to enhance their relevance to group concepts) and in the questions for the written assignment (in an effort to make them more engaging). Additionally, we changed the questions through which students provide feedback (to increase clarity and eliminate redundancy). We ran the modified exercise in two Principles of Management classes. After describing how to administer the exercise, we report on our experience running it in these two classes.

## The Video-Viewing Exercise

### *Step 1: Preparation*

*Teaching and learning about group concepts (up to 90 minutes).* Before students watch the video, have them read the relevant portions of their textbook on groups and/or discuss this material in class. (PowerPoint slides with teaching notes are available online at <http://jme.sagepub.com/supplemental>.)

*Distributing background information (10 minutes).* At the class session immediately prior to the session in which the exercise will be run (and via a follow-up e-mail announcement), distribute and review Appendices A and B. These appendices are also available online at <http://jme.sagepub.com/supplemental>. Appendix A, "Background Information about the Video," primes students to watch the video by providing a cast list and a summary of the interpersonal issues confronting the band members as they worked on *Rumours*. Appendix B contains "Guiding Questions" that direct students to notice group-related issues in the documentary in order to demonstrate the reason for using the video (Kenworthy-U'Ren & Erickson, 2007) and to make them more active listener-viewers (see Liedtka, 2001; Norris, 2009; Salomon & Leigh, 1984; Webb, 2010). We have found that focused viewing also facilitates the subsequent in-class discussion, by giving more reserved students an opportunity to reflect on and prepare their responses before they are called on to speak in class.

### ***Step 2: Viewing (15-75 Minutes, Depending on Whether Clips or the Entire Video Are/Is Shown)***

Watching the entire video takes 75 minutes. For use with students, we have prepared a 15-minute, 11-clip sequence of those scenes that especially highlight group concepts (see Appendix C). Using sequenced clips, which is more efficient, is recommended for instructors who have time constraints and is imperative for those teaching online (see the following paragraph). Instructors teaching in the more traditional face-to-face classroom setting may opt to show longer portions of the video. However, millennial students, whose experiences with YouTube may predispose them to process smaller chunks of audiovisual information, may respond more favorably to shorter clips than to a full-length video (see, e.g., Baker, Comer, & Martinak, 2008; Kenworthy-U'Ren & Erickson, 2007; Proserpio & Gioia, 2007).

The Copyright Law of the United States (Title 17 of the United States Code, specifically Paragraph 12, Subsection 1201(a)(2)) and the Digital Millennium Copyright Act (DCMA) of 1998 govern the use of copyrighted video materials in the classroom (United States Copyright Office, n.d.-a). These laws permit the use of copyrighted materials for nonprofit educational use,<sup>2</sup> allow for sharing within a single institution, permit nonprotected copies (necessary for extracting clips; Mittell, 2010), and limit broadcasting (i.e., distance learning formats where access is controlled; United States Copyright Office, n.d.-b). The authors advocate direct ownership by the instructor of all videos shown in class. However, the law does permit the use of “shared” materials owned by institutional libraries (which, most likely, includes departmental video libraries).

### ***Step 3: Discussion (30-60 Minutes, Depending on the Instructor's Preferences and Time Constraints)***

After watching (the clips from) the video, discuss with students their responses to the questions in Appendix B.

## **Further Application of Concepts**

After watching the video(clips) and discussing with classmates their responses to the questions in Appendix B, students can consider other questions that relate key concepts of task groups—cohesiveness, conflict, effectiveness, norms, and roles—to the making of the *Rumours* album. These questions may supplement the in-class discussion or serve as a written

assignment or as essay questions on a test. We designed three questions for a Principles of Management course that devotes only a few class sessions to the topic of task groups in organizations. We pilot-tested the questions and then revised them to clarify points that had initially confused students. The revised questions gauge students' ability to apply concepts (see Appendix D, which is also available online at <http://jme.sagepub.com/supplemental>).

