TO BE RATHER THAN TO SEEM: LIBERAL EDUCATION & PERSONAL GROWTH THROUGH DOCUMENTARY PRODUCTION

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Article:

Caretakers of classical liberal arts curricula have historically considered media production courses as one more area where the liberal arts have caved in to the pragmatic vocationalism and careerism often demanded by students and their parents. The advocates of classical liberal arts are quick to remind media faculty that a university should not be in the business of training entry-level employees for the local affiliates. (Usually this reminder follows requests to upgrade tired "cuts only" edit suites to nonlinear editing systems or any increased budget request for equipment purchases.) On the other hand, many students demand "hands on" experience with media technology. They want courses that will serve their goals for future employment. They want equipment operating skills and ultimately they want to produce technically superior resume tapes that will open doors to media careers. Growing undergraduate enrollments in media courses in the 1990s suggest that media programs must be benefiting from, if not delivering on, this expectation (Becker and Kosicki 63).

It would seem logical that the popularity of media courses among students should also make them popular with university administrations. This has not been the case. Administrators from traditional academic departments perceive media production courses as too expensive or not central to the goals of liberal arts (Gomery 5). According to a 1991 study, administrators tended to evaluate media departments less favorably than more traditional departments (Tan 16). Despite this, media education and media production courses are proliferating, however not necessarily within media programs. Rather than strengthening media departments and making basic courses available to non-majors as part of a liberal education, institutions seem married to a system of redundancy, with various departments and programs incorporating aspects of media education and media production into their own curricula, even in institutions with established media programs. For example, some art faculty believe the technological images of film and television should be central to art education (Freedman 8). Video production has been heralded as the perfect tool for teaching biology and natural history to undergraduates, who would master the subjects of natural history by producing video projects with biology topics (Fink 142). For many years sociologist and anthropologist have seen the relevance of film and video production for both gathering and presenting data (Aldridge 3). The crossover between media studies and fields of art, history, cinema, literature and other disciplines creates consternation for educators, wondering where the boundaries are (Heller A8).

At my own institution the School of Music teaches a course in composing music for commercials that encourages students to write ad copy and cut voice-overs as foreground for their commercial music. The school also purchased video production equipment for students to record and edit video presentations of musical events. In the Department of Library and Information Studies there is a series of courses designed to train media specialists, which includes basic video production. Media studies courses are as popular as production with other disciplines. The Department of Romance Languages offers a class called "Studies in Film Genre." The Sociology Department teaches a course on the structure and function of mass media. The African-American Studies program also has its own film courses. These examples from my institution are emblematic of the larger issue of media studies within higher education. Instead of an integrated media curricula and cross-disciplinary

exploration of common questions, there seems to be a tendency toward fragmentation and repetition.

For political and epistemological reasons, media-related classes in other disciplines seem to be both scorned and fiercely guarded. For example, some English departments are territorial about journalism courses, yet journalism may not be fully embraced by the department and sometimes creates a predicament for its host. By incorporating concerns with popular culture, journalism and media into their curricula, English Departments in the 1990s have been vulnerable to charges of "eclecticism and of irresponsibly raiding other disciplines without an appropriate and sound reexamination of their intellectual priorities, parameters, and methodologies" (Landy 45). An informal survey of undergraduate course offerings shows media courses are frequently divided between English and communication studies, with production courses going to communication departments while journalism, script and copywriting remain English courses. My casual discussions with faculty at other institutions indicate that sometimes it's difficult to get the two "camps" to talk, though both may be teaching video production methods to students. Equally interesting are the territorial interests of some art departments in computer graphics courses, even while faculty may be dismayed by the erosion of student skills with traditional materials. Indeed, even acclaimed "new media artists" have criticized the "glitz" of multimedia technologies, which turn galleries into software "trade shows" (Webb 151). Though popular media and technology are often regarded with contempt, media and technology are where students see relevance and future employment. So departments have been quick to include media and technology in their curricula, even while the ulterior culture of a department may scorn both. Nationwide calls for integrating a new professionalism into the liberal arts that transcends traditional compartmentalization of sub-disciplines would suggest that we need to find ways to integrate and "cross-train" (Blanchard and Christ 32), something that territorial claims and confined specialties make difficult.[1]

