

# NEH Application Cover Sheet (TR-256166)

## Media Projects Production

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**Field of expertise:** Filmmaking

### INSTITUTION

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Greater Washington Educational Telecommunications Assoc.  
Arlington, VA 22206-3440

### APPLICATION INFORMATION

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**Title:** *College Behind Bars*

**Grant period:** From 2017-08-01 to 2019-01-31

**Project field(s):** Social Sciences, Other

**Description of project:** College Behind Bars is a two-hour documentary directed by Lynn Novick and produced by Sarah Botstein, which brings to life the practice of liberal arts education among inmates in American prisons. The project is a co-production of WETA, the leading public broadcasting station in the nation's capital and the second-largest producing station of PBS programming, and Skiff Mountain Films, a documentary production company based in New York City. Novick and Botstein are longtime filmmaking partners of documentarian Ken Burns, who is serving as Executive Producer. The project is produced in association with Burns' production company, Florentine Films. Slated for national broadcast on PBS in 2018, College Behind Bars will be accompanied by a multi-platform digital media campaign.

### BUDGET

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<b>Outright Request</b>	500,000.00	<b>Cost Sharing</b>	1,803,119.00
<b>Matching Request</b>	0.00	<b>Total Budget</b>	2,303,119.00
<b>Total NEH</b>	500,000.00		

### GRANT ADMINISTRATOR

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***COLLEGE BEHIND BARS***  
**A CO-PRODUCTION OF WETA AND SKIFF MOUNTAIN FILMS**

**Table of Contents**

<b>Section:</b>	<b>Page:</b>
Narrative	1
Script	21
Bibliography	52
Resumes and Letters of Commitment	54
Description of Work Sample	120
Budget	122

## **2. Narrative**

### **A. Nature of the request:**

*College Behind Bars* is a two-hour documentary directed by Lynn Novick and produced by Sarah Botstein, which brings to life the practice of liberal arts education among inmates in American prisons. The project is a co-production of WETA, the leading public broadcasting station in the nation's capital and the second-largest producing station of PBS programming, and Skiff Mountain Films, a documentary production company based in New York City. Novick and Botstein are longtime filmmaking partners of documentarian Ken Burns, who is serving as Executive Producer. The project is produced in association with Burns' production company, Florentine Films.

Slated for national broadcast on PBS in 2018, *College Behind Bars* will be accompanied by a multi-platform digital media campaign, an extensive educational outreach initiative to engage teachers and students across curricula, and a national community engagement campaign designed to prompt a serious assessment of many issues surrounding higher education and criminal justice in the United States.

We believe that the project strongly aligns with the priorities of the NEH Common Good initiative. We are requesting a production grant of \$500,000 from the NEH. The total project budget is \$2,303,119.

### **B. Program synopsis:**

*College Behind Bars* immerses us in the intellectual and personal journeys of men and women who participate in a rigorous liberal arts college program as inmates in New York State prisons. Through portraits of several student/inmates filmed over the course of three years and an examination of the broader context in which they study, the two-hour documentary examines critical issues about criminal justice and liberal arts education, while raising complex questions about the possibility of moral, emotional, and intellectual transformation.

The students' stories take place against a backdrop of the present-day crisis of mass incarceration in the United States, and inside a criminal justice system in urgent need of reform. But *College Behind Bars* is not primarily a film about criminal justice. Nor is it a story of faulty trials or exoneration; indeed, many of the students whose stories we tell were convicted of serious and sometimes violent felonies. Rather, the film is an examination of the lives of men and women, many of whom are serving lengthy prison sentences, who are transformed by their participation in a demanding liberal arts education. Told through the experiences of some of America's most marginalized citizens, it is an exploration of how education can help foster participation in a democratic society, and how knowledge in the humanities can enrich American lives.

The incarcerated students we come to know – most of whom did not graduate from high school and are poor, black or Latino – are enrolled in the Bard Prison Initiative (BPI), a program of the elite Bard College in upstate New York, which holds them to the same high academic and intellectual standards that the school sets for undergraduates on its main campus. BPI enrolls nearly three hundred students at six New York State correctional facilities, offering approximately sixty courses each semester. Some students are in two-year associate degree

programs; others are pursuing four-year bachelor's degrees. We follow a selection of these students in a course of study that engages a wide range of disciplines, from the tragedies of Shakespeare and Sophocles to Middle-East politics and history; macroeconomics to Mandarin language; linear algebra to existential philosophy; Whitman and Emerson to the history of the Silk Road; discrete mathematics to the Irish in America; as well as computer science, molecular biology, bioethics, and public health. As viewers, we learn alongside the students, immersed in the engaging and intellectually rich content of their classroom discussions and independent research.

We get to know the students who participate in BPI's extra-curricular debate team, documenting their extensive preparation and inter-mural competitions, including a widely reported victory against the team from Harvard College. And we come to know professors, administrators, corrections officers, elected officials, victims and their families, and others whose lives intersect with those of the student/ inmates.

The narrative of the film unfolds through real life, *cinema verité* footage taking us from the first admissions interviews to introductory courses, through a range of academic classes, disciplines, and senior research projects, all the way to graduation and, in some cases, release from prison into the outside world. We follow the students through triumphs and setbacks, personal crises, intellectual revelations, and moments of personal growth and transcendence. Interspersed with these personal and pedagogical stories are scenes providing a broader historical and intellectual context for our characters' lives and education. We place the BPI experiment within the recent history of the American criminal justice system and the larger story of higher education in the United States.

Through a character-driven, emotionally complex, intellectually rich journey into the particular experiences of a handful of students in one prison college program, we intend to craft a universal story about education, justice, the power of humanities scholarship, and the promise of American democracy.

### **C. Humanities content:**

*College Behind Bars* offers a complex, multi-dimensional understanding of themes in American education and criminal justice, questions of personal responsibility, the possibility of rehabilitation, and the very idea of freedom.

Humanities content will be conveyed in the film in three key ways: First, we will experience college education alongside the students we follow. In classroom lectures and discussions, in debate tournaments, in filmed interviews, and in study sessions, we will learn alongside the inmates as they engage in scholarship about a wide range of humanities subjects. Many of the film's scenes will include students and faculty discussing, studying, and contemplating the rich content of a liberal arts curriculum. Second, through interviews and discussions among students, we will watch as they make connections between the subjects they are studying in school and issues that powerfully resonate in their own lives. We will witness how literature, philosophy, economics, anthropology, history, drama and other disciplines can serve as effective lenses into the choices they have made in the past, and the directions they will take as they move forward with their lives. "In looking at Othello, Macbeth, Oedipus, I try to extract who I am," one student

tells us on camera, “I’m trying to figure out what brought me here? Why have I done the things I’ve done? Is my life a tragedy?”

Finally, several scenes will provide historical background for the present-day stories in the film, relating the history of subjects ranging from the emergence of mass incarceration to the history of liberal arts education, through archival materials, on-screen titles, and interviews.

Humanities ideas and themes that will be addressed in the documentary will include:

*Liberal arts and American democracy:*

*College Behind Bars* is not a traditional historical documentary. While there will be short scenes interspersed throughout the film providing historical background, the majority of the story will be told through present-day footage depicting life and education inside prisons. But as an examination and an appreciation of the power of a liberal arts education, the historical and pedagogical idea of liberal arts will be a recurrent theme throughout the film.

The concept of liberal arts originates in antiquity; *artes liberales* were those subjects or skills that were deemed necessary for a free person to participate in civic life. Residential liberal arts colleges have a long history in American higher education. Structuring learning across academic disciplines, liberal arts education was designed to prepare students for civic responsibility, to participate knowledgeably in American democracy. Liberal arts education in the new nation would take on a distinctly American flavor. “In the ideal,” literature scholar and project advisor Andrew Delbanco describes, “the American college is an analogue to the Puritan church – a gathered community to which all members contribute their disparate gifts. At the heart of the institution is the idea that college students have a great deal to learn from each other as well as from their professors – a view of education that is fundamentally democratic.”

Since the Revolution, Americans have long had a conflicted relationship with intellectual pursuits and scholars such as Richard Hofstadter have pointed to an anti-intellectual streak in our national life. But without an informed citizenry, the American experiment in democracy cannot be successful. As America responds to global economic challenges by emphasizing training in technical skills, interest in liberal arts education has diminished. But as philosopher Martha Nussbaum argues, “If this trend continues, nations all over the world will soon be producing generations of useful machines, rather than complete citizens who can think for themselves, criticize tradition, and understand the significance of another person’s sufferings and achievements. The future of the world’s democracies hangs in the balance.”

Liberal arts education was originally developed to train prepare young men at exclusive colleges to participate as leaders in a democracy. But American civic life did not originally include all Americans – excluding participation by women and African Americans, among others. As democracy expanded to recognize all citizens, so did access to higher education. In the twentieth century, new kinds of students drew on a college education as an opportunity to enter the American mainstream. Immigrants flocking to public universities like City College in New York and veterans attending college on the GI Bill after World War II enjoyed the intellectual advantages of higher education, often in the liberal arts. No group accomplished more with less access than those Americans emancipated from slavery, who established a

network of Historically Black Colleges and Universities to provide liberal arts education when other universities refused to enroll them.

In an era of mass incarceration, prison college programs could be viewed as a continuation of this historical pattern of expanding access to higher education. But as the population of incarcerated Americans grew stubbornly high, opportunities for college education behind bars paradoxically fell far behind demand. In the early 1980s, there were more than 350 college degree programs for prisoners or those recently released. But political trends beginning two decades earlier would gradually erode public support for higher education for inmates. In a Special Message to Congress in 1966, President Lyndon Johnson introduced the concept of a “war against crime.” The idea was echoed in Richard Nixon’s 1968 campaign focus on “law and order,” a phrase many observers have interpreted as racially coded language that helped the Republican Party reach out to working class whites and Southern voters. President Nixon described prison as a “college of crime,” and in the face of growing public concern about lawlessness, leaders in both political parties found political advantage in taking harsher stances against criminals. While political calculations no doubt inspired a rhetorical focus on crime, the problem was genuine: reports of street crime quadrupled in the years between 1959 to 1971, murder rates doubled between 1963 and 1974, and robbery rates tripled.

Anti-crime sentiments culminated in the 1994 Violent Crime Control and Law Enforcement Act, signed into law by President Clinton, which required mandatory minimum sentences that led to vastly increased prison populations. The bill also eliminated Pell grants for those incarcerated in state or Federal prisons, effectively ending publicly supported college prison programs. Private programs like the Bard Prison Initiative, which was founded in 1999 and has been expanding in recent years in collaboration with other private colleges, reach only a fraction of the American prison population. Because education in America’s colleges is mostly conducted by private initiatives, there are no national statistics available that pinpoint exactly how many prisoners are currently served, but the numbers are tiny compared to the period before 1994.

Our film is about the experience of some of the most marginalized Americans experiencing a first rate liberal arts education designed to prepare them for full engagement in society both while incarcerated and, most important, when they are released. In a sense, the experience of these imprisoned liberal arts students is an unusually revealing laboratory for examining the role of education in making democracy possible. As one student tells us, while leaning against the narrow bunk in his cell, “I’ve come to see that an education is not about simply math and social studies and literature. Instead it’s about learning about our shared humanity. If you look closely into the subjects, we can relate them all. I’ve found that education is a way of life. And if we fully dive in, we become a different human being, in a sense, you know. You see the world differently. That’s why I think that education is something that everybody deserves. Because it will take us to the next level, transcend us.”

The success of the BPI experiment is borne out in the seriousness with which the imprisoned students approach their studies. As Prof. Michael Tibbetts, who teaches molecular biology and genetics, observes in a filmed interview, “There’s a deep hunger and a palpable sense of urgency among them, that they want as much as they can get, as fast as they can get it. And I think part of that is because they have a sense that tomorrow this could all be taken away. So that sense really charges the classroom in a very different way and presents a different set of challenges.” To English professor Donna Grover, who also teaches at Bard’s main campus, “It’s like teaching

graduate students more than undergraduates because of their life experience. So that the conversations say that I have with them is not the same conversation I'll have with a twenty one-year old senior at Bard." Professor of classics Daniel Mendelsohn tells a group of BPI students, "I taught at Princeton for ten years, and have been teaching on the Bard campus for fifteen. The class discussion we just had about Oedipus was the most interesting, insightful, and thoughtful I have experienced in my career."

As a practical matter, because they are imprisoned, many students have much more time to focus on their studies than students at traditional colleges. But the experience of being a student while serving a prison sentence presents other challenges: student/inmates cannot use the internet, have limited access to libraries, must do their work amidst noise and distraction, cannot email or phone their professors, and have little control over their schedules.

Frequently, students bring insights to their coursework derived from their lives before entering college. Dyjuan<sup>1</sup>, a second year student, reflects on camera following a class on the Iliad and the Odyssey: "College, it digs into you and it makes you pull on your experience and your cultural background. And you can bring that into the classroom. You know Homer's idea of Kleos? Kleos is glory. Achilles wants Kleos; he wants his reputation to be known, to be heard. In the streets, you want your reputation to be known, to be heard. So, like, in the street, you would say, 'my name rings bells'. And to see that in Homer, and there's multiple instances of this, it's beautiful. You know, a lot of these works get a negative view in prison 'cause, 'Western literature, you know, this is white cultural domination.' You say, 'No. This is *culture*, you know. This is beauty. Look at it this way.' And it's really, really great to be able to do that."

Academic work often allows students to gain insights into their own lives through studying new and unfamiliar worlds. B.A. candidate Shiloh spoke to us after examining the idea of cultural norms in an anthropology seminar. "You're basically traveling the world through books," he reflected, "And if those books are anthropological, you have this realization of how culturally limited your perspective might be. You're confronted with, 'oh wow, they do it this way.' And that's a great thing."

The effectiveness of prison higher education is perhaps most powerfully demonstrated by the highly successful track record of graduates who leave prison and enter the workforce and their communities.