Ninety-three students enrolled in two Principles of Management classes at a medium-sized private, nonsectarian university participated in the exercise. Sixty-seven percent of the participants were male; 80% were Caucasian; and 75% were business majors. Students answered Questions 1a and 1b as a written assignment 1 week after watching the video about the making of *Rumours*. The mean scores on their essay responses to these questions were 3.14/4.00 ( $SD = 0.94$ ; median = 3.5, mode = 4) and 3.01/4.00 ( $SD = 1.00$ ; median = 3.0, mode = 4), respectively, indicating that the clips helped students to understand and apply task-group concepts. Because students were instructed to incorporate and apply *all* relevant course concepts, those who answered a question correctly, but cursorily, forfeited points, resulting in a sizable proportion of students' earning a score of 2.5 on both Questions 1a (18.6%) and 1b (19.6%). Nonetheless, 64.52% earned a score of "3" or higher on Question 1a and 60.22% earned a score of "3" or higher on Question 1b; 40.86% and 34.41% of students, respectively, earned perfect scores on Questions 1a and 1b. We detected no significant correlation between scores on these essay questions and students' demographic characteristics or degree program.

Questions 2 and 3 appeared as extra-credit essay questions on an exam, taken nearly 4 weeks after students had completed their written assignment. Of the 92 students who responded, 63 selected Question 2, and 29 selected Question 3. (It is possible that fewer students responded to Question 3 because its multiple parts made it appear more demanding, even though it was no more difficult than Question 2.) Of these, 74 (80.43%) earned credit for demonstrating their ability to apply knowledge of the concept (i.e., norms or roles) to the band, providing further evidence that viewing the clips promoted learning. A student's likelihood of earning credit was unrelated to which question he or she selected. Questions 1a and 1b, 2, and 3 involve straightforward application of concepts and were therefore appropriate for use with the first author's Principles of Management students. Appendix E provides possible questions to use in other classes.

## Students' Feedback About the Exercise

After viewing the film clips and discussing them in class and then submitting their written assignments, 86 students in the two Principles of Management

classes completed a survey that solicited their feedback on the exercise. The survey consisted of 7-point (1 = *strongly disagree* to 7 = *strongly agree*) Likert-type questions and an open-ended request for “any other comments” about the exercise. In the following report, we have collapsed “1,” “2,” and “3” responses as “disagree” and “5,” “6,” and “7” responses as “agree.” (Table 1 provides a convenient snapshot of the students’ responses to the Likert-type questions.)

### *Overall Response to the Exercise*

Most students viewed the exercise favorably: 87.21% of the students agreed (8.14% disagreed; mean = 5.59) with the statement, “This activity was relevant”; 83.72% of the students agreed (2.33% disagreed; mean = 4.96) that “This activity was useful”; and 84.88% of the students agreed (5.82% disagreed; mean = 5.46) that “This activity was interesting.” Moreover, only 6.98% of the students agreed (88.38% disagreed; mean = 2.26) with the statement, “I had a hard time seeing the practical value of this activity”; and only 1.16% of the students agreed (90.69% disagreed; mean = 1.86) that “This activity was a waste of class time.”

### *Evidence of Learning*

Students’ responses provide additional evidence that the exercise achieves the learning objective of reinforcing their understanding of key concepts about task groups. Indeed, 94.19% of the students agreed (1.16% disagreed; mean 5.87) with the statement, “This activity reinforced and complemented what I learned in [course number] about groups.” In addition, 82.56% of the students agreed (5.82% disagreed; mean = 5.76) that “This activity helped bring to life what happens in groups,” and 86.05% of the students agreed (1.16% disagreed; mean = 5.68) that “Future [course number] students would benefit from this activity.” Students also responded positively to the use of a documentary about a real task group: 91.86% agreed (2.33% disagreed; mean = 6.28) that “Watching a video about a real-life situation was more helpful than watching a fictitious example.” Below are some representative comments illustrating students’ views of the effectiveness of the exercise for learning about task groups:

I thought this was a good assignment that applied the topics we had covered in class to a real-life situation.