The point here is not to criticize my colleagues in other disciplines: media studies programs may be partially responsible for their own dilemma. Faculty may unwittingly perpetuate a perception of media production classes as trade school fare. For example, studies of course syllabi for TV production classes nationwide leave the impression that the two main objectives of introductory and intermediate television production courses are 1. to train students to operate equipment, usually the specific equipment owned by the university, and 2. to produce standard types of programs, often later to be aired on campus stations or public access television stations (Grant and Leebron 33; Williams 11; Koch and Kang 9). However, production classes are more progressively oriented toward liberal arts than course syllabi might reveal. By focusing our syllabi on technical skill, we often fail to recognize the educational context within which production is only one aspect. Through learning about and participating in the media production process, students develop critical thinking, leadership and management abilities, aesthetic sensibility, communication, and problem solving skills.[2] Yet, faculty frequently do not take credit for the liberal education outcomes of media production. These important results need to be underscored, not only for our administrators, but for our students and ourselves. Many students are most proud of their mastery of technical craft, not acknowledging the various abilities and strategies they develop during the struggle to make a film or video that go beyond technical expertise. Students may complain about a program's lack of equipment, not recognizing the adaptive and problem solving skills they acquire attempting to achieve an effect or a mood without the full technical support that would make that effect easier to execute. They may not recognize the management skills acquired attempting to schedule a shoot around the demands of other students for the same camera. They may not recognize the leadership involved in convincing friends and classmates to volunteer assistance to a time consuming production project without the inducement of a grade or monetary reward. What they do remember is the unfailing series of frustrations inherent in mounting a low-budget production project. Students rarely cherish these frustrations or acknowledge them for the learning opportunities they present.[3]

Because media professionals reward product over process, production faculty frequently put undue value on the final edit of course projects as well. Students may be afraid to take risks or experiment with media forms for fear the experiment may not work, possibly compromising a GPA.[4] Moreover, faculty sensitive to the demands of media professions frequently attempt to make courses mimic the highly valued, "real world" experiences of internships (Hilt and Lipschultz 36). Production faculty may unintentionally create classroom

environments that reward imitation, producing common programs with a familiar aesthetic.

Finally, media faculty tell each other that without resources we can't become a central player in the broader university. Because so many media programs have limited technical facilities, we exclude non-majors, restrict equipment use,[5] and take other protective measures that ultimately keep media studies from being recognized as a key discipline in higher education. This may be why other disciplines find it necessary to purchase digital cameras and Avids for their students.

In a culture in which film and electronic media constitute primary communication environments, media studies should have a significant role in liberal education. The progress of technology with the coincident expanding access to the tools of audiovisual production have combined to create a climate where nearly anyone can be a producer. If one avenue toward liberal education in the near future is to be "learning through production," media studies programs need to assess their role in the process beyond the education of media professionals. We need to find ways to teach non-majors about the production and viewing of technological images and how these images create meaning. Media studies should be centrally included in the humanistic curriculum, even a basic course (Sitney 89; Foss and Kanengieter 312).

Where media programs do take an active production role for the larger university, some media faculty see the danger of becoming the technicians of other disciplines. A colleague of mine mentioned that at her former institution there was no media resource center, so whenever anyone wanted an event videotaped, they called on the media faculty and students to simply come and set up cameras. This is not the kind of intellectual interaction I have in mind when I speak of media studies becoming a key player in the university. Ideally, media production should be embodied within the exploration of visual culture.

The liberal education outcomes in documentary production: a case study

Documentary production courses provide clear examples of how the goals of liberal arts are a fundamental part of media production. Ten years ago I developed an experimental course in documentary production, through which I planned to stress liberal education goals. I've been thinking about that course lately because the documentary project that resulted from it, To Be Rather Than To Seem (1990), was recently used in a seminar on student activism at Bennett College and was honored with an anniversary screening on my campus, February 1, 2000. I'd like to use that course as an example here, because I designed the course to unite with other departments in the college through the dean's "All College Read" program.