#### *Punishment and rehabilitation:*

America's criminal justice system is broken. The United States is home to 5% of the global population, but 25% of the world's prisoners. Nearly 2.4 million Americans (one in every hundred) are locked up at any given time, with 7 million under some kind of oversight (parole, supervised released, probation, house arrest). The increase in America's prison population has disproportionately affected African Americans, who constitute 12% of the population but 37% of those in prison. Civil rights attorney and author Michelle Alexander argues that mass incarceration is evidence of a larger racial caste system in America "that locks people not only behind actual bars in actual prisons, but also behind virtual bars and virtual walls – walls that are

<sup>1</sup> For privacy and security reasons, in this proposal we are identifying prisoners only by their first names. When the film itself is released to the public, we will use their first and last names.

invisible to the naked eye but function nearly as effectively as Jim Crow laws once did at locking people of color into a permanent second-class citizenship.” Among African Americans, incarceration statistics are drastically different depending on education; those who have dropped out of high school have a 58% chance of going to prison, compared to less than 5% for those who have attended college. Yale law professor and project advisor James Forman, Jr. observes, “It no longer makes sense to talk about – without saying more – concepts such as ‘how the criminal justice system harms black people.’ We must always identify which portions of the black community we’re talking about, and in many cases the answer will be the poorest and the least educated parts.”

Life in American prisons can be dangerous and monotonous, and is often devoid of effective programs to prepare inmates for re-entering the “free world.” For several generations, we have been setting offenders up to fail upon release, and nearly 50% of the 700,000 who re-enter society annually are back behind bars within three years, trapped in a cycle of imprisonment, release, and re-incarceration. “I’ve been incarcerated for thirteen years,” one BPI student/inmate told us, “from my experience, prison is to punish. It’s not about creating productive beings. It just isn’t.”

The purpose of prison has long been contested terrain. To nineteenth century advocates of the penitentiary, the prison was an institution in which the criminal would reflect on his deeds on the route to penitence. The philosopher Michel Foucault describes how the modern prison shifted the focus of punishment from the prisoner’s body to the soul, creating an “apparatus for transforming individuals.” Studying the history of the penal system in the U.S. offers an opportunity to reflect on fundamental tensions in creating a new nation based both on laws and freedom. Yale literature professor Caleb Smith observes in *The Prison and the American Imagination*, “The deepest allure of the prison as an object of inquiry is not its place in the history of crime and punishment but its function as a central institution in modernity’s redefinition of the human.” At the heart of many debates about prison is the question of whether its goal is to punish or rehabilitate. Columbia law professor Robert A. Ferguson suggests in his far-reaching study, *Inferno*, that we look back to Dante’s *Divine Comedy* and transform our penal system from one based on the punitive fires of the *Inferno* to the civilized, rehabilitative *Purgatorio*, where individuals are restored to heaven through care and love.

Present-day efforts to rehabilitate prisoners can be evaluated in the context of a paternalistic impulse in the history of American reform movements. Top-down efforts to address social ills have at times been shaped by goals of repairing people assumed to be broken in some way. From the founders of Native American boarding schools to Progressive Era reformers like the photographer and social critic Jacob Riis, those who have sought to help disadvantaged Americans have often framed their prescriptions for social reform in racial and paternalistic language and practices. The student/inmates in our documentary have all chosen to join the BPI program voluntarily and enthusiastically, none were coerced, though at the beginning of the college process many students, having had no previous exposure to higher education, had little understanding of what exactly they were signing on for.

The student/inmates in the film offer a range of insights into the intersection of a liberal education grounded in notions of freedom and the constant awareness that they are not free. Sebastian, a Bachelor’s degree candidate at Eastern Correctional Facility, reflects that, “For prisoners, freedom exists in fragments. By giving us fragments of freedom through professors,



through books, through lectures, you're helping us reconnect with the world. We're not completely shut off." But as a small cadre embedded in the confines of a much larger penal institution, the students exist in two worlds even within their prison. Rodney observes, "It is balancing two identities, right? You're a prisoner and you're a student. It is a big challenge trying to have that balance between what has taken place outside the classroom and what we should be doin' in the classroom." English professor Christina Mengert experiences this duality as a teacher. In her prison classroom, she tells us, "Part of managing that relationship between this space at school and the outer space as prison is forgetting as much as possible that outer space. We make a bubble, we make a school bubble, but it's not – it's a membrane. And sometimes prison sneaks in and, and hopefully, a lot of times, school sneaks out."

For many students, the greatest divide they experience is between the lives they are living now and the reality of the crimes for which they are imprisoned. One student, now in his thirties, reflects on the day he was sentenced, as a nineteen-year-old. "They give every defendant a chance to speak during sentencing. And I said, just because I'm convicted of murder does not make me a *murderer*. Now, I know what I meant when I said it, but I'm not sure if everyone else did. I heard a gasp. I did not mean that I wasn't taking responsibility for my actions. I meant that that one action is not who I am. We spend so much time in America speaking about the *violent criminals*, that it is the *nonviolent* criminals who are worthy of redemption. People like me, because I am a violent criminal, I am not worthy of redemption. And part of the reason why we think this is because of the wording. 'Violent criminal' is not the violent *act* that you've committed fifteen, twenty years ago; *you* are a violent criminal. There's something that is inherent about *you* that we must protect the rest of society away from. And so I struggle with trying to acknowledge the pain that I've caused but also recognizing that truth."

For many student/inmates, the rigorous training they're receive in philosophy, literature, ethics, linguistics, and other disciplines, helps to make sense of deep human truths that powerfully affect how they understand their world, and how they will navigate the outside world when they return to it. For Giovannie, who was recently released after a lengthy term, this is a significant change from his previous understanding of his place in American life when he entered prison. "I didn't feel like I was part of society. I didn't feel like I was a citizen. I had no idea what a citizen was supposed to do, what sort of duties, responsibilities they had to others. I felt like I had a responsibility to the people I knew, to my family, although I let them down, you know, and to my friends. Anyone outside of that, I didn't owe them anything. Nobody ever taught me any of that. We didn't learn that. Who I am now is light years away from who I was then."

#### *Criminal justice and broader social patterns in America:*

The institution of prison is a complex prism through which many dynamics and tensions of American life can be refracted. The correctional facilities in which our documentary is filmed reflect a national pattern: they are mostly located in rural areas, staffed by corrections officers who live nearby, and inhabited by inmates disproportionately from faraway cities. Inmates are predominantly poor, African American, and Latino, while corrections officers are primarily middle class and white.

The class and race dynamics of a prison environment are complicated by the presence of a college program. A college degree has long been a critical element for social mobility in America.

For corrections officers, many of whom have not attended college and struggle to meet the cost of higher education for their own children, the presence of better-educated inmates, who achieve their degrees without paying tuition, is problematic. As Acting Commissioner of Corrections in New York State, Anthony Annucci, tells us, "Most correction officers do not have college education. They come right out of high school. So part of the dynamic here is the potential resentment for somebody that has to obey your orders but that may now feel that they're smarter than you; plus they have more formal education. So you have to be sensitive to that dynamic. But most correctional staff strongly support anything that will make a safer prison environment."

Student inmates also contend with social divisions they experience with family members and fellow prisoners who have not attended college. Dyjuan, a highly engaged student of literature and biology and a leader on the college debate team, reflects on the different languages he needs to employ in the various worlds he inhabits. "If I'm in the yard and I'm speaking about Hegel or Nietzsche or someone, and someone overhears us and they say, 'What's that. What are you guys talkin' about?' How do I explain that? How do I explain that core/periphery is a relational concept in a language that guys that aren't in college can understand? So they say, 'Yo, what'd you do in school today? Tell me about it.' And I'm like, 'is he gonna understand this?' And to have that thought, right there is some sort of injustice. So I find myself speaking in tongues or, to use an academic term, code switching, which means that I often switch vernaculars, or change my voice when I'm speakin' to someone, not to be manipulative or duplicitous, but to enhance the conversation, to enhance the level of communication we are having because I need them to understand what I'm trying to convey." This educational divide is revealed starkly in the scenes we have captured of Dyjuan and his brother Kanan, who is home after serving an eight-year sentence in a Federal penitentiary without a college program. Kanan has only a GED, and we watch as he struggles to keep a job and a tenuous hold on life on the outside. In many ways, the example of these two brothers captures the essence of the film, since they entered prison with nearly identical backgrounds but emerged so different at the end of their sentences.

The majority of prisoners in the American criminal justice system are men, but over the last fifteen years, there has been an 800% increase in women in prison. With over 215,000 female inmates, the United States now accounts for nearly 30% of the world's incarcerated women. Many women were primary caretakers of children before they were incarcerated; a mother's imprisonment generally has a profound impact on her children. "Every prison sentence ultimately becomes a life sentence because of the collateral damage," prison education leader and project advisor, Rev. Vivian Nixon states. We have followed the experiences of women student inmates at the Taconic Correctional Facility, and the film will reveal both their academic work as college students and the specific challenges they face as women in the criminal justice system.

Hundreds of BPI graduates have been released since the program began in 2001, and fewer than 2.5% have gone back to prison. The program has an impressive track record placing its alumni in jobs and, in some cases, in graduate school. But even with a degree from a prestigious liberal arts college, former inmates face significant obstacles. One graduate recently earned a Master's in Social Work from Columbia University and was hired at a high level job in his field, but could not lease an apartment because of his felony conviction. We watch another graduate who

landed an entry-level position in his early forties; the job required tech skills, but after two decades in prison, he had never been on the internet.

#### **D. Creative approach:**

In over two decades of making documentaries on a wide range of subjects, director Lynn Novick has allowed the intellectual content and the raw materials at her disposal determine the particular contours of each film. On the surface, as a cinema verité documentary set largely in the present, *College Behind Bars* may appear to be a departure from her narrated, archive and interview-driven historical PBS series directed in partnership with Ken Burns, and produced with Sarah Botstein, including *The War*, *Prohibition*, and the forthcoming *The Vietnam War*. But in substance and its approach to storytelling, *College Behind Bars* shares much in common with this previous body of work. It tackles central themes in American history and culture in the context of specific human experiences lived by complex, sometimes admirable, and often deeply flawed characters. It is guided by close collaboration with scholars at every stage of production. And it draws on the cinematic language of feature filmmaking to immerse its audience in an emotionally engaging story that is both intimately human and rigorously intellectual.

The central narrative is told through real life scenes filmed over the course of three years, primarily at several New York State prisons. The stories we follow begin with the college application process for new students and continue to graduation and beyond. In between, we chronicle the academic and personal journey of a diverse group of students, many of whom are profoundly transformed by their time in college. Through a careful “casting” process, we identified a small number of students whose stories we would follow in detail. During ongoing filming, we narrowed this group down to approximately eight central characters whose stories unfold in detail over the course of the film, along with those of several other secondary characters. Our cameras have also followed a handful of BPI alumni being released from prison, returning to their communities, looking for work, applying to and attending graduate school, rebuilding relationships, and navigating the “free world” as convicted felons with criminal records.

The perspectives of correction officers, whose workplace is as stressful and dehumanizing for them as it is for the inmates, are essential elements of the film. We will also include interviews and real life scenes filmed with college professors and administrators, elected officials, families of victims of the students’ crimes, and the families of the student inmates. While the film will be steeped in humanities themes and scholarship, guided by frequent consultation with our humanities advisors, this content will be conveyed without the use of on-camera interviews with academics or experts, unless they are participants in the stories we have documented.

This film would not be possible without the unprecedented access we have been granted by the New York State Department of Corrections and Community Supervision. Over the past three and a half years, we have established a successful working relationship with key staff at several correctional institutions, and have enjoyed unprecedented permission to film our subjects’ daily life behind bars.

We have also been given broad access by the staff and administration of the Bard Prison Initiative, who have allowed us to film student inmates in orientation, classes, study sessions, debates, re-entry, and graduation. The trust we have developed with the BPI team developed

over many years is the result of several factors. Producer Sarah Botstein, who is the daughter of Bard College President Leon Botstein, has been aware of the program since its inception, and watched with great interest as it evolved over the past fifteen years. Lynn Novick taught an eight-week seminar about documentary film and history for the program in 2013, and over the course of a semester, got to know a number of the students who agreed to be featured in our film. As they have in nearly fifty years of (combined) experience as documentarians, the filmmakers have scrupulously maintained a clear separation between our production company and BPI, the Department of Corrections, and our subjects on all creative and business matters. We are producing this film in accordance with the highest independent journalistic standards.

Despite the considerable logistical obstacles of filming in prisons, we have captured countless candid, revealing, and intellectually rich moments. Soon after we began filming in 2014, our small, two or three-person camera crews became familiar fixtures in classrooms, prison yards, in libraries, visitors' rooms, and in individual inmates' cells. As trust and familiarity grew, the process of education proceeded unaltered by the presence of cameras and microphones. In some cases, as with one newly released student who was returning to see his family for the first time in decades, we equipped our subjects with small, easy to operate cameras to film their own stories.

Much of the film unfolds inside college classrooms. We are present as first semester students – many of whom had only rudimentary education before beginning college – learn basic reading and writing strategies, and we follow them over months and years as they engage with increasingly complex intellectual challenges. In a Classics class, students consider issues of divine justice in Aeschylus' *Oresteia*. In an English seminar, we watch as students craft personal manifestos in the style of Jefferson, Emerson and Whitman. We are present in a class where students debate the meaning of the story of the Tower of Babel from the Book of Genesis, and another in which a spirited discussion of *King Lear* leads to a consideration of Plato's ideas about the qualities of leaders.

In these classroom discussions, and in free flowing conversations that follow among students in the prison yard and the library, students frequently find meanings that connect directly to their own lives. In a number of cases, we witness on camera how the subjects they are studying in college help them understand the circumstances that shaped them and the choices they made in life that led to their incarceration. We get to know students' back stories and, in a number of cases, learn about the serious crimes for which they were convicted. We are present as their engagement with the world of ideas helps unlock their ability to consider and illuminate both their pasts and their futures.