**Table 1.** Students' Feedback About the Exercise

Question	Those in Agreement	Those in Disagreement	Mean
"This activity was relevant."	87.21%	8.14%	5.59
"This activity was useful."	83.72%	2.33%	4.96
"This activity was interesting."	84.88%	5.82%	5.46
"I had a hard time seeing the practical value of this activity."	6.98%	88.38%	2.26
"This activity was a waste of class time."	1.16%	90.69%	1.86
"This activity reinforced and complemented what I learned in [course number] about groups."	94.19%	1.16%	5.87
"This activity helped bring to life what happens in groups."	82.56%	5.82%	5.76
"Future [course number] students would benefit from this activity."	86.05%	1.16%	5.68
"Watching a video about a real-life situation was more helpful than watching a fictitious example."	91.86%	2.33%	6.28
"The fact that Fleetwood Mac recorded <i>Rumours</i> in the 1970s detracted from this activity."	4.65%	82.56%	2.48

The activity showed all the aspects of group roles, group norms, cohesiveness, and many other concepts. It made me understand the concepts much more easily in a realistic and not fictional sense.

It was very informative because it required some thinking about how group dynamics work and how to describe the norms about a group that usually goes on without being noticed. This activity was very interesting because I got to see how the band struggled to stay together. Also, this taught a lot about group conflict.

I thought that the activity was a fun way to reinforce what we learned in class. I really enjoyed it!

The making of Fleetwood Mac's *Rumours* album was a great example of how group dynamics are affected, both positively and negatively, when the members are going through difficult times. Also, their ability to struggle through adversity to achieve success is still relevant today because bands frequently go through similar problems, yet rarely are the results as triumphant as those from *Rumours* were, both artistically and commercially.

I enjoyed watching the video clips and applying the terms and concepts that we had learned in class to them. It further reinforced my understanding of the concepts because it was applied to a real group of individuals instead of a fictitious one. It was interesting to see how the concepts that apply to management could also be applied to groups in other situations. Having to write about the certain concepts also deepened my knowledge and understanding of the topic because I have an example to go with each term.

Students also approved of the exercise's focus on Fleetwood Mac. Only 4.65% of the students agreed (82.56% disagreed; mean = 2.48) with the statement, "The fact that Fleetwood Mac recorded *Rumours* in the 1970s detracted from this activity." In fact, seven students who responded to the open-ended question commented that they were already Fleetwood Mac fans and two others mentioned that they had become fans of the band after participating in this exercise. Still, four others mentioned that they might have been even more favorably disposed toward the exercise had it featured a more current band.

Consequently, heeding Tyler, Anderson, and Tyler's (2009) advice to have students find their own video clips depicting course concepts, the students received an invitation to earn extra course credit for finding a video clip or series of clips (no longer than 20 minutes in total) featuring a band of their choice and illustrating the concepts they had learned about task

groups (norms, roles, conflict, effectiveness, etc.). Students could work individually or with up to three classmates. To earn credit, a student had to submit the clip(s) and a written discussion of the group concepts represented. More than one third of the students submitted clips, and all but two of the submissions earned full credit. (These other two submissions earned partial credit because they illustrated only two concepts.) Several students spontaneously compared the group dynamics in their chosen band to those in Fleetwood Mac (although they were not directed to do so). Ironically, only a few students used examples of bands established after 2000 (such as Paramore and Danity Kane). Most submissions discussed older bands (e.g., Motley Crue, No Doubt, and Pearl Jam) and some even depicted the Beatles and Pink Floyd, whose albums predate *Rumours*. We surmise that students found fewer appropriate video clips of contemporary bands. We were pleased that students could readily apply the course concepts. In the future, we plan to use this clip-finding assignment in addition to or instead of the essay questions and to expand it to permit students to submit clips about nonmusical groups.