In the spring of 1990 the then dean of the college of Arts and Sciences at UNCG, Dr. Joanne Creighton, had instituted a program called the "All College Read" in an effort to create community within the college. The idea behind the "All College Read" was that every student and faculty member would read a common book. Each course was supposed to incorporate that book into a class discussion. The theory was that the whole college would then have something in common, something to talk about across disciplines.[6] The book chosen was William Chafe's Civilities and Civil Rights: a History of the Civil Rights Movement in North Carolina. That spring I told my students that we would participate in the "Read" and as a class we would produce a thirty minute documentary based on some aspect of Chafe's text. I went into this knowing that there would be no financial support for this project from the university. I would have to pay for it myself. It would be a prototype, an experiment. I thought (optimistically) that if the course and the production project were successful, surely the university would applaud my efforts and support the next project.

The initial student reaction to this idea was less than enthusiastic. Many couldn't see the relevance of a history book on civil rights to a media production course. Some of the white students felt that civil rights was a black topic to which they couldn't contribute. Other students had come into the course hoping to produce documentaries or mockumentaries. I held firm: we would all read the book. I invited a faculty member from the history department to talk to us about his own research on the civil rights movement in Greensboro. We engaged in some hesitant but interesting initial discussions about race relations. I gave the students a deadline to read Chafe's book and told them to come to class prepared to share those elements from the text that spoke most

strongly to them. It was the second week of class and we hadn't reviewed equipment operations or checked out a camera. Some of the students were getting restless. I lost two of the twelve students before the drop-deadline.

On the day we discussed Chafe's book I realized that several students probably hadn't bothered to read it, though one girl had. What interested her most was a brief mention of three students from Women's College who joined the African-American students from the North Carolina Agricultural and Technical College (A&T) at the Woolworth sit-ins.

Women's College was UNCG's predecessor before the college became coed later in the 1960s. At the time of the sit-ins, Women's College was considered an elite institution for the education of women or as one graduate put it, a "nice, southern girl's school" (Dearsley-Vernon as quoted in Edwards 1990). A&T State University was the black college in Greensboro in 1960 and is still predominately African-American. The four black students who began the movement (Franklin McCain, Joseph McNeil, Ezell Blair Jr. and David Richmond) were all freshmen on academic scholarships at N.C. A&T. The sit-ins began at a 'Whites Only' lunch counter at the Greensboro Woolworth store on February 1, 1960, and quickly spread to other parts of the country. Black students sat at the lunch counter, demanding the same service given to white customers. Though the sit-ins are not always characterized as a "student movement," many of the participants marked the sit-ins as essentially student driven protests (Burroughs-White as quoted in Edwards 1990).

Chafe's book didn't mention names of the women from Women's College who joined the sit-in movement or go into any detail about their participation in this event other than to mention that "...three women from the Women's College in Greensboro joined the demonstrations, as did students from some of the other colleges in the area" (Chafe 85). My class had a few questions: What compelled them to make such a bold statement? Women's College was integrated in 1960, could some of the black students have joined the movement? We decided to make these women the focus of our documentary. It was part of our own university's history but something that hadn't been printed in any of the promotional literature.

A pair of students from my class combed through old issues of the college newspaper, The Carolinian, from the spring semester of 1960, hoping the incident had been reported and we could get some names. What they found was a letter to the editor written by a woman named Aim Dearsley, one of the students who participated in the sit-ins. A young woman their own age had written a passionate letter about standing up for personal beliefs. The change in the class was remarkable. We began to talk about this woman, Ann Dearsley. Would she still be alive after thirty years? Could we find her? What was she like? Would she let us interview her? We broke up into research teams. Some headed back to the library in search of archival photographs and film footage, some headed to the alumni records, others located faculty that had been on campus during that period. Still others started looking through contemporary newspapers for articles on race relations, thinking a "then and now" approach might work for this documentary.