Our visual approach includes an unwavering commitment to filming with the highest possible production values. Our cinematographers work with state of the art cameras and a belief – rooted in the thematic content of the film itself – in presenting high security prisons with the same visual respect we afford to other public locales we have filmed for our documentaries. We have shot evocatively lit, carefully composed footage of prison exteriors, empty classrooms, unoccupied cells, and other environments that can provide impressionistic scenic backdrops for our storytelling.

At several junctures in the film, we step back to place our present-day story in the broader context of the history of American higher education, crime and punishment, and political

history. During these scenes, we will draw on on-screen title cards combined with archival materials – historical film footage, television news clips, newspaper headlines, and still photos – to bring this history to life. As in our previous historical documentaries, we will engage with archival materials as vibrant cinematic elements. We penetrate within the borders of still photographs with an exploring camera eye, probing their details and complexities, discovering hidden meanings within the larger confines of the image. Archival photographs, footage, live cinematography, and interviews will be further brought to life with a complex, subtle, and layered sound effects track that will help draw the viewer into the reality of both historical and present-day imagery. The final mix will be completed in 5.1 Surround Sound.

We will record an original musical score to help advance the narrative and emotional trajectory of the film. Original scoring will be combined with popular music that reflects the sound and feel of the times in which our subjects have lived. From hip-hop to Latin music to country-western, songs will echo and advance the thematic content of the film.

All documentary films find their full shape in the editing room, and this is especially so for cinema verité films like *College Behind Bars*, in which hundreds of hours of real life footage are carefully sculpted into a series of tightly edited scenes adding up to an engaging feature-length film. As we edit, we will continue to consult with our humanities scholars, including screening rough cuts of our edit-in-progress. The story will be told without third person narration, partaking of its many storytelling elements to draw its audience into a clear, suspenseful, intellectually engaging narrative. In the end, we will craft a film built around human stories that will illuminate a range of humanities themes and broader questions about American education, criminal justice, and the nature of our democracy.

#### **E. Audience and distribution:**

We are designing a multi-layered distribution and engagement strategy that is inspired by and reflects the approach we have taken to making the film. Beyond reaching a broad, national audience, our goal is to initiate a civil discourse around some of the most important, and at times most divisive, topics in American life.

That conversation can take place in many forms: in communities housing prisons and others which are disproportionately represented in inmate populations; in high school and college classrooms; among policy makers and leaders; across generations; among families of crime victims; among leaders in higher education; through social media and online; and across America's many racial and ethnic divides.

This discourse will be initiated by the wide distribution of the film on television as well as numerous other platforms. *College Behind Bars* will be broadcast on PBS in 2018 and is likely to be a centerpiece of the PBS season. It will also be streamed on pbs.org and other digital platforms. Following broadcasts, it will be released on DVD/BluRay, video on demand, Netflix, iTunes, Amazon and other digital services.

Prior to broadcast, we also envision a high-profile, prestigious film festival premiere, followed by a limited release in cinemas, creating press interest and public awareness in the film.

WETA and Florentine Films have a long history of success distributing films to a national audience through the network of PBS stations. WETA will help develop a comprehensive promotion, outreach, web, station relations and packaging plan for *College Behind Bars*. WETA's communications staff, PBS, and the public relations firm Dan Klores Communications, will promote the program to the general public, reaching newspaper and magazine writers, television critics, web sites and opinion leaders. Lynn Novick and BPI alumni featured in the film will take part in extensive promotional activities with the media, including interviews, speaking events and screenings. PBS and WETA creative teams will create on-air television promos, radio spots and graphic art for wide distribution.

In the months leading up to and following the film's release, we will activate a far reaching, coordinated, and ambitious public relations, community outreach and social impact campaign. We expect to generate a great deal of media attention, buzz, and press coverage, and to bring the film and many of our subjects to diverse communities where it can be used to promote productive and informed discussion about criminal justice and education.

We also plan to engage educators, influencers, activists, and policy makers across the political spectrum. The trans-partisan movement to reform America's approach to crime and punishment, rehabilitation and recidivism has been steadily gathering steam. As Democratic Congressman Sean Patrick Maloney explained to us, "There's a future possible. And that's appealing to people on both sides of the political spectrum. And man, we need to seize that opportunity to do something now. We can demand personal responsibility, we can have punishments that mean something, but we can be smart and we can restore people to society and make ourselves better in the process." Maloney's sentiments are echoed by Mark Holden, Vice President and lead lawyer of Koch Industries, which is associated with conservative causes: "If you want to help people improve their lives and remove obstacles to opportunity for the least advantaged, and if you believe in individual liberty and freedom and justice, and you care about your community, and you have a moral passion, there's no other position you can take other than being for criminal justice reform."

#### **F. Project evaluation:**

Our goal is to encourage a national conversation about the value of liberal arts education and to expand dialogue about complex issues of crime, punishment and the possibility of redemption. We hope to challenge our audiences to think deeply about themes addressed in the film, furthering the public's knowledge, and fostering discussion and understanding of these themes.

The success of *College Behind Bars* will be measured in a number of ways:

- **Ratings:** We expect a broad and diverse national audience for the national PBS broadcast, in keeping with those of past "large footprint" films made by Lynn Novick and Ken Burns. National ratings are measured by Nielsen NPOWER.
- **Web traffic:** Our goal is to generate web traffic exceeding 100,000 unique visitors per month during peak months of the broadcast. The primary source for web data is Google Analytics.

- *Social media engagement:* WETA tracks activity on key mobile platforms such as Facebook and Twitter (likes, shares, impressions).
- *Widespread use and positive assessment of classroom resources:* We will track the number of page views and downloads of the educational resources for *College Behind Bars* to determine whether they are reaching their intended audience. WETA will work with an external consulting firm to conduct a complete project evaluation of the film's educational and community engagement activities to measure progress on the project's learning goals.
- *Attendance and feedback at outreach events:* Success of events held by WETA and other PBS stations will be tracked and evaluated by WETA with the assistance of an external consulting firm to be determined.
- *Partnerships with a broad range of organizations:* Strategic partnerships will enable us to reach targeted populations, including leaders in higher education, communities impacted by the criminal justice system, the policymaking community, and high school teachers and students. An evaluation of these partnerships will be included in the overall project evaluation conducted by WETA with the assistance of an external consulting firm to be determined.
- *Media coverage:* WETA's communications department tracks all earned media coverage – print, broadcast and digital – and provides a qualitative report that informs our future efforts.
- *Awards:* Over the years, Lynn Novick, Sarah Botstein, and Ken Burns have received some of the most prestigious awards awarded for documentaries, including numerous Emmy and Peabody Awards. *College Behind Bars* will be submitted for appropriate awards competitions as well.

## **G. Rights and permissions:**

The bulk of the documentary will consist of real life, cinema verité scenes, for which we have acquired (and will continue to acquire) all necessary personal releases and location permissions.

During scenes documenting the historical background for our present-day story, we will acquire archival materials (and the right to use these materials) from a range of sources, including commercial photo and footage archives, television networks, as well as libraries, institutional collections, historical societies, and other institutions. Because of our longstanding relationships with footage and photo archives, developed over decades of making historical documentaries, we expect that many archives will offer us favorable rates as well as access to their deep files. We will also conduct research at the National Archives and the Library of Congress, whose materials are primarily in the public domain.

Classroom scenes will at times include students and professors reading from copyrighted books and academic articles; we will acquire all necessary literary rights to the works that appear in our film.

In addition to a newly composed musical score, the film will contain selections of recorded music, including hip-hop, Latin, jazz, and country music, reflecting the experiences and taste of

characters featured in the documentary. We negotiate with record companies and music publishers to ensure that we can use the music that is essential to evoke the spirit and sound of our subjects' stories. Drawing on relationships developed during the making of earlier, music-intensive films (*Jazz*, *Baseball*, *Prohibition*, the forthcoming *The Vietnam War*, and others), we are confident that we will be able to secure the music rights required for this project.

#### **H. Humanities advisers:**

*Andrew H. Delbanco* is Alexander Hamilton Professor of American Studies at Columbia University. He is the author of *College: What It Was, Is, and Should Be*, *Melville: His World and Work*, *The Death of Satan: How Americans Have Lost the Sense of Evil*, *Required Reading: Why Our American Classics Matter Now*, *The Real American Dream*, and *The Puritan Ordeal*, among other books. Prof. Delbanco's essays appear regularly in *The New York Review of Books* and other journals, on topics ranging from American literary and religious history to contemporary issues in higher education. In 2001, he was named by *Time Magazine* as "America's Best Social Critic" and elected to the American Academy of Arts and Sciences. In 2012, he was presented with the National Humanities Medal for his writings on higher education and the place classic authors hold in history and contemporary life.

*James Forman Jr.* is a Clinical Professor of Law at Yale Law School, where he teaches and writes in the areas of criminal procedure and criminal law policy, constitutional law, juvenile justice, and education law and policy. His particular interests are schools, prisons, and police, and those institutions' race and class dimensions. While working at the Public Defender Service in Washington, DC, and later as a law professor at Georgetown University, Forman co-founded a pioneering school for youth involved in the criminal justice system, and later helped transform the school inside D.C.'s juvenile prison. His latest book, *Locking Up Our Own: Crime and Punishment in Black America*, will be published in the spring of 2017 by Farrar, Straus and Giroux.

*Glenn E. Martin* founded JustLeadershipUSA, a non-profit organization addressing issues of mass incarceration and criminal justice reform. He has served as Vice President of the Fortune Society and Co-Director of the National HIRE Network at the Legal Action Center. He is the co-founder of the Education from the Inside Out Coalition, is an American's Leaders of Change National Urban Fellow, and a member of the governing boards of the College and Community Fellowship, Prisoners' Legal Services, New York Foundation, the California Partnership for Safe Communities, and the Reset Foundation, and serves on the advisory board of the National Network for Safe Communities. Mr. Martin spent six years in New York State prisons.

*Rev. Vivian Nixon* is Executive Director of College and Community Fellowship (CCF), an organization committed to removing individual and structural barriers to higher education for women with criminal record histories and their families. As a formerly incarcerated woman, Rev. Nixon spent time as a peer educator for the adult basic education program at Albion State Correctional Facility in New York. Following her release, she was ordained by the African Methodist Episcopal Church (AMEC) and currently serves as an associate minister at Mt. Zion AMEC in New York City. She is a Columbia University Community Scholar and a recipient of the John Jay Medal for Justice, the Ascend Fellowship at the Aspen Institute, the Soros Justice Fellowship, and the Petra Foundation Fellowship. Rev. Nixon is a co-founder of the Education from the Inside Out Coalition (EIO), a collaborative effort to increase access to



higher education for justice-involved students and serves on the advisory board of JustLeadershipUSA. (Rev. Nixon's letter of commitment is forthcoming.)

*Heather Ann Thompson* is Professor of History at the University of Michigan. She has conducted research and written extensively on the history of incarceration and criminal justice in the United States. Her latest book, *Blood in the Water: The Attica Prison Uprising of 1971 and its Legacy*, was a *New York Times* Notable Book for 2106, a National Book Award Finalist, and a *Publishers Weekly* Best Book of the Year. She has written numerous popular as well as scholarly articles on the history of mass incarceration as well as its current impact, for the *New York Times*, *Time Magazine*, *The Atlantic*, *Salon.com*, *Dissent*, *New Labor Forum*, as well as the award-winning articles "Why Mass Incarceration Matters: Rethinking Crisis, Decline and Transformation in the Postwar United States" for the *Journal of American History*, and "Rethinking Working Class Struggle through the Lens of the Carceral State: Toward a Labor History of Inmates and Guards," for *Labor: Studies in the Working Class History of the Americas*.

*Craig Steven Wilder* is Barton L. Weller Professor of History at M.I.T. A historian of American institutions and ideas, his most recent book is *Ebony & Ivy: Race, Slavery, and the Troubled History of America's Universities* which *Kirkus Reviews* named one of the best nonfiction books of the year and which won multiple book awards. He is also the author of *A Covenant with Color: Race and Social Power in Brooklyn* and *In the Company of Black Men: The African Influence on African American Culture in New York City*. Professor Wilder is a senior fellow at the Bard Prison Initiative, where he has served as a visiting professor, commencement speaker, and academic advisor.

#### **I. Media team:**

*Lynn Novick (Director/Producer)* has been making documentary films for nearly a quarter of a century and is the recipient of Peabody and Emmy Awards, among other honors. For the past twenty years, she has been a directing and producing partner of Ken Burns and together they have been responsible for more than 60 hours of programming, comprising some of the most critically acclaimed and top-rated documentary films and series that have aired on PBS. In addition to *College Behind Bars*, Novick's director/producer credits include *The Vietnam War* (forthcoming 2017), *Prohibition* (2011), *The Tenth Inning* (2010), *The War* (2007), and *Frank Lloyd Wright* (1998). She also produced Burns' 9-part series, *Baseball* (1994), and his ten part series, *Jazz* (2001). She is a magna cum laude graduate of Yale.

*Sarah Botstein (Producer)* has been producing award-winning documentaries (with Ken Burns and Lynn Novick) since 1997. Most recently, she produced *The Vietnam War*, a ten-part series slated for PBS broadcast in 2017, and *Prohibition*, a three-part series about the rise, rule, and fall of the 18th Amendment, and *The War*, a seven-part series about the American experience of the Second World War. *The War* and *Prohibition* each received numerous awards, including several Emmys, and were among the most-watched series on PBS in the past ten years. In 2008 she and Burns produced *The Work to Come*, a short film about the late Senator Ted Kennedy, and she was also associate producer of *Jazz*, which aired in 2001. Botstein graduated from Barnard College/Columbia University with a degree in American Studies.