## **Conclusion**

We have introduced an exercise that reinforces key concepts about task groups. The exercise is especially useful for classes in which (a) students have limited real-world experience in such groups and (b) instructors do not use group projects because they lack the time to develop students' abilities to work in teams. Although this exercise cannot provide the kind of emotional learning one gains from experiencing membership in a group, it can enhance students' cognitive awareness and appreciation of what happens in a real group. Our exercise contributes to the scholarship of teaching and learning by combining two pedagogical tools—film and the study of musical groups. Watching video clips of Fleetwood Mac's experiences making the *Rumours* album allows students to recognize and apply course concepts and helps them grasp how a task group can achieve success in the face of process challenges. In addition, the exercise provides a context (i.e., classic rock) that is relatable, even across generations, and external validation of the focal group's success (i.e., achieving Classic Album status). Our students reported that they enjoyed watching the video clips to understand and apply course concepts and they learned more from the exercise than they would have learned from a fictitious example, confirming that students gain more from engaging activities.

## Appendix A

### Background Information About the Video

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In class on [date] we will view and discuss (selected scenes from) a documentary on the making of Fleetwood Mac's *Rumours*.<sup>3</sup> The individuals appearing in these scenes are the five band members and their producer-engineer:

John McVie: bassist (*male with bandana*)

Mick Fleetwood: drummer (*male with beard and long hair but bald on top*)

Christine McVie: singer/songwriter/keyboardist (*female with short blonde hair*)

Stevie Nicks: singer/songwriter (*female with long blonde hair*)

Lindsey Buckingham: singer/songwriter/guitarist (*male with wavy dark hair*)

Ken Caillat: producer-engineer (*male with straight dark hair*)

The five members of Fleetwood Mac had a successful album and tour before they began to work on the album *Rumours*. However, by the time they arrived at their recording studio, John and Christine McVie had just separated, the relationship of longtime lovers and collaborators Lindsey Buckingham and Stevie Nicks was falling apart, and Mick Fleetwood had discovered that his wife was having an affair—with his best friend.

Despite the relationship troubles in play during the making of *Rumours*, the members of Fleetwood Mac managed to hang in and hang on. They created a chart-topping, critically acclaimed album and remained a band for several more years. As Carroll (2004) commented, “They chose to stay together and suppress their individual needs for the greater good, almost as if they actually had no choice. It was all that important to them” (p. 225).

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## Appendix B

### Guiding Questions

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Before our next class and while you view the documentary, consider these questions:

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(continued)

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**Appendix B. (continued)**

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1. What does the making of Fleetwood Mac's *Rumours* suggest about the relative contributions of interpersonal compatibility and goal commonality to group cohesiveness?
  2. How is a rock band similar to and different from an organizational task group or a project group for a class? How do these similarities and differences affect group cohesiveness?
  3. What evidence do you see that members of Fleetwood Mac engaged in task role behaviors? Maintenance role behaviors? Be specific. Identify the group member, the role behavior that you observed (or someone in the video described), and whether you would classify it as task or maintenance.
  4. What does Fleetwood Mac's experience in making *Rumours* suggest about the relative importance of Hackman's (1990) three criteria of group effectiveness (productivity, enhancement of group members' learning and well-being, and viability)?
  5. Consider how the break-ups of John and Christine McVie's marriage and Lindsey Buckingham and Stevie Nicks's long-term relationship affected their professional collaborations and the success of the band.
    - a. To what extent did the interpersonal turmoil help and/or hinder their work product?
    - b. To what extent are highly creative groups different from groups that perform primarily noncreative tasks with respect to the impact of negative emotions? Explain.
  6. The making of *Rumours* involved conflict.
    - a. There is a difference between substantive conflict and emotional conflict. Identify the type(s) of conflict present in Fleetwood Mac and the effect of this/each type on the band.
    - b. There are five approaches that managers can use to resolve conflicts. Which, if any, of these approaches did Fleetwood Mac use? Explain.
  7. "The show must go on" is a phrase meaning that regardless of obstacles, the performers have a norm to perform.
    - a. How does this phrase relate to the making of the *Rumours* album?
    - b. "The show must go on" usually describes groups that entertain. How well does this phrase apply to task groups outside the entertainment industry? Give an example.
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## Appendix C