In the meantime we learned that Greensboro was planning the 30th anniversary celebration of the Sit-in movement. A highlight of the anniversary event would be a march of some of the original participants along with local celebrities, students and citizens, culminating with breakfast at the Woolworth's lunch counter. Black people and white people would sit together over scrambled eggs and grits to commemorate this milepost in the history of civil rights. The class felt that the event would surely be relevant to our documentary. We decided to cover it. One of the organizers of the anniversary was the editor of the Carolina Peacemaker, a local black newspaper. I called him and was able to get press passes for the entire class. For most of my students this meant cutting other classes, but everyone wanted to go. Now we began to talk about production, reviewing technical requirements, how to anticipate action, interviewing techniques, style. The students following the march would be shooting under very different conditions from those at the lunch counter. We discussed these conditions and strategies for getting the best coverage.

I didn't realize what a media event this anniversary would be. On February 1, 1990, one group of students set up inside the Woolworth store alongside news crews from three networks, CNN, independents, and the local

affiliates. Students who had doubted the project were now completely won over. Two other groups of students followed the march as it began on the A&T campus and proceeded downtown, also elbow to elbow with network crews. Wearing press passes pinned to their coats, I knew these students felt very important. It was really just a carefully orchestrated media event, but exciting. As with any production, videotaping this event offered a variety of unanticipated challenges, which students met and, for the most part, mastered. Every student had a story to tell. Several mentioned a sense of connecting in a very personal way to a part of civil rights history. As we were putting away the gear 7 later that evening, one of my students told me that he would remember that day for the rest of his life.

Back in class the next week, another student (Lynn Arbrecht) had gone to alumni records, had located a current address and telephone number for Ann Dearsley-Vernon and had called her. Ms. Dearsley-Vernon was alive and living in Norfolk, Virginia, where she was the education curator for the Chrysler Museum. She said she would be happy to tell us her story if the class drove up to visit. It would take a full day to drive up, do the interview, and drive back. Not everyone could go. For some of those determined to go this meant cutting other classes or skipping work. (I began to feel guilty about how many other classes my students were skipping for this project.)

The students had also discovered the names of the other women who had joined Ms. Dearsley: Jeannie Seaman-Marks and Marilynn Lott. These women lived too far away to be interviewed on camera. My students opted to record telephone interviews with these women, which we could cover with archival photographs and film. The students who weren't going to make the Virginia trip would record the telephone interviews, along with interviews of faculty and the former chancellor, Dr. Gordon Blackwell, who had initiated the effort to control the demonstrations.

Going on a road trip with students is always a seminal event for everybody concerned. About two hours outside of Greensboro we discovered we had neglected to pack an XLR adapter. Luckily, we found what we needed at a Radio Shack, so the trip wasn't a total misadventure.

We arrived at the Chrysler Museum in the late afternoon and interviewed Ms. Dearsley-Vernon in her office. An extraordinary lady; her story was even more remarkable. She told my students how she and her friends, Jeannie and Marilynn, decided to make a statement after learning about the sit-ins. On one overcast day, the third day of the movement, the young women put on their Women's College class jackets and walked to the Woolworth Store.[8] Ms. Dearsley-Vernon explained how they joined the A&T students at the lunch counter, and how -once their supportive intentions became apparent—white townspeople jeered them, threatened them, and called them race traitors. By the third day, the sit-in movement was a clearly established event and there was a strategy involved in claiming "turf' at the lunch counter. As soon as a white customer vacated a stool, a black A&T student would "sit down"[9] and request service. White customers began to stubbornly hang on to stools so that black students wouldn't be able to sit down. However, white customers readily yielded their stools to three young, white women. The Women's College students made their position clear when a waitress approached and asked if they were ready to order. Ann, Marilynn, and Jeannie indicated the A&T students and replied, "we believe there are some people here ahead of us." The interesting dance of southern civilities was an important theme in Chafe's text and one that my students noticed in the interviews with participants.