*Salimah El-Amin (Co-producer)* is also a co-producer on the upcoming PBS series, *The Vietnam War*. She is an Emmy Award-winning film researcher of theatrical and television documentaries

and programs. Her work includes *Martin Scorsese Presents: The Blues*; *Fahrenheit 9/11*; *Taxi to the Dark Side*; and *Beats, Rhymes and Life: The Travels of A Tribe Called Quest*. More recently she produced the History Channel documentary *How Bruce Lee Changed the World*. Salimah has Masters degrees in Anthropology and Media Studies from Columbia University and The New School University, respectively. She resides in Manhattan with her husband and young son.

*Nadia Hallgren (Cinematographer/Consulting producer)* is an award winning filmmaker and cinematographer from the Bronx, New York, with over a decade of experience working across five continents. She has DP'd numerous feature films including the Academy Award nominated and Sundance grand jury prize winner *Trouble the Water*, *Trapped*, *Citizen Koch*, *Tough Love*, *War Don Don*, and *The New Black*. Hallgren has also contributed photography to *Fahrenheit 9/11*, *Searching for Sugarman*, *The Hunting Ground*, *Suited*, *Southern Rites* and *How To Dance in Ohio*. Nadia has worked closely with top documentary filmmakers including, Sharmeen Obaid-Chinoy, Joe Berlinger, Morgan Spurlock, and recently co-directed a short film with Laura Poitras. Nadia specializes in cinema verité and was trained under the tutelage of Kirsten Johnson. Hallgren is a Sundance Fellow, a Cinereach fellow, and an alum of International Center of Photography. Nadia serves on the board of the Bronx Documentary Center, a non-profit organization dedicated to sharing photography and film with underserved Bronx communities.

*Buddy Squires (Cinematographer)* is one of America's premiere documentary cameramen. He is best known as the cinematographer of numerous documentary features and television specials including: *The War*, *Jazz*, *The Civil War*, *New York*, *Nanking*, *Mark Twain*, *Crime & Punishment*, *Smashed*, *Baseball*, *Lewis & Clark: The Journey of the Corps of Discovery*, *The Donner Party*, *Reporting America at War*, *Ansel Adams*, *Ram Dass: Fierce Grace*, *One Survivor Remembers*, *Amato*, *Frank Lloyd Wright*, *Soldiers of Peace: A Children's Crusade*, *Heart of a Child*, *Compassion in Exile: The 14th Dalai Lama*, *Chimps: So Like Us*; *The West*; *Scottsboro: An American Tragedy*; and *Out of the Past*. Squires has photographed six Oscar-nominated films and one Academy Award winner. Eighteen of the films he has shot have been nominated for Emmy Awards and nine have won. In 2007 he was awarded the International Documentary Association's Outstanding Documentary Cinematography Award (career achievement).

*Ken Burns (Executive Producer)* has been making films for more than thirty-five years. Since the Academy Award-nominated *Brooklyn Bridge* in 1981, Burns has gone on to direct and produce some of the most acclaimed historical documentaries ever made. His films have won thirteen Emmy Awards and received two Oscar nominations, and a Lifetime Achievement Award from the Academy of Television Arts & Sciences. In addition to *College Behind Bars*, projects currently in production include the ten-part series *The Vietnam War*, airing on PBS in 2017, and a multi-part series on the history of country music to air in 2018.

*Anne Harrington* is Vice President of Content, National Engagement and Interactive Media at WETA where she spearheads all engagement, education, digital and social media campaigns for the station's major PBS properties. Since 2004, Harrington has lead all elements of educational, digital and engagement initiatives for more than a dozen Ken Burns/Florentine Films productions. Her work on these films includes building major national partnership networks, creating and marketing curriculum for classroom use, coordinating promotional and public relations activities, launching comprehensive digital platforms, building social media campaigns and leading grassroots engagement efforts through 250+ PBS member stations. Films she has

worked on include *The War*, *The National Parks*, *Prohibition*, *The Dust Bowl*, *The Address*, *The Roosevelts*, *The Civil War* rebroadcast and *Jackie Robinson*. Her work has earned numerous awards including the National Educational Telecommunications Association "Best of the Best" national outreach campaign for *The War* and most recently a Webby nomination for *The Emperor of All Maladies* digital classroom. Harrington was WETA's executive-in-charge of *Makers* (makers.com), a multi-platform partnership with AOL which has become the largest collection of women's stories ever assembled. She also leads WETA's digital and social media engagement for *In Performance At The White House* and *The Mark Twain Prize* and serves as an executive producer for *Finding Your Roots* and the upcoming *Black America Since MLK: And Still I Rise* and *Africa: The Great Civilizations*.

*Dalton Delan* has been executive vice president and chief programming officer of WETA Washington, D.C., a major producing station for PBS and the flagship public television station in the nation's capital, since 1998. Delan directs WETA's national production department, creating reality, history, science, lifestyle, performance, and news and public affairs programming. His responsibilities also include overseeing syndication and marketing of WETA's productions to the 350 PBS stations across the country. Prior to joining WETA, Delan was executive vice president of programming and creative director for Sundance Channel, where he helped launch the channel for independent films in a highly competitive media environment. There, Delan worked directly with network founder Robert Redford in developing the network's creative vision. Delan's prior positions include senior vice president for programming and production at the Travel Channel in Atlanta, where he headed the relaunch of the network; director of program development at Lifetime Television in New York; director of documentary programming at Home Box Office; member of the producing staff of the ABC News Closeup documentary unit; and writer/editor with Time-Life Books. Delan is the recipient of countless television programming awards, including Emmy, Peabody and duPont-Columbia Awards. Delan graduated summa cum laude from Princeton University.

#### **J. Progress:**

We have been working on this project for close to three years. To date we have convened and worked closely with a board of leading scholars of our subject; negotiated access to film in several New York State prisons; shot hundreds of hours of real life footage inside three prisons as well as with some of our characters who are no longer incarcerated; interviewed each of our central characters repeatedly over time; conducted interviews with professors, administrators, public officials, employers of students who have been released from prison, family members of inmates, and others; written a script to prepare for editing the film; and begun researching archival materials for the historical sections in the film.

We will continue to film during the fall and winter of 2016 and the first half of 2017, to follow the stories of several of our characters to narrative resolutions – some to graduation or release from prison, others in their ongoing work as student/inmates, allowing real life to shape our filming decisions. We will also continue to conduct interviews with people central to our stories, including corrections officers, families of crime victims, and families of inmates, among others.

The film will take full shape during editing, which began December 1, 2016 and will continue through November 2017. We will meet and screen with our humanities advisors to review the content and thematic material at assemblies, rough cuts, and fine cuts of the film. Post-

production will be complete by June 2018, in time to deliver to PBS for promotion and packaging prior to broadcast.

#### **K. Work plan:**

Work on *College Behind Bars* began in 2014. The following describes both the work accomplished to date and the work that will be done during the grant period.

- April – August 2014: Pre-Production. Background research, scouting, meet with Department of Corrections and Community Supervision (DOCCS), fundraising, begin to identify potential interviewees, recruit academic advisors.
- September 2014 – June 2017: Production. Conduct pre-interviews, identify subjects, start filming inmates in school and their cells, prison scenics, graduation, and special events. Make contact with families of the main characters, do pre-interviews and filmed interviews with them. Follow alums who are out and alums up for parole and being released. Archival and academic research continues and initial licensing deals made. Fundraising continues.
- December 2016 – November 2017: Editing. Prepare script and circulate to advisors for feedback and input. Edit phase begins while production continues. Music sessions; advisor screenings at assembly, rough and fine cuts; master footage and still photographs ordered. Picture is locked, preparation for sound mastering and post-production.
- December 2017 – June 2018: Post Production. Final HD sound and video mastering completed. All rights clearances finished. Educational outreach, promotion, marketing, public relations, and impact campaigns finalized. Web site developed.
- July – December 2018: Release. Broadcast masters delivered to PBS, educational materials distributed, impact and outreach plans put into effect, promotion campaign and web site launched. Film festival screenings and possible limited theatrical release, followed by national prime time PBS broadcast, in tandem with full scale implementation of all impact campaign activities.

#### **L. Fundraising plan:**

The total budget for *College Behind Bars* is \$2,303,119. We have raised \$1,803,119 to date from a variety of foundations, individuals and broadcast sources, including: the Ford Foundation, the Lise Strickler & Mark Galoogly Charitable Fund, PBS, the Hartley Film Foundation, Chicken & Egg Fund, the Bertha Foundation, Wellspring/Fidelity Charitable, the Harnisch Fund, the Compton Foundation/Betty Farrell, Lisa Philp, the Abrams Family, Bergstrands, and William H. Donner.

We respectfully request a grant of \$500,000 from the National Endowment for the Humanities. With this funding we will be more than halfway to completing our fundraising needs.

As with our previous films, we have engaged the foreign distribution arm of PBS, which also distributes our films domestically and educationally, to try to interest foreign broadcasters in

our productions. We plan to license the rights to broadcast or distribute *College Behind Bars* on a country-by-country basis.

#### **M. Organization profile:**

The Greater Washington Educational Telecommunications Association, Inc. (WETA) is the second-largest producing station in the PBS system and the flagship public broadcaster in the nation's capital. The station has produced many landmark television series, including Ken Burns' *The Civil War*, *Jazz*, *The War*, *The National Parks: America's Best Idea*, and *Prohibition*; the recent series *Latino Americans*; the *PBS NewsHour*; *Washington Week with Gwen Ifill*; and *In Performance at the White House*. WETA productions have received over 500 honors, including Primetime Emmys, DuPont/Columbia awards, Peabody Awards, New York Festival Awards, and Capital Region Emmys. Sharon Percy Rockefeller is the President and CEO of WETA.

*College Behind Bars* is produced by Skiff Mountain Films, Lynn Novick and Sarah Botstein's documentary production company, which is based in New York City. It is produced in association with Florentine Films, Ken Burns' production company based in Walpole, New Hampshire, which has produced many of the most widely seen programs in the history of public television.

#### **N. List of collections of materials to be used by the project**

The documentary will be constructed largely from the *cinema verité* footage shot in classrooms, in inmates' cells, in discussions around tables in the prison yard and in the library, at inter-mural debate contests in prison, at graduation ceremonies, in post-graduation jobs, and a host of other real-life situations that we have documented. This footage of life unfolding before our cameras will be intercut with interviews shot with a wide range of participants and observers connected to the stories in the film. In addition to footage shot by our cinematographers, we will occasionally integrate footage shot by former students, whom we have provided with small cameras to document their return to the outside world.

At several times in the documentary, historical scenes will provide background for the present-day stories in the film. We will draw on archival footage from sources including: ABC News, CNN, NBC Universal Archives, Wazee (for CBS News footage), C-Span, local news outlets in our characters' communities, the Library of Congress and the National Archives, among other sources. Archival still photos will come from AP, Magnum, Getty, the Museum of the City of New York, the New York City Parks Department, the New York Post, the New York Times, the Library of Congress, the personal collections of interviewees and subjects of the film, and many other collections. Newspaper articles and headlines will also come from a variety of publications.

#### **O. Preliminary interviews:**

Interviews have been filmed to date with:

- *Students (for privacy and security reasons at this stage of our work, we refer to student/inmates by their first names – they will be fully named in the finished film):* Ashley, Brian, Chris, Daniel, Donna, Dwayne, Dyjuan, Elias, Giovannine, Hancy, James, Jasmine, Joe, John, Jule, Kayla, Liza, Mayana, Patricia, Rashaan, Rodney, Samuel, Sebastian, Shawnta, Shiloh, Tamara, Tamika, Tomas, Wes, and others

- *Numerous family members of student/inmates and crime victims*

- *Members of the West Point and Harvard College debate teams*

- *Professors:* Daniel Berthold, Jennifer M. Hudson, Delia Mellis, Christina Mengert, Craig Thurtell, Michael Tibbetts, Craig Steven Wilder, and others

- *Public officials and other participants in the story:* Anthony Annucci, Acting Commissioner of New York State Department of Corrections and Community Supervision; Max Kenner, Executive Director, Bard Prison Initiative; Rep. Sean Patrick Maloney (D-NY); Christie Marchese, employer of BPI graduate; Joan Osborne, musician (performed at Taconic prison); David Register, BPI Debate Coach; Lisa Schreibersdorf, employer of BPI graduates; Jed Tucker, Director of Reentry, Bard Prison Initiative

**P. User-generated content (if applicable):** N/A

**4. Digital design (if applicable):** N/A

**5. Images (optional):** N/A

### 3. Script – College Behind Bars.

*What follows is a preliminary script for a two-hour documentary. We are in the final stages of filming, and because the stories of many of our “characters” are still unfolding, some parts of this script are necessarily tentative. We plan to complete additional interviews with several students, faculty members, corrections officers, victims’ families, and other participants in the story we’ve captured, which, of course, are not included here.*

*The film will be structured around cinema verité scenes of real life unfolding over the course of two years, in classrooms, libraries, prisoners’ cells, during debate practice and tournaments, in the communities of students who have been released from prison, and in many other settings. These real life scenes will be interwoven with interviews, archival materials, and impressionistic cinematography filmed in prisons and in the students’ communities.*

*The structure of our narrative will be fully shaped in the editing process, but we hope this script gives you a sense of how the stories will be told, and how the humanities themes that the film will address will be brought to the screen.*

*For reasons of privacy and security, in this script, we are using prisoners’ first names only. When the film itself is completed and released to the public, we will include their first and last names.*

\* \* \* \* \*

RODNEY (Bachelor’s Candidate): The big question: why is college important for prisoners? I think that has something to do with responsibility. How do you heal these communities that you’ve perhaps destroyed or the people that you’ve hurt? Every time we sell a drug, every time we kill someone, that is disempowering these communities. College, it helps us, it helps us learn about the nation, right. It helps us become civic beings. It helps us understand that we have an interest in our community, that our community is a part of us and we are a part of it.