### Details about Video Clips

Clip	Where clip starts in video, chapter and time <sup>a</sup>		Length of clip
	2005 version	1998 version	
Clip 1	Chapter 1, 5:30	Chapter 3, 5:45	1:26
	Mick Fleetwood talks about arriving in Sausalito to start the album while all the relationships were breaking up. John McVie talks about the relief of leaving Los Angeles to record in Sausalito. Christine McVie describes how the songs they were writing reflected the group's troubled relationships.		
Clip 2	Chapter 2, 9:15	Chapter 4, 9:30	1:39
	John McVie describes the conditions that led to his breakup with Chris, as well as their desire to continue working together because of their ability to achieve great music.		
Clip 3	Chapter 2, 11:16	Chapter 4, 11:53	1:02
	Christine talks about the difficulties of working around the relationship problems. The McVies did not talk and avoided each other while Stevie Nicks and Lindsay Buckingham would fight it out.		
Clip 4	Chapter 2, 13:17	Chapter 5, 13:22	0:54
	Stevie and Lindsay provide their perspectives on the relationship problems. Lindsay says that the relationships both informed the album and helped produce a synergy that would not have been possible otherwise.		
Clip 5	Chapter 3, 16:12	Chapter 6, 16:27	0:40
	Stevie describes the difficulty of collaborating in music, particularly when one's collaborator is a former lover.		
Clip 6	Chapter 3, 17:15	Chapter 6, 17:30	0:28
	Lindsay talks about the musical bond that existed between himself and Stevie and how the two of them had to transcend the relationship problems in order to "make music."		
Clip 7	Chapter 3, 18:26	Chapter 6, 18:41	1:14
	Ken Caillat describes how the band's "pulling it together" produced the unique sound of Fleetwood Mac.		

(continued)

## Appendix C. (continued)

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Clip 8	Chapter 4, 23:33	Chapter 7, 23:48	1:49
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All the band members talk about working together in spite of the interpersonal issues. Lindsay says that the group really had no choice but to produce the album, so they simply put their feelings aside. Stevie explains that it was unfortunate that they had to get over the broken relationships while producing an album. Mick describes the breakup with his wife. Chris asserts that having to work together made it easier for the relationships to heal.

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Clip 9	Chapter 7, 40:52	Chapter 12, 41:05	0:17
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Stevie discusses how the music soothed the pain of the relationships.

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Clip 10	Chapter 10, 55:45	Chapter 16, 56:00	0:47
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Chris reinforces Stevie's contention that the music kept the group together. She says that the group knew that they had something special when they listened to the finished album.

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Clip 11	Chapter 13, 1:08:15	Chapter 19, 1:08:29	2:25
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The group summarizes the impact of *Rumours*. Mick indicates that the album kept the group from ending. In an understatement, John mentions that the group made "great music." Chris talks about how five very different individuals were responsible for producing the "magic." Stevie refers to being in the group as a "dream come true." Lindsay talks about the group's continuous desire to improve despite the circumstances. The clip ends with Mick's reflection on the significance of the album.

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a. There are two versions of the DVD available for purchase. One was released in late 1998 for all regions and the other was released in 2005 for Region 1 (the United States and Canada only). We present information for locating the clips in both versions.

## Appendix D

### Questions to Assess Students' Application of Group Concepts

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1. How was Fleetwood Mac able to stay together during the recording of *Rumours*, in spite of the difficulties members were experiencing in their personal lives? Your response should reflect:
  - a. What you know about factors contributing to *group cohesiveness*
  - AND
  - b. What you know about *group conflict* or *group effectiveness*.