When it approached closing time for the store, Ms. Dearsley-Vemon told us she was afraid of walking down those crowded Woolworth's aisles to the front of the store and the exit. How to safely exit the store became a topic of conversation among the protesters. The crowd around them had turned ugly, issuing insults and threats. Some of the vehement threats and affronts had been specifically directed at the white women, who had never experienced such hatred. Finally, the A&T students linked arms, making a human chain that embraced the three terrified Women's College students. This way they exited the building in safety, as a group. On the sidewalk in front of the store, the A&T students held hands with Ann, Marilynn and Jeannie. United in the goal of civil rights, the A&T and Women's College students repeated the Lord's Prayer.
It was an emotional retelling of a spiritually powerful moment. When we returned to class and replayed the

interviews, all three women had told essentially the same story. My students knew this story would be the crux of the documentary.

About this time my students made the decision to do reenactments. This wasn't a decision I would have made; I'm not a fan of reenactments. But the students really wanted this experience. If it looked goofy, they promised to go another route. By now the students had truly claimed ownership of the project. They located and borrowed Women's College class jackets. They found other graduates from 1960, African-Americans enrolled in Women's College during the movement. Claudette Burroughs-White had joined the sit-ins but not worn her Women's College jacket. Joanne Drane had wanted to participate, but knew the administration of the College was opposed to participation of any student, black or white, and didn't go. Worried about the safety of its female students, Women's College officially prohibited students from joining the movement.[10]

By mid-semester my students began to involve non-majors in our project: drama students, art students, history students, a choir, and friends whose majors were complete mysteries. They conducted more interviews, staged reenactments, videotaped old photographs, and transferred 16mm film.

I think we learned a lot about production that semester. We also made a lot of mistakes. We had serious discussions of metacommunication. What patterns would we use to put the material together? We had several hours of recorded material to compress into a half hour show: interviews, reenactments, and archived film. Which material would we use and which would we eliminate? How could we use music or sound effects to create emotional impact? How would our video frame or distort the original story? These are questions central to media studies classes. But, equally important was the amount of self-discovery that happened. I remember one student, Connie Thornton, wondering aloud what she might have done if she had been a student at Women's College during the sitins.[11] I remember wondering what I would have done or said had I been a faculty member during that turbulent time. Ms. Dearsley told us a lot of the faculty privately encouraged and upheld the statement they had made by joining the sit-in movement, but would never publicly support them. One of the students, I think it might have been Jon Alexander, decided we should call our documentary Esse Quam Verde —To Be Rather than to Seem —which is the state motto for North Carolina. So that became our title.

Though competent, the outcome of this class project wasn't an award-winning documentary. My students did have an opportunity to develop communication and research skills, critical thinking, aesthetic sensibility, professional identity, and ethical concerns. I believe they were motivated to continue learning. We got some attention for the project: the Alumni Association showcased the documentary at its annual meeting, a national student cable network aired the program, a history professor used the video to help compile an oral history of UNCG. Now, nearly ten years later, the program is part of a historical review and a seminar at another college. The Greensboro Public Library keeps a copy in its video collection. The program gets aired on the local cable access station every February 1st.

On the down side, the university administration didn't notice what a central player media studies could be in a liberal arts college. While the dean of the college did write me a nice note, saying that the project incorporated the "true spirit" of her All College Read program (Creighton, 1990), she didn't go the next step and endorse media studies as the integrating hub of a liberal arts curriculum. In fact, she left UNCG for greener pastures the following year. The "All College Read" was later discontinued.[12] There was no funding available for future video projects.