PATRICIA (Associate’s Candidate): So okay here I am lost, in prison, fifty, ready to like maybe say, you know what, “I’m tired of making people disappointed.” And the first time this professor said to me, “I know you can do better” I was like, “What?” (*chuckles*) You know, it was just a great thing. “I know you can do better.” The education is making me able to reason and to think and to say like, “Hey, wait a minute. This is more important.” I think for the very first time in my life I have a goal.

SEBASTIAN (Bachelor’s Candidate): You know, this idea of expanding our mind, critical thinking, that’s what we get from the liberal arts education. And the maturing of the soul, you know. I think we all feel that compared to like three, four years ago we’re not the same person we were. We’re showing the world and we’re showing society as a whole that just because we’re in prison, we’re not animals. (*Looks around a classroom full of fellow student/inmates*) Because *this* is who we are. And I think the world needs to know that. We’re in the shadows, and you know, the light needs to come on.

Main title: College Behind Bars

*Fade up on a forbidding, fortress-like prison surrounded by razor wire, dissolve to a pan across a room full of men, mostly African American and Latino, in green prison uniforms, leaning over notebooks, writing.*

Title: One of America's most rigorous and effective college prison programs is the Bard Prison Initiative (BPI) in New York State

Title: Eastern Correctional Facility, Napanoch, NY, Maximum Security

MAX KENNER (Executive Director, Bard Prison Initiative): We do admission at every prison that we work, every summer. And it is a two-part process. The first is after people who express interest by way of simply signing up, a very short, cursory application and we sit everybody down in a mess hall or cafeteria and we provide a set of very short readings that could be selections from an editorial in a newspaper, a history book, a novel, a poem, whatever, and tell the applicants that it doesn't matter how much time as long as it's the same for everybody, two hours to respond.

DYJUAN (Associate's Candidate): Taking that test is so hard because you do not know what the prompts are gonna be. You have no idea. Probably literature, a poem, some type of excerpt from a book that you've never encountered before, by someone that you've probably never heard of. So you have to sit there and write this essay and engage this material that you may or may not know anything about.

*Cinema verité footage in a prison classroom, with maps on the walls, a dusty green chalkboard. At a cluster of desks, two professors interview an applicant about his goals.*

MAX KENNER: And then we sit everybody down individually and talk to them. And in those discussions, there's a lot at stake, you know. They're very fraught, they're very personal. It's not as if, if you don't get into Bard, you get to go to Vassar, you know what I mean?

*Impressionistic live cinematography of an empty prison classroom, desks aligned in rows, a blue book and a pencil on each one. A writing prompt is spelled out on the chalkboard.*

DYJUAN: Taking the admission test is extremely stressful. You are stressed out going into the test; you are stressed out during the test; you are stressed out after for about a week until you get a call out saying we wanna interview you. Then you're stressed out for another week until you get that envelope in the mail that says, "Oh we accept you," or you don't get that envelope in the mail and they tell you try again next year, you know. I've known people and they've been devastated by that.

Title: Taconic Correctional Facility, Bedford Hills, NY, Medium Security

*Cut to another forbidding prison exterior, with women in prison jumpsuits walking in the yard by high walls and razor wire.*

TAMARA (Associate's Candidate): When I did go into the interview it did make me feel like more as a individual, just like, like a human being. It's not like you're over me or I'm under you, or you're better than me, or anything like that. So, like definitely goin' into the interview, like I actually felt like I'm doin' somethin' for myself. And they made me feel comfortable.

Title: Fewer than 10% of applicants are admitted to the program. Some apply repeatedly before they are accepted.



JOHN (Associate's candidate): I tried the BPI first in 2007. It was intimidating, you know. I was nervous, and I really wanted to. And I was very, extremely disappointed when I was denied. And I applied again and I got the interview and was denied. And I applied *again* and got the interview and was denied. And then I applied again, got the interview and was finally accepted. So it took four tries.

BRIAN (Associate's candidate): When I called to talk to my mother and tell her about my acceptance, when I finally said, "Ma I got some good news." She said, "Don't tell me. You got accepted." I said, "Yeah." And you could just hear it in her voice like she was, you know, she lost her speech for a minute. And then when she came back you could tell like she was almost crying.

JOHN: I have two kids. And I need to show them that regardless of the circumstances, I don't care how old you are or how bad things have gotten, you can still get busy. And I'm gonna get busy (*emotional, sighs*).

Title: Orientation

*At Eastern Correctional Facility, twenty men in green prison uniforms sit in a circle of chairs in a prison classroom. Max Kenner, thirty-something, white, and slightly rumpled in an academic's suit and tie, is effusive.*

MAX KENNER: Everybody's good? Let's get started. Let's pretend this is normal or something. Well, welcome to Bard College, and first of all congratulations. Obviously, each of you knows this was a competitive process, that any number of you did more than once.

*The students introduce themselves, some tentatively and nervously, then Kenner and his fellow professors and administrators explain the nuts and bolts of the college program. The students are now working towards an Associate's degree, and when it is complete, many will continue on to a Bachelor's.*

MAX KENNER: We're in the business of bringing liberal education to places where it isn't. Think about college access or college opportunity. The way that is done in this country is catastrophic, right? So we are in the business of finding great students and that is what brought us here fifteen years ago and that is what we are still doing here.

MEGAN CALLAHAN (Professor of Anthropology): (*addressing students*) To me, a really significant realization about BPI is that everyone involved, but particularly the students, is ensuring that the time that they have with faculty is college time and that the space of the classroom is college space, and the prison doesn't come into it.

MAX KENNER: Whatever rules apply or that you imagine apply in this institution, when that door closes, you're at college. And you are expected to support one another and support yourself in a way that reflects how valuable you think the difference between what's outside of that door and what's on the inside of that door is to you.

*Students leave the classroom and head back to their cells, closely guarded by corrections officers.*

*Fade to black*

REP. SEAN PATRICK MALONEY (D – New York): We used to believe that we had a responsibility to reform

people, because we didn't have people to waste and we had an obligation to restore people to our society. We've lost that idea. But it's a simple idea when you think about it. What if the solution is the person we've written off, we've decided can only be contained in a jail cell or behind barbed wire? What if, instead, that person could provide the solution we're all desperate for, which is to have fewer people going back to prison, which is to have a more productive society? You know, if you can imagine a world in which the solution is the person we thought was the problem, all kinds of things are possible.

DYJUAN: I had a professor tell us you know, "Listen I don't care about the recidivism rate. It could be a hundred percent. That's the Governor's problem. I teach college. And I teach to the best students in the most elite universities in the country. And that's what I'm gonna do here. Let's get started." When someone tells you that on the first day of class you're like, it's a whole new day. You, you've just never been confronted with the opportunity like that that's so honest and that is so bold.

ANTHONY ANNUCCI (Acting Commissioner of Corrections, New York State): A lot of people who come to prison have been severely lacking in progress in education. Many of them, at best, can read at the tenth grade level or perform math skills at the tenth grade level. For a variety of reasons, they're severely lacking. So the challenge for us is to try and make up that deficit in the time that we have with them.

Title: Boot Camp

*We watch as professors welcome participants in the fall 2014 Learning and Thinking session, a month-long intensive course for new students. Students are given reading packets and expectations are explained. Many in the classroom seem very new at this kind of work.*

BRIAN (Associate's candidate): When I started the L & T class, you know, they really taught us how to critical read, how to break the text down, to look at your stuff and figure out the meanings behind it. A lot of the stuff that I was readin', I couldn't understand what it was, you know. It was a lot of academic reading and you know it would take me two, three hours just to get past two pages, 'cause I would keep havin' to stop and go over and look in the dictionary, find out what this word is and go over the paragraph over and over and over, tryin' to figure it out.

*Cut to a first year class in a small classroom at Taconic, the women's prison. Tamara is among the students. We cut from her listening to her professor in a small group to an interview with her in the empty classroom.*

TAMARA (Associate's candidate): When people come here and do time and they leave outta here, right, they have us doin' like little programs or they have us cleanin' toilets. And who's gonna go home and put that on their resume? Yeah, "I spent the last two or three years in a correction facility cleaning toilets." Like, I don't think that's anything substantial to live off of.

*We watch a non-college cosmetology class at Taconic, in which the students joke around and very little learning seems to be taking place. Cut to:*

Titles: First Day of College

Doing History: An Introduction to the Discipline  
HIST 127  
4 Credits

*Tamara and two fellow students crowd around a table with books open.*

TAMARA: *(voiceover)* Sometimes like four of us will go to the library, read the text together, you know, analyze it or in the yard. I mean now it's startin' to get cold now I don't know about the yard no more. But, yeah like everybody startin' to like get together, like put our minds together and help each other out.

SHAWNITA: *(to fellow students)* How 'bout you read a page, I read a page, she read a page, and we just go over it?

TAMARA: *(reading haltingly from text)* "Each state retains its sovereignty, freedom and independence..."

SHAWNITA: Yeah, let's talk about that.

TAMARA: *(to fellow students)* Yeah, 'cause I don't know what I just read.

TAMARA: *(interview)* Now I'm in Bard I have more much more to do now with my time. So it's not so much idle time no more. Before it was just run to the yard, chill. Now I gotta discipline myself, you know. I have to make time to study because like today I got a C paper and I didn't like it. And when I thought about it, I coulda put more time into it. So I actually blame myself for gettin' that C paper. It's my fault cause if I woulda studied more, got more into it, I feel like I probably could at least got a B, at least.

*Cut to Brian, in his cell at Eastern.*

BRIAN (Associate's candidate): I was used to workin' in industry all day long, which is a meaningless job. You just sit there and do like robotic work. And then, you know, go out, go back to my cell, wait for the yard to go out, go out to the yard, play cards or just sit around and talk, and not just doin' anything to benefit, you know, the good for myself. So now that I'm in college, my whole program changed. I'm in a school building three times a day, in the morning, afternoon and nighttime. If I'm not in class I'm in the computer lab workin' on papers or I'm sittin' with somebody in the library readin' a book, goin' over somethin' that we have to go over.

*The documentary introduces us to students at a range of progress in the course of their educational careers. We meet students beginning their work toward an Associate's degree and others who are much further along, including some who are completing work toward a Bachelor's degree. The overall narrative structure of the film will move from the beginning of the educational experience to the end. But reflecting the experience of any educational institution that includes students at different levels and grades, we will at times interweave scenes of more advanced students (like those we're about to meet) with those just starting out.*

Title: Aeschylus' Oresteia  
4 Credits

*At Eastern, the men's prison, students at desks arranged in a circle engage with their professor about Greek drama.*

RANA LIEBERT (Professor of Classics): She says "that I bore the sister who was ruthlessly smitten."

PATRICK (Associate's candidate): Exactly, so I guess this is my problem with the conflict between the chorus remaining within the domestic sphere, as opposed to the chorus and Agamemnon. Right? So where the males are in power, they're ignorant and they're ambivalent. Right? And in this context, the women, they're knowledgeable and they're decisive.

PROF. LIEBERT: Right.

PATRICK: But they kind of gloss over the fact that Iphigenia has been killed by Agamemnon. So they don't really focus that much on the domestic, even though there are some elements of it, but it seems that should have been the heart of it. Right? You kill my sister...

PROF. LIEBERT: Reggie has an answer for you.

REGGIE (Associate's candidate): I believe what this tells us, big picture, is that they all agree that Agamemnon's sacrifice of Iphigenia was just. And it was honorable.

Title: Dyjuan is in his second year of college

DYJUAN (Associate's candidate): I'm taking Professor Leibert's class, "Oresteia, Aeschylus," this semester. And I'm currently working on a paper for her. The prompt she gave us, she wanted to know how, whether or not the play challenges the notion of divine justice. Clytemnestra, for instance, declares that killing Agamemnon, she carries out the justice of Zeus. That she's exacting justice, Zeus' justice, upon Agamemnon for killing Iphigenia, their daughter. However, as she's condemned by the courts for this act, she back-pedals and she seems unsure and she starts to come up with all these other reasons for killing Agamemnon. For example, his having the audacity to show up home with a war prize, awarded him at Troy, who's Cassandra. And she kills Cassandra, also. So I'm arguing through this type of textual ambiguity, Aeschylus challenges the notion of the divine justice and Agamemnon. And these texts, they're so mired in the complexity of the human condition that they speak to you now in the present in your life, you know.

*Cut to Dyjuan holding a small photo album.*

DYJUAN: I keep my cell very spartan and school-oriented as a buffer against prison life. Prison can get inside of you. It's invasive. And I try to keep it out.

*He turns to a photo of his younger brother, Kanan, who has been in a Federal prison but has not been enrolled in a college program. A year apart in age, the two were inseparably close before they were both convicted of crimes committed as members of the same gang. Kanan has just completed his sentence.*

DYJUAN: So my brother is home from prison. He's been in a halfway house for about a month now. And this time overlaps with our mid-terms. So I have yet to have spoken to him. Actually, this weekend I will speak to him for the first time. But words only go so far, you know. He is living his life and he's going to do whatever he does. He hasn't had this experience, you know. He hasn't had something enter his life that fundamentally changes who you are, that disrupts the whole social milieu within which you worked, within which you live. I've had that. You know, the people I used to speak to I don't speak to them any more 'cause we really don't have anything in common.

KANAN: (*at his sister's home in Albany, NY*) One thing I know about prison, you remember two days: you remember the first day you come in, and you remember the day you go home. Everything else is just a blur in between. My brother, he actually *did* somethin' with his time. He applied hisself and got into college as I heard, you know when I was goin' through my bid. So he was, you know, active like keepin' busy doin' his time, you know. Because bein' incarcerated you don't have to do nothin'. Like, I could just sit in my cell, sleep all day. You go to breakfast, lunch and dinner; you could come out and go right back to your cell. And after that we go to yard for an hour. You got your TV in your cell and you don't go nowhere. Basically it's the same thing every day, nothin' changes, you know, unless you get bad news from home.