2. Identify a key *norm* that guided the behavior of Fleetwood Mac during the making of *Rumours*. How did this norm affect the making of the album?
  3. During the making of *Rumours*, which *task roles* did band members assume? Which *maintenance roles* did they assume? How did their coverage of these two types of roles affect the making of the album?
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## Appendix E

### *Variations of the Exercise*

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#### *For Instructors Seeking to Develop Students' Higher-Order Cognitive Skills*

This exercise was designed for use in a Principles of Management or Organizational Behavior class for traditional undergraduates, in which concepts related to task groups are among many other topics and instructors are therefore interested primarily in ensuring that students comprehend and can apply these concepts. For instructors of a class in group dynamics or managerial skills and/or for those who are interested in having their students analyze and synthesize course concepts (Anderson & Krathwohl, 2001; Athanassiou, McNett, & Harvey, 2003), we suggest the following questions:

1. Fleetwood Mac has been described as a “family,” as have other musical and nonmusical task groups. Evaluate the appropriateness of this metaphor for task groups by using course concepts (*e.g.*, group norms, group roles, conflict) to compare Fleetwood Mac to a family.
2. It is 1977. You are an organizational consultant (members of a group of organizational consultants) with particular expertise in group dynamics. Fleetwood Mac has just completed *Rumours*. How would you intervene to help the band produce its next album? Why? In your response, discuss the following topics: task roles and maintenance roles, group norms, substantive and emotional conflict, conflict management styles, factors contributing to group cohesiveness, and group effectiveness.

#### *For Instructors Teaching Online*

For an online course, include these instructions with Appendices A and B:

Watch all of the 11 clips about the making of Fleetwood Mac’s *Rumours* (Classic Album Series) in order. Viewing will take less than 15 minutes.

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(continued)

## Appendix E (continued)

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Either click on the link and select the program with which to view the clip, or save all the clips on your computer and then view them.”<sup>4</sup>

Set up manageable online discussions by dividing the class into several small groups and giving each group its own discussion forum. Post the questions in Appendix B on each group’s discussion forum and have each student post a response to each question. Instruct posters not merely to paraphrase or state *that* they (dis)agree with a previous post/posts or empathize with the poster(s), but to indicate why. Additionally, tell posters that they must read all other previous posts to ensure that they are not rehashing what others have already stated.

### *For Instructors Using a Group Project in Their Classes*

We designed this exercise for classes in which the instructor chooses not to use a group project. However, it can be used in courses that include one. In such courses, we suggest this question, a variation of Question 2 in Appendix B:

How is a rock band similar to and different from a project group for a class? Compare Fleetwood Mac’s group dynamics during the making of *Rumours* to processes within your group for this course.

Students could answer this question individually or as a group.

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### **Notes**

1. Davis and Blair (2011), Mizzoni (2011), and Soper (2010) discuss the pedagogical value of popular music.

2. As defined by Sections 107 and 118 of the Copyright Act, “fair use” of copyrighted material is permitted for nonprofit educational purposes. Fair use is determined by “the amount and substantiality of portion used in relation to the copyrighted work as a whole” and “the effect of the use upon the potential market for, or value of, the copyrighted work” (United States Copyright Office, n.d.-b, n.d.-c, n.d.-d). The authors contend that short, extracted clips, such as those suggested here, render the general sense of the full work incoherent. Furthermore, the amount of content provided would not discourage purchase by interested individuals. In fact, our use is more likely to pique, rather than dampen, interest.
3. Classic Album Series; this series, originally made for television by Isis Productions, is distributed by Eagle Rock Entertainment (available through Amazon.com and other online distribution outlets).
4. As indicated earlier in the article, the DCMA (as exempted) permits making nonprotected copies, which allows instructors to extract clips. The DCMA also permits making these clips available for distance/online learning. We advocate positioning video clips in a way that requires students to log in before gaining access (e.g., on a web-based course management site, such as Blackboard).

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