The early 1990s was a fiscally disappointing period for my institution. We heard the phrase, "no new resources" consistently and for a long period of time. With so little to support student production, the faculty adopted protectionist equipment policies designed to encourage the longevity of aging cameras and edit suites. I discovered I couldn't personally finance a major student production every year. On the up side, I did learn some things from this experience that I was able to continue in my introductory level courses: a media production project is a journey, each one is different. My job is to try to keep students interested in the journey, to point out landmarks and the danger zones (Kliebard 403), to help students get to the resources they need, not worry so

much whether each student rotates through every equipment position (Blanchard and Christ 134), and to offer advice when students get stuck. Wherever I can, I try to open the doors of my classes to non-majors and encourage majors to bring what they learn from other disciplines into their projects.

Finally, I'm happy to say that the environment for media studies is changing on my campus. In the fall of 2000, the Broadcasting/Cinema program moved from under the direction of the drama program to become a separate department, where it is better situated to make connections with other disciplines. Enthusiasm is high. We've had an infusion of new equipment and a new studio. Faculty are beginning to see media studies as an integrating focal point and media production as a tool for exploration. I see this particularly in the diversity of the students we enroll in our Master of Fine Arts in Film and Video Production: a biologist who makes videos about penguins, an artist who animates his drawings, a journalist who makes a docudrama, an archeologist who makes a film about a dig, a poet who turns words into visual images. It's important to have more of this happening at the undergraduate level as well. We've begun initial discussions with other departments: anthropology, art and English, exploring ways to help our students make connections and see the relationships among disciplines. My experimental course in documentary production is now a capstone course for seniors, where students can apply what they've learned from the major as well as incorporate ideas learned in other courses. Finally, as electronic technologies become less expensive, the questions are not so much about equipment access but guidance as students directly confront the technology in their search to create and find meaning.

As concerns for media literacy gain momentum in elementary and secondary schools (Hobbs 55; Thoman 50; Lund 80), I believe more educators will come to understand the link between media production and media literacy, as connected as writing is to reading. When this happens I believe we will see media production move away from its industrial orientation to become more firmly a player in liberal arts curricula (Keller 77). Someday maybe we'll be able to afford production courses for the non-major or find ways to integrate disciplines and methodologies such that students from other disciplines can journey together with media studies students, recording and presenting what they learn. We may find a future in which "Producing Across the Curriculum" will be an honored and formalized movement to help students become better communicators, just as "Writing Across the Curriculum" and "Speaking Across the Curriculum" are now.

Notes

[1] Though it may initially seem like specialization and separation, I believe media studies programs that are independent of disciplines such as art, English, and drama are in a better position to serve the larger university community, to make stronger interdisciplinary ties, and to integrate media production into the larger curriculum.

[2] Benefits of media production training beyond technical skill include abilities to better interpret verbal and visual symbols. It's interesting that studies on the effects of teaching video production show positive benefits for both "at risk" students and gifted students at elementary and secondary levels. Some of the argument for teaching younger students production methods is that media production increases students' visual literacy and self-esteem. (See Pamela Brock-Allen, "The effects of a television production course on the self-esteem of at risk students." DAI, 56, 1995: 1568A. University of Pittsburgh. See also Peggi Hunter. "Teaching gifted children video production and critical viewing." DAI, 51, 2353A. University of Virginia.)

[3] Wanda Lazar recently related a story about her audio production class that is a distinct illustration of the problem that technology can create for a student's understanding about the goals of a course or even a class project. After assigning an audio production project, Lazar was discussing with a student his plans for the production. In the course of the discussion she ascertained that the student had vague intentions to record twenty four hours of sound but no clear idea of what he intended to "say." With some careful probing she helped the student to see that what interested him was the exploration of time through production. She asked the student what specific ideas about time he wished to explore: linear time, cyclic time, compressed time, expanded time? The student finally remarked with some amazement, "Gee, I suppose I'll have to do some reading." He clearly hadn't expected to be reading about classical definitions of time in an audio production class but had become inspired to do so. (For an explanation of Lazar 's audio course, see Wanda Lazar, "Sound for Film: Audio Education for Filmmakers," Journal of Film and Video, 50 (3), 1998: 54- 61.)