*Cut to Kanan, cleaning floors with a mop at the warehouse where he has, for a time, found a job. We follow him to Eastern to visit Dyjuan, where the brothers play chess with great intensity (Dyjuan wins) and catch up on news.*

Title: Fall 2014  
First Year Writing Seminar  
4 credits

*Prof. Christina Mengert energetic, with a long pony-tail, guides a classroom full of first year Associate's degree candidates through the mechanics of writing, starting with the paragraph. As she leads the class and writes on the chalkboard, the men take notes. The camera pans across books on their desks, including dictionaries, writing guides, and scholarly books.*

CHRISTINA MENGERT (Professor of English): The first thing in any paragraph is what?

STUDENT: The topic, what it's about...

PROF. MENGERT: Right, the controlling idea, the topic sentence, absolutely, so that's the first thing. The second thing, and we'll use this in our model, is an elaboration. This elaboration can be a rationale or an explanation of the controlling idea. Third, we have development. This is your proof, and your proof is always going to come from your text...

*The students then read aloud a paragraph from the text that they are studying, Robert Alter's "Genesis: Translation and Commentary," and painstakingly identify the parts of the paragraph described by their professor. We watch as in pairs, and together as a full class, they have found the controlling idea, elaboration, and proof, in a paragraph of commentary from the book about the hidden meanings of slave spirituals in the United States.*

*The professor then turns the discussion to themes that emerge in a later passage in the book.*

PROF. MENGERT: So in Chapter 3, why is it that humans aren't supposed to eat this fruit?

STUDENT: Because they want to become like gods.

PROF. MENGERT: OK, good! And why is it that what they're doing is dangerous in Chapter 11? If they can do this thing, they can build this tower...

STUDENT: They won't need God anymore.

PROF. MENGERT: So we see Chapter 3 and Chapter 11 as these kinds of parallel narratives. They're building a tower, but what does that require?

STUDENT: Bricks.

PROF. MENGERT: It's technology, it's invention. So instead of what is coming before...

STUDENT: They're going to *create*.

PROF. MENGERT: So we have built into this story the use of technology may be in service of this separation...

*The students and teacher continue to examine the meaning of the Tower of Babel; half of the class has their hands up in the air, wanting to participate.*

PROF. MENGERT: *(interview)* I taught at a lot of different universities before coming here and there was the rare truly engaged and exciting student that you would teach. In a classroom of thirty they would be the one or two in the front row with their hand always up. And here, there are so many hands you don't know how to, you know, orchestrate that sometimes -- there's so much engagement and there's so much passion it's just a radically different experience. Teaching is about showing people how to love what you love. And what I find here is that that part of education, the part of education that is about showing someone how to love what you love, is so much more alive.

*Cut to impressionist nighttime footage of the prison yard in the rain; inmates speak to loved ones on a long row of public phones, each involved in a focused conversation with the outside world.*

DYJUAN: *(interviewed in his cell)* Communication is very important in prison. And we have very strict kind of social norms which we go by to make communication between ourselves kind of flow. But if I'm in the yard and I'm speaking about Hegel or Nietzsche or someone, and someone overhears us and they say, "What's that. What are you guys talkin' about?" How do I explain that? How do I explain that core/periphery is a relational concept in a language that guys that aren't in college can understand? So they say, "Yo, what'd you do in school today? Tell me about it." And I'm like, is he gonna understand this? And to have that thought, right there is some sort of injustice. So I find myself speaking in tongues or, to use an academic term, code switching, which means that I often switch vernaculars, or change my voice when I'm speakin' to someone, not to be manipulative or duplicitous, but to enhance the conversation, to enhance the level of communication we are having because I need them to understand what I'm trying to convey. I often have to put things into these metaphors or analogy that individuals not in academic setting can understand.

*Slow push into a photo of Dyjuan as a young man, with his brothers.*

DYJUAN: We're from Albany. We have a certain reputation in the street so there are all these social pressures. And my older brother's from downtown Albany, grew up sellin' drugs and bein' in the street. So we kind of just followed the norm, you know. This is what you do when you have these really limited opportunities. So from a very young age, I was in the street and started selling drugs. And, you know, you get into crime, you get into guns, you have to defend your turf, you have to defend your reputation. And, you know, me and my brother, like we kind of have a solid reputation in Albany. If you do

somethin' to us, you come at us a certain way, certain things are gonna happen. And havin' a reputation actually, you know, *prevents* violence. It was like you don't mess with the dudes. Them dudes is crazy.

*Fade to black*

*Cinema verité footage: a group of B.A. students sit and talk in the prison library. The latest issue of the New Yorker magazine is on the table in front of them.*

SHILOH (Bachelor's candidate): There's a debate regarding whether or not liberal arts education is practical. Well, I think it is because it forces you or me, keepin' it personal, to think about the human condition. And I think that's the important part of this kind of education. It forces you to think about what you have done, what you're doing, and how your decisions affect others. You start to really question yourself. In the first seminar class we had, Professor Wyatt came in and asked a question, "What are we doing in the classroom, what are *you* doing here?" And it forced me right then and there to think about my life, seriously question things in my life, and whether or not it relates to the concept of a tragedy. What does tragedy mean? Is my life a tragedy?

CHRIS: Professor Doerries posed the question where it made me question everything about me. We're talking about Oedipus the King: tragedy and fate and free will. So there has to be fate because, if not, then the suffering is pointless. The seminar is focused on tragedy, where we define tragedy in what it consists of in Aristotle's view – it had me question everything to my core. It's mind-blowin' the effects that this has on an individual.

GIOVANNIE: Engaging with a topic that, you know, we really care about, we feel passionate about, we really put a lot of thought into this. Everyone, individually in their own cells, when they're laying on their beds at night, and they're thinkin' about what they learned that day or the previous week, you know, what they've read, before they lay down, they just, they're takin' inventory.

*Cut to Prof. Mengert's first year seminar, the same group that we saw working on the structure of paragraphs and the book of Genesis two months earlier. They're now engaging with King Lear. Several students stand before the class and act out a scene from the play, followed by a lively discussion analyzing the character of Lear's daughter, Cordelia.*

CHRISTINA MENGERT (Professor of English): Lear is both the natural body and the body politic. He is both the human body, the man, and he is the body politic, the state, the king. So when the state says to someone under him "do this" and that person says no, what is that?

BRIAN (Associate's candidate): That's defiance.

PROF. MENGERT: Maybe even treason. Of course, there is the very intense familial relationship between them, and that is emotional, but it's also a political relationship, as he's about to divest himself of his power, and she has just said "I'm not going to do what you've asked me." So the stakes are raised pretty high here. And then Cordelia explains herself, and what does she say?

RASHAAN (Associate's candidate): *(reads from book)* "If for I want that glib and oily art / To speak and purpose not – since what I well intend, / I'll do 't before I speak – that you make known / It is no vicious blot, murder, or foulness" – so I guess, basically, she's saying she's going to speak her mind. She's going to be defiant and she's not going to listen to him.

PROF. MENGERT: “Glib and oily art,” why oily – let’s do a close reading of that. Why “oily”?

JOHN (Associate’s candidate): She says it; the sisters are basically kissing behinds to get their part of the kingdom, and she’s not having none of that. It’s greasy, it’s like a pork chop. That’s a term we use in the yard when someone’s acting shady: greasy.

PROF. MENGERT: You can’t hold it or grasp it, it slips out of your hand. So one of the themes that we’re going to look at going forward is the relationship between speech and action. And when is speech meaningful, and when is it divested of meaning?

BRIAN: At the end of that, what he was just reading, that means that she’s still happy that she didn’t say anything that she didn’t believe she had to say, but she’s not happy that she lost her father’s love behind it?

PROF. MENGERT: Absolutely. (*reads*) “But even for want of that for which I am richer: /A still-soliciting eye and such a tongue / As I am glad I have not, though not to have it /Hath lost me in your liking.” So yeah, absolutely, that’s a really nice paraphrase. So she explains herself here, and then France responds how?

RASHAAN: He asks Burgundy again if he’s willing to take her.

PROF. MENGERT: Do you think that’s strange?

BRIAN: It’s basically asking, like, what’s he going to do with her? Is he not going to take her just because she lost her money? Or is he going to take her because she *herself* is a prize?

PROF. MENGERT: Yeah, she is herself a dowry. “I don’t need the money, I don’t need the land, I don’t need the power that comes with it.” Her virtue essentially makes her valuable.

RASHAAN: I think France really sums it up when he says (*reading*) “My love should kindle to inflamed respect – / Thy dowerless daughter, King, thrown to my chance, / Is queen of us, of ours, and our fair France. / Not all the dukes of waterish Burgundy / Can buy this unprized precious maid of me.” So basically, he’s taking shots at Burgundy, and said yeah, y’all threw her to the wayside, and she became queen of our kingdom by chance; you know I’m going to accept her.

JOHN: I think he sees in this woman a good queen for his country. The character and integrity. These are qualities that are a goal to him, not money.

PROF. MENGERT: And as we just read Plato’s Republic, can you put that in conversation with the Republic?

*We cut to a dozen women sitting around a table in a small prison classroom at Taconic. Prof. Jennifer M. Hudson animatedly explains a concept of Marxist economic theory that the students have been reading about in an article by the French philosopher, Émile Durkheim. Several students struggle to understand.*

JENNIFER M. HUDSON (Professor of Political Science): (*interview*) The class that I’m teaching now is a first year seminar. It’s a mix of literature, philosophy, political science, history; it’s a lot of different



things. And so they were expecting to get some pre-digested information that I had organized for them that they could memorize and then tell me that they knew it. And that's not how life works. That's not how college works. And so I had to explain to them, "Look, I'm giving you stuff that is too hard for you, and you're not going to get the whole thing, and you're not supposed to. And that's not what we're here for. You're supposed to just get what you can out of it and you're supposed to suspend your disbelief about, you know, your ability to digest the material."

*In a montage, we see scenes of students at Eastern and Taconic, studying in a range of fields, including Linear Algebra, history, Mandarin language, culminating in a lively discussion during a course on the Irish in America, taught by history professor Craig Steven Wilder, who is African American, to a classroom almost entirely consisting of African American and Latino students.*

DYJUAN: It's like being in love kind of, but with education. Every time you walk in the classroom, it's like seeing a person, like you fall in love with them again. And like yesterday, Professor Craig Wilder was here from MIT. He's the chair of history at MIT. He's teaching a class, The Irish in America. And I almost cried in that class three times because he is so articulate and so well-spoken.

*Cut to Giovannie, interviewed in his cell*

GIOVANNIE: I grew up in the South Bronx in a predominantly Hispanic and African American community. And, you know, it wasn't the perfect community. I guess that sort of environment led me to where I'm at right now, you know. I guess part of growing up is just wantin' to fit in. And when your friends are gang members and drug dealers and everyone, you know, drop outs, I mean, how else to fit into that, you know, but to sort of follow suit? I didn't feel like I was part of society. I didn't feel like I was a citizen. I had no idea what a citizen was supposed to do, what sort of duties, responsibilities they had to others. I felt like I had a responsibility to the people I knew, to my family, and my friends. Anyone outside of that, I didn't owe them anything. Nobody ever taught me any of that.

Title: First Year Seminar  
Walt Whitman and the Public Manifesto  
Monday, Wednesday  
4 credits

*An empty classroom: Prof. Rachel Cavell organizes her materials before class and speaks to the camera.*

RACHEL CAVELL (Professor of English): This is a writing workshop where we're focusing on Walt Whitman, Leaves of Grass, mostly. And we're reading Walt Whitman in conjunction with a lot of other Americans who have written about *manifesto*, who have written about what it is that makes their writing particularly national in importance, and particularly personal. We're going to write about personal manifestos, what makes writing personal to us.

*Fifteen students in green prison uniforms arrive and arrange themselves at desks in a circle. Prof. Cavell asks them to read the manifestos they have prepared. Some are in the style of Whitman, others echo Emerson or Jefferson.*

PROF. CAVELL: (to Giovannie) Do you want to read yours?

*Giovannie's tells the class that his manifesto is in the style of the Declaration of Independence. He reads from a typewritten document.*

GIOVANNIE: (*reads*) "At times, almost nothing seems too unyielding, too invulnerable, to be brought under the benign laws of *judgment*. Nothing in the universe, not appearance, not culture, nor speech, nor action, nor past, nor future, seems beyond the reach of our society's fascination with passing judgment. Well, enough is enough. We, the citizens of America, hereby decree that we reject every judgment you may pass. If you have never met me, then you don't know me. Being considered less intelligent than my counterparts because of my ethnic background or the location of my neighborhood. Being looked at as lesser or lesser-deserving, because I don't look like you. When it becomes evident that society exhibits hostility to the openness of mind, necessary to realize the truth about its own diversity, then the people hold the right to reject any assumptions, judgments, stereotypes and any other external characterizations that they feel diverge from their own self-identifications. We hereby declare possession of our own self-definition and will no longer be needing your services." Thank you very much.

*Fellow students applaud.*

Title: Debate Union

DYJUAN: There's guys I know, I'm in class with, and they're up there debating West Point cadets. And I said, "Oh I'm goin' on the debate team." And it's fun. We cover a wide range of topics. And to get all this, these diversity of perspectives, to be able to go back and forth and sometimes just switch positions that is really, really powerful. And it translates into your work, into your essays.

*Six students sit around a picnic table in the prison yard. While other prisoners exercise and stroll the grounds, members of the Debate Union – BPI's competitive debate team – intently discuss strategy. Their subject is NATO.*

DYJUAN: And so that's part of my argument. And especially when you have the rise of different global powers, so BRICS nations, Brazil, Russia, India, China, South Africa, we think that keeping to a certain set of norms is the most responsible thing to do. For instance, you have Russia going outside of these norms. They're saying that they have the right to go into the Ukraine to protect foreign ethnic Russians in other countries. And this is the pretext of which they have conducted both the Georgian War and the Crimean War. So I'm arguing, ethically speaking, that disbanding NATO, an international institution, that norms how these types of things are done ethically...

ANTHONY: What kind of counter-arguments you gonna get?

DYJUAN: One, we think that they will argue that NATO just by its existence encourages conflict. They may present the realist argument that says that NATO came into the world to contain the Soviet Union, which no longer exists therefore NATO no longer has a reason to exist...

HANCY: So, let me ask you guys, strategically, what is the weak point that you see in your argument?

*Cut to the same students in a classroom, desks arranged in a circle, now practicing with their coach.*

DAVID REGISTER (Faculty Fellow, Debate Coach): Alright, are we going to get the podium, or are we going to just get started?

DYJUAN: (*voiceover*) Tonight we're gonna be practicin' for a debate that we have scheduled for Friday afternoon against the University of Vermont. They're ranked seventh in the *world*. The topic is "NATO should be immediately disbanded."

*Dyjuan stands at a table reading somewhat stiffly from notes, as fellow students write observations in their notebooks.*

DYJUAN: My argument assesses NATO from an ethical perspective. Alliances can be more than aggregations of military power. As persistent, explicit and connected set of rules that prescribe behavioral roles and constrain activity, alliances can be institutions. And NATO is a democratic institution representing an international community of values and norms, primarily democracy, liberty, human rights, and the rule of law. These ethical principles, which underpin western liberalism...

RODNEY: So the main thing I was looking at was the delivery and the structure. You can actually say: "these are the main points of my speech." And each time you speak about them, explain, "and now I'm going to speak about democracy; I'm speaking about the rule of law." I didn't see you make a lot of eye contact. I realize that you haven't memorized your speech yet, but always keep in mind to make eye contact, and especially with the judges because these are the people we're trying to persuade.

DYJUAN: Based upon the feedback from tonight, I'm going to heavily revise this and I will spend all day Thursday, pretty much, committing this entire thing to memory, word for word. I will not be relying on looking down at the page.

*The debate is held and a small news item in the University of Vermont student newspaper shows that BPI's team defeated the UVM team in a surprise upset.*

*Pan across the forbidding brick structure of a 1930s prison situated in the lush, green landscape of New York's Catskill Mountains.*

Title: Woodbourne Correctional Facility, Sullivan County, NY, Medium Security

*Cut to a Spanish language class, where we see Jule, 39, who has been transferred to Woodbourne from Eastern, making a presentation to his classmates, and then tutoring a student who is working on a paper in the prison library. Jule completed his B.A. while at Eastern and is now continuing his post-baccalaureate studies while at Woodbourne.*

JULE (B.A. Graduate): I've always loved school. I've always wanted to come home and do my homework (*laughs*). I think it was maybe second or third grade and a teacher asked us all how many of you wanna go to college? My hand shot up. But I was the only one, really. I think maybe there was one other girl. And that was the experience, that kinda put told me hold up, maybe I shouldn't promote or broadcast that, you know, I like school you know.

Title: Jule has been incarcerated for 22 years, since he was 17 years old.

JULE: My mother used to tell me idleness is the devil's playground. I found myself gettin' into more disputes with the officers because, it's like, I don't have nothing to really inspire me, and I'm just stuck in this level of depression and tension. Being in prison without any educational opportunities beyond GED is very trying and depressing. There was a point in my incarceration where I asked my counselor, could I take the GED test over again because there was nothing that was really challenging or engagin' to me.

*Image of a 1990s hip hop CD by Tupac Shakur, recorded under his sometimes stage name, Makaveli*

JULE: When I first came to prison and I heard of Machiavelli, I was interested in finding out more about him. So I went to the library and got the book, The Prince. Machiavelli has become part of the urban lore, you know this whole idea of power and respect. I think also at the time, Tupac Shakur took on his name, Machiavelli. So I wanted to learn more about him. Who was this guy? So I read The Prince and it was very interesting. When I enrolled in BPI, in a European history class, the book was part of the literature. And the class opened up so much for me about Machiavelli, particularly this idea of love. And a lot of people, especially in urban literature, emphasized the idea that a prince should be feared. But the entire context which I got from this class was that a prince should be feared, but if it's possible he should establish love, because the love is what's gonna keep the prince in his power. I took many European history classes, and I got a third impression of what he was doin'. The historical method is really associated with Marx. But Machiavelli had a way of digging into history to illustrate his philosophical points. I was able to get a more nuanced impression of what the book was about and how it was written, you know. I'm sorry to say that urban culture got it totally wrong.

*Fade to black*

*Archival footage: Black and white footage of serious looking young, white men on a well-groomed college campus, early 20<sup>th</sup> Century*

Titles: Residential liberal arts colleges have a long history in American higher education.

Structuring learning across academic disciplines, liberal arts education was designed to prepare students for civic responsibility, to participate knowledgeably in American democracy.

MAX KENNER (Executive Director, Bard Prison Initiative): *(addressing new students in orientation session)* Looking back at American history, a liberal education is essentially an American kind of education and it was the kind of education that was developed as the people who were thinking about how to build a democratic society might educate a population so they can govern themselves. And it's about delaying those decisions and making sure an individual had the freedom to choose what he was best at, or what's most fulfilling to him or to her. Liberal education is essentially the opposite of mass incarceration, right? Which is essentially about holding people accountable in an extreme way for their actions or their shortcomings as very young people and confining their freedom and their future because of it.

*MIT History Professor Craig Steven Wilder, who travels from Massachusetts to upstate New York each week to teach at Eastern, walks down a long prison corridor to his classroom and arranges his bag on the teacher's desk.*

CRAIG STEVEN WILDER (Professor of History): I'm never gonna get used to walking into or being processed into a maximum security penitentiary, you know. And once I got comfortable with that fact it

actually got easier. And I think what happens is there's this moment as you pass through that last series of gates into the school and then into your classroom and you do the quick business of getting organized for class, like I do a sign-in sheet and all that stuff. And so I scribble on the of the paper the date, and something about that actually puts you just in an ordinary classroom, and you kinda look up and the challenge in front of you is actually the challenge that's in every class, to deliver way too much material in way too little time.

*Fade to black*

RODNEY: I took a class with Professor Register who is also the coach of the Debate Union. It was a public speaking course I took with him. Prior to taking that course I had a very difficult time with public speaking. I could never do it. I wouldn't do it. I would say no.

Title: Debate Union, Bard vs. West Point, Spring 2015

*We watch as the West Point debate team assembles opposite the BPI debaters. The subject is about whether the pharmaceutical industry should be nationalized. Rodney is the closer for the Bard team, argues effectively, but West Point is declared the winner.*

*When the debate ends, the two teams greet one another and shake hands. Rodney and his teammates then file out of the auditorium into the prison hallway, and we hear the voice of the guards, who are required to strip search the inmates before they return to their cells: "Line up, time to get searched..."*

*Fade to black*

Title: Every BPI student must complete a Senior Project to earn a Bachelor's degree.

GIOVANNIE (Bachelor's Candidate): I can't help but think that my work could be so much better if I started it earlier, if I had more time to, you know, revise it more and do more drafts. I'm not satisfied anymore with the fact that, you know, I can write it in a couple of days and get an A. That's not enough for me. It's like now, like okay, you got to challenge yourself more. How else are you gonna grow? So I've been tryin' to do that lately. It's not easy.

My senior project will explore the relationship between poetry and painting, specifically between abstract expressionism and the New York School of poetry, mid-twentieth century. Playwrights, poets, painters, writers – they had a very tight-knit community. They were friends; they frequented the same bars and went to the same parties. They collaborated on a lot of projects. So I feel like there's a lot there for me to touch on, a lot of material for me to look into and analyze and examine. There's definitely gonna be some Jackson Pollock, I love a lot of Jackson Pollock's work, you know, that sort of the contradiction between the fact that it seems chaotic but there's, you know, a logic to it. But also some Frank O'Hara. There's this poem, "Why I'm Not a Painter" – it's a poem about a painting. It's sort of implying that he hears the painter in a way, you know, only his paints are words.

*Giovannie sits on his bed, surrounded by a neat pile of books*

GIOVANNIE: I work on my bed. I try to be considerate of my neighbors. So if I move something, if I drag the desk like they can hear it, if I drop something, people who might be resting will hear it. And I don't wanna disturb anyone. So I work on my bed.

So I have David Lehman's The Last Avant-Garde. I have this collection of essays called Post Modernisms Now. The most difficult book I have to read right now is Painterly: the Abstraction of Modernist American Poetry, by Charles R. Terry. I have no idea how to decipher what this guy's talkin' about in that book. But it seems important. And it seems interesting.

*Cut to cinema verité footage of Giovannie meeting with his advisor, Prof. Christina Mengert, in a prison classroom, discussing plans for his senior project.*

GIOVANNIE: I could be released next September. And I wanna be able to produce the best senior project that I can. They say you shouldn't start until the spring. I'm starting now. I don't care. I need to start now.

CHRISTINA MENGERT (Professor of English): *(interview)* He is very exacting; he's exacting with himself and I think also with his professors. He wants to know what's true and what's valuable and I feel like he is particularly intense in his weighing of the integrity of ideas. And that to me as a teacher is really exciting because he doesn't take anything for granted, and he in that sense trusts his own mind a lot and I think that's really incredible. I wish I had more of what he has.

*Cut to Sebastian in his cell.*

SEBASTIAN (Bachelor's Candidate): In prison, we have the people saying that when we return to the solitude of our cells, we remove our masks, right. The façades behind which lie our true selves. So I think there's some truth to it. For me, like there is the mask of the tough guy, to ward off possible threats. And then there's the mask of the comedian to gain attention, to cover up the pain with and sorrow with laughter. And then there's the mask of submission to avoid altercations with the officers, to say out of their radar.

And it's tricky because one time in 2013, April, I went to my grandfather's wake. And I remember coming back at eleven at night and was broken, you know, I was broken. And I just remember just sobbing away as I covered my face with my pillow, cause I didn't want the other prisoners to hear. And I wanted to quit college at the time because I felt powerless and hopeless, right, for so many reasons. What *(clears throat)* am I doing? Is this gonna get me anywhere? Alright. I couldn't even be there with my family when they need me most. I couldn't even carry my grandfather's picture in his wake which, which *(clears throat)* was my duty. But the funny thing is even as I was sobbing away right, I was thinking about the papers that I had to do, what kind of homework I had. And I realized that I tried to remove this mask of the student, but it wouldn't come off, right, because it has become a part of me.

For prisoners, freedom exists in fragments. This is my moment of freedom, right. When I look at the wall and I see my family's pictures on the wall and I see the accomplishments. You know those are my moments of freedom.

Title: Before beginning their Senior Projects, students must complete the Moderation process, where they present their idea to a panel of professors.

SEBASTIAN: I'm moderating into social studies. My senior project is going to be about Japanese imperialism over Korea, and how in contemporary perspectives of Japanese and Koreans, they look back on the events and how they shaped national identities. And how we formulate our national identities

today using the past and history to consolidate our identity. So many ideas to investigate. But the difficulty of the senior project is that you have to narrow it down, right. No matter how many ideas you have and how much you love them, you have to somehow just comb it down, right. And that's the difficult part. The dialogue is slowly starting to shift to Korean American identity and how their identity is created or reaffirmed through history.

*Back at Woodbourne, the medium security prison, Jule sits on the edge of his bunk reading Der Spiegel, the German newspaper.*

JULE (B.A. Graduate): I majored in German studies. My senior project was about the manner in which identity was used by West Germany to get beyond its National Socialist past. And then the ways in which that same German-ness came back and made them revert to some of the themes in their National Socialist past. The *geist arbiter*, the guest workers, came to Germany in the 'sixties. And by the 'seventies there were so many immigrants in the country that it was no longer about "we are a multicultural society" – it went back to German-ness. And some of these themes that you saw that gave rise to the Nazis, came back to surface in the 'seventies and then again in the 'eighties, when the Wall fell. One of the things that really attracted me about Germany was its historical mistake and then the manner in which it tried to really make up for that mistake. There was that genuine understanding that we need to deal with this.

*Jule walks the corridors of the prison.*

JULE HALL (29A) The burden I'm carryin' is that I engaged in a gun battle in which one of my friends died. Where I grew up in Brownsville, Brooklyn, you could get a way of viewin' the world that is totally irrational: people gonna fight you or rob you unless you fight back. And I became very reckless and one night, a guy came to the area in which I lived and drew a weapon. And I was not even in the line of fire or around it, but I ran towards my where my friends were and got a gun that I knew my friend had and engaged into this gunfight with him. And the result was that a lady that I had grown up with, a lady I looked up to, lost her life.

Sometimes I ask, do I deserve to leave? It took me twenty-one years and a half to make it to the point where I will be considered for parole. Even though I had devoted much prayer and awareness to why I have been in jail, the longest thing for me was the process of responsibility and understandin' what I did. I had eight years in; a friend sent me an obituary of the woman that died in my case. And she told me to pray on it. And I prayed. So that started a process of understanding the consequences of my actions.

I went before the parole commissioners and I had a very fair hearing, I must say. When I went before them I saw some very compassionate and serious people. And I picked up on the sincerity and appreciated it. I spent more time in prison than I did in the free world. I came to jail when I was seventeen years old. So it's like freedom, I try to sit down and force myself to visualize it and it's hard to visualize for me.

*Fade to black*

Title: 2.2 million people are incarcerated in the United States.

*Montage of archival television and newspaper images from the 1980s and 1990s, depicting the Reagan-era War on Drugs and Clinton-era criminal justice reforms and changes in sentencing rules.*

Titles: With 4.4% of the world's population, the United States holds 22% of its prisoners.

The American prison population increased 500% over the last forty years, primarily as a result of changes in sentencing laws.

Blacks and Latinos are disproportionately represented in the prison population.