[4] I should mention that some students are willing to take advantage of a classroom philosophy that encourages

experimentation with form or style, sometimes using "experiment" as an excuse for the "Serendipitous Philosophy of Production." This is a way of thinking that assumes video shot and edited the night before a project is due stands as good a chance of success as one carefully planned and executed in advance. I require that experiments be explained ahead of time in the program proposal, rather than allow a student producer to tell me after the fact that her whole project was "an experiment with excess headroom, incorrect filter, jump cuts, and uneven audio levels."

[5] In 1990 when I was an assistant professor new to the issues of teaching media production, the struggle over resources dominated every faculty meeting as the faculty tried to figure out how to make five cameras and three edit suites meet the needs of nearly 200 undergraduate majors. These constant debates about who gets access to what equipment were not the type of deep pedagogical issues I imagined media faculty discussed. How do we get to the broader issues of the impact of technology on human communication and understanding, how do we join the mainstream of undergraduate education when we are preoccupied with counting batteries and XLR cables? Informal discussion with colleagues at other institutions suggests that even media pro-grains at well-heeled institutions struggle with equipment policy issues, a problem that may continue to make us seem too technically focused and "trade school oriented" to our deans.

[6] Not all faculty adopted the concept of the "All College Read." Some detractors thought the idea of a common, unifying text across disciplines was a ridiculous notion and ignored it. Others thought the idea interesting but were uncertain how to incorporate a text that seemed unrelated to the subjects of their courses. "All College Read" wasn't a required activity, but an option for faculty who thought it might work in their courses. Judging from faculty and student attendance at some of the lectures and other events associated with the "Read," it may not have been widely practiced across the college.

[7] We used a mix of video formats and media (film, video, audio tape) all transferred and then edited onto 3/4" U-matic master. The video gear varied from consumer grade 1/2" to industrial 3/4", none of it anywhere near state of the art.

[8] The jackets and absence of cars on campus were subjects of some discussion for students. All Women's College students wore jackets with an insignia on the pocket, which clearly identified them. One of the issues for Ann, Jeannie and Marilynn was that they had proudly worn their jackets to the sit-ins, clearly identifying their relationship to the institution. Because students in the 1960s didn't have cars on campus, the three young women had to walk a couple of miles from campus to the downtown area on an overcast day.
My students saw this as proof of Ann, Jeannie and Marilynn's determination to make a statement.

[9] According to one graduate we interviewed, the original term for the movement was "sit-down" rather than "sit-in."

[10] After the three students from Women's College participated in the sit-ins, Chancellor Blackwell went before the student body and asked other students not to participate. Chancellor Blackwell initiated an effort to control the demonstrations, setting up meetings with leaders of the other Greensboro colleges and began negotiations with the protesters and the owners of Woolworth's. (See Chafe 88-89).

[11] Connie Thornton would later write an essay about this event, which she sold for publication to the Carolina Peacemaker in the spring of 1990.

[12] I did teach one more class in documentary production that was associated with the "All College Read." I believe the second course was successful, however the project was never completed. Based on Thomas Berry's Dream of the Earth (San Francisco: Sierra Club Books, 1988), the project was to be an environmental documentary examining Berry's concept of the "earth deficit" (72). We used as our illustrating example the Tarheel community, which was mired in a bitter feud over a proposed new hog farming operation. On one side was the leadership of the community, who saw the proposed hog farm as an opportunity to add new jobs and expand the tax base. On the other side was citizenry, who feared the stench and pollution of the hog lagoon. Again I funded the project, taking students on an overnight road trip. We recorded impassioned interviews and amazing footage of anti-hog farm bulletins set up along the road like Burma Shave signs. We recorded more footage of existing hog farms. When we approached post production, we ran into a rigidly enforced equipment policy that excluded undergraduates and first year graduate students from the three quarter edit suite. The policy had been designed to extend the life of overused equipment by keeping less experienced producers from using it. However, the new rigidly enforced policy meant my class would have to be satisfied with a paper edit of the project. Although students had good intentions of finishing the project later, when they qualified to use the

"advanced equipment," other classes and projects claimed their attention. The project remains unedited.

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