ANTHONY ANNUCCI (Acting Commissioner of Corrections, New York State): The overwhelming majority of individuals are gonna be released from prison. They're coming back home. They're coming back into their communities. So if I'm able to successfully intervene in their lives, then I'm saving further victimization. I'm saving taxpayer dollars. That means no police intervention arresting them. That means no grand jury presentations by a DA. That means no judge sitting there hearing the case.

Title: In the early 1990s, there were 350 college programs in American prisons – in 37 states.

SENATOR CLAIBORNE PELL (*Archival*): Education is our primary hope for rehabilitating prisoners.

*Archival imagery: Newspaper and television reports relate that in the midst of criminal justice reforms in 1994, Pell Grants, that funded higher education for those in need, were amended by Congress to exclude inmates. States cut support for higher education for inmates as well, and publicly funded college behind bars all but disappeared.*

Titles: A small number of privately funded programs continued to provide higher education in prisons across the country.

By 2016, the Consortium for Liberal Arts in Prison, consisting of private colleges including Wesleyan, Grinnell, Goucher, and Notre Dame, among others, was active in twelve states.

New York State currently spends \$2.8 billion annually to incarcerate its 53,000 inmates.

In 2014, New York Governor Andrew Cuomo proposed a \$1 million pilot prison education program to be paid for with state funds.

ROB ASTORINO, Westchester County Executive: (*archival, at a press conference*) Cuomo announces that he's going to provide your tax dollars for inmates to get a college degree. So my ten-year-old, I just told him yesterday, you're on a new career track (*audiences laughs*). When you're 18, you're going to rob that bank in Poughkeepsie.

PETER (Associate's Candidate): I think there's a political fire storm with regard to prisoners gettin' an education because, from a tax paying citizen's perspective, a lot of people feel that they work damn hard to support their families and that if anyone should get an education it should be their children, not someone who has menaced society.

ELIAS (Bachelor's Candidate): I came to prison when I was sixteen. Didn't graduate from high school. We goin' on twenty-six years later and I'm in my first semester on my way to earning a bachelor's degree. And when I say that I don't deserve this education, what I mean specifically is that it's not just that I took somebody's life. I feel like I robbed society, right, in a big way. I robbed society because I don't know



what those guys could have been. I always feel like I have to work harder. And I have to work harder for *three* lives, you know: my victims and for me as well. What I always fight to do, whether we in the classroom, whether we in the yard, right, and when we walk out of prison, I want society to have the best that they can have of me, to somehow make up just a little bit for what I took from all of us. And that's what I mean when I say I don't deserve this.

RODNEY (Bachelor's Candidate): I understand that having this education brings my responsibility to another level now. I *know* better and I have the tools to do something, to make changes. In that regard, I think I deserve this education. I've done everything that I'm supposed to do to better myself. And in doing the things that I plan to do when I leave from prison, I think that I'm establishing that I'm worthy of a higher education. And I think there are many people in prison who fall in the same category.

Titles: In 2016, President Obama launched a new program to bring higher education to over one hundred Federal prisons across the country, through partnerships with dozens of public and private universities.

The initiative was promptly met with political resistance.

REP. CHRIS COLLINS (R-NY) (*archival*): The Obama administration's plan to put the cost of a free college education for criminals on the backs of the taxpayers is consistent with their policy of rewarding lawbreakers while penalizing hardworking Americans.

*News clippings show Collins introducing new legislation that he named the "Kids Before Cons Act."*

*In this scene, and throughout the script, we will include interviews with corrections officers on the subject of higher education for inmates. Representatives of the officers at the prisons where we are filming have declined to give us access to interview guards on camera. We are currently arranging interviews with retired guards who are freer to comment for the film. From the conversations we have had with corrections officers off camera, we understand that most are concerned above all with making prison safer, both for the sake of the inmates and themselves, and recognize that college programs support that goal. But some guards, who have not had the benefit of college education, are also concerned about maintaining their authority over better-educated inmates. We expect the shifting terrain of class and education between corrections officers and those they guard to be illuminated further through these interviews.*

*In addition, we are also arranging to interview victims, or surviving family members of victims, of some of the student/inmates' crimes. Many of the prisoners whose stories we tell were convicted of serious crimes that had devastating consequences for the lives, families and communities of their victims. These voices are not yet in this early version of the script, but will be integrated into the film as our work progresses, and will lend another layer of complexity to the stories and themes addressed in the documentary.*

DYJUAN (Associate's Candidate): There's this perception that the guys who make it into Bard are not real criminals. "Oh, these guys are the kind of the exception to the rule. That they just made a mistake." And this just obscures so many things that's wrong in the world and it robs us of agency. And speaking personally, I haven't made any *mistakes* that have gotten me into prison. You know I *shot* some people. And I aimed at them and I meant to do what I was doing. But I did them things for certain reasons in particular places at a definite point in my life, you know. It wasn't just this random thing. With other

guys in prison, when they look at us and say that we're the exception, what that speaks to is that they don't believe in themselves. They've been told that, you know, you're a criminal. You can't be rehabilitated. It is articulated to them in prison every day. And it's hard to wrestle with someone over that. It's hard to say, "No, you're wrong."

*More than a year after his release, Dyjuan's brother Kanan has drifted from home to home, and held a series of low-level jobs. We learn that he married on the day he was released and has a new baby, but that his wife has recently kicked him out of her home.*

KANAN: Like, my father wasn't there in my life, so I'm makin' sure I'm gonna be there in my daughter life, so for her to have two parents is definitely a great thing, you know, because me and her mom's total opposites. So I was just, you know, happy to have a legacy. During my incarceration (*sic*), we had a mandatory minimum of ten years to life. So it's now, like, imagine just sittin' in the Federal penitentiary with all that time with nothin' to call yours. Like you can't even create a legacy, you know, 'cause there's no conjugal visits in the Federal system. So that was one thing that I said when I was in prison, like I'm gonna come home, if anything else, like I'm gonna have some kids, you know.

*Kanan is now in Atlanta, where we drive with him to his janitorial job at a bread factory in an impressive new Audi sedan that he has managed to lease.*

KANAN: (*behind the wheel*) You know the whole time in prison just prepared me for the world, you know. So I'm like, okay, I set for all these years. When I come home, this is what I'm gonna do, like whatever I have not did. I made a bucket list to the things I wanna do. Everything that materialistic that I wanted, I went and got. So I think I did good. Like, when I was in prison I say, "You know what? When I come home, whatever the newest and biggest Audi is, I'm gonna get it." And I got it, you know. I don't really like to be at home. I don't watch TV or nothin' like. I'm always on the go. I'm always doin' somethin'. So that's how I'm always movin' around. Like, my whole thing is just like jail, jail, jail, like even in the street. I'm always like lookin' in my rearview mirrors. Like I'm always lookin' around.

*Fade to black*

Titles: In October 2014, Rodney was charged with a violation of prison rules and sent to the Solitary Housing Unit – the SHU.

The charge resulted from a story he had written for a class and printed out in the college's computer room.

RODNEY: (*to fellow students around a table in the library*) I was workin' on a short story for Professor Grover's class, "The Art of Short Story." Now, there's two characters in the story and there's a dialogue between them, a very contentious argument, and these two characters are using profanity and some sexual language. So, the educational supervisor flags the paper and says, "This is inappropriate." Sergeant Notier sends me to the cell first and then to SHU. I get the misbehavior report a few days later and I'm charged with harassment and sexual stalking, which is a sexual offense. Had I been found guilty of those charges, I would have been finished. Bard would have been over for me. In my view, I think it's pretty evident to anyone who's reading the paper that this is a short story. It's not something that is directed to anyone. How do you fight against that?

ELIAS: If you're found guilty, the assumption is that this guilty finding was correct.

CARLOS (Bachelor's Candidate): It's important, I guess, to realize that having a certain level of education that we've been blessed to be able to acquire that, you know, it's easy to see how punishment has gone from corporeal to psychological in a Foucauldian sense. They're seeing the power of education and to be able to speak about academic subjects in a way that is not only acceptable within the academic realm, but shows a level of intelligence that is unaccustomed to view within the prison system.

ELIAS: And for us, what we consider the appropriate use isn't always what a regular college student considers the appropriate use. Like Rodney just pointed out, he just wrote a short story. And, and what would have been completely acceptable to a professor or to anybody else in any other context is not perfectly acceptable here.

RODNEY: And I don't know how, I don't know what happened behind the scenes why I was found not guilty. But often, when you are charged with anything in prison, you are found guilty. So I'm lucky to be here. I'm glad to be back.

ELIAS: Good to have you back.

Title: In response to the charges against Rodney, prison officials restricted student computer use.

DYJUAN: This is a once-in-a-lifetime opportunity for me. I don't care what you do. Take the computers; take the library; take everything.

OTHER STUDENTS: They did it before.

DYJUAN: As long as I've got my books. And what did you guys do?

OTHER STUDENTS: We wrote papers by hand.

*Fade to black*

Title: Debate Union, Bard vs. Harvard, Fall 2015

DYJUAN (BPI Debate Team): This will be our fourth intercollegiate debate. So we've had two against West Point, one against the University of Vermont. And we're two and one. We lost one to West Point. So now we're going up against Harvard. We're hoping to win that debate.

DYLAN HARDENBERGH (Harvard Debate Team): We just didn't really have a lot of expectations coming in. You know, how old are they gonna be? What is this venue gonna be like? What's it gonna be like going through kind of a security clearance of the prison?

Title: The debate topic is whether public schools should have the ability to deny admission to undocumented students. The BPI team will argue the affirmative.

*Dyjuan stands by his bunk, his books, notes, and notebooks spread around him in neat arrangements.*

DYJUAN: This is where a lot of my work gets done. I pretty much live by these books. This stuff is for the debate. You know the *Plyler* decision is gonna play a central role in the upcoming debate with Harvard.

So we're doin' some research into the *Brown* decision and how the implementation of that decision failed. You know, the court couldn't see past its decision into the implementation of its ruling, which is problematic. Therefore, we shouldn't have courts implementing policy. We're gonna make that argument as part of it.

*The two debate teams settle in at tables on either side of a lectern on the stage of the prison auditorium at Eastern. An audience of several dozen fellow BPI students, plus a smattering of others, including members of the press, watches closely. The debate begins:*

CARLOS (BPI Debate Union): (*at lectern*) Ladies and gentlemen, today we're here to debate a very serious topic that deals with our undocumented children. They find themselves trapped at the nexus of two dysfunctional systems, our nation's immigrations law and public school systems. In this debate, my teammate Dyjuan will point out why *Plyler vs. Doe* is outdated and how the No Child Left Behind Act leads to a school's fiscal failure...

ALAUNA SESSOMS-HALL (Harvard Debate Team): (*interview*) Well, when we had a brainstorming session a week ago, we were like, "oh what kind of debate could this turn into?" And we thought, okay, definitely could turn into an immigration debate. So we were kind of prepared for that. We didn't think it would turn into an educational reform debate. So we weren't as prepared for that.

ALAUNA SESSOMS-HALL (Harvard Debate Team): (*at lectern*) We stand opposed to today's topic, which is that public schools in the United States should have the ability to deny enrollment to undocumented students. And the main focus of our debate today and our case is that it is simply unfair to deny enrollment to undocumented students. It is only fair that public schools should *not* be allowed to deny enrollment to undocumented students, solely based on the fact that they are undocumented. It is important to understand that these students, these *children*, are often times not here by choice. They were brought here with their families, who more often than not, are here to seek asylum. Education is a human right and is essential for the exercise of all other rights.

DYJUAN: *Plyler* operated under the assumption that *school* equals *education*. The Supreme Court issued *Plyler* during the height of desegregation in this country. During the '70s and '80s the achievement gap between black and white 13-year-olds dropped 50 percent. In the mid-1970s, when *Plyler* began its ascent, white, black and Latino college attendance rates reached parity for the first and only time. Accordingly, the court expected children to receive education in public schools. However, contemporary circumstances prove such an expectation can no longer prevail. Today, American schools remain as segregated as ever – the number of *apartheid* schools, those with the white population of less than one percent, has swelled from around 2,700 in 1988 to over 6,700. These drop-out factories fail 40 percent of their students...

ANAIS CARELL (Harvard Debate Team): (*interview*) They brought up a point that none of us were really expecting that really struck me. Under the current system, under the status quo, a lot of students in poorer communities aren't getting an education from the public school system anyway. And whereas, I guess coming from our perspective, we were saying well it's better to have some sort of education than none at all.

DAVID REGISTER (BPI DEBATE COACH): I don't want them to be set in their ways, ever. I think that's the way you fail. And so I want them to be prepared for any situation, any format, any type of debating that may happen. And so I don't want them to ever have a total game plan. I want them to have an idea of

what they're gonna do, and then be able to adapt in the moment and make their own decisions, right. They shouldn't be saying what I want them to say; they should be saying what they need to say in the moment to win.

*The debaters continue to take their turns, trade questions, introduce new arguments. Finally, Harvard closes the contest.*

ALAUNA SESSOMS-HALL (Harvard Debate Team): *(at lectern)* So the answer to today's question isn't what do we do with all of these undocumented students, it isn't denying enrollment. It's ensuring that we really have well-intentioned educators, that we truly ensure that we're putting our best foot forward when it comes to education. Thank you.

*The debaters shake hands with the opposing team and await the decision.*

DEBATE JUDGE: *(at podium)* We were split as a judging panel, and the two-one split was in favor of Bard.

*The audience applauds. Headlines and television news reports show that the prisoners' victory over Harvard becomes a national news story.*

*We cut to an interview with Rodney, who we have seen celebrating the victory with fellow members of the Debate Union.*

RODNEY (BPI Debate Union): I don't even know how you go about convincing people that that one action is not who I am. We spend so much time in America speaking about the violent criminals, people like me. Because I am a violent criminal I am not worthy of redemption. And part of the reason why we think this is because of the wording – violent criminal – is not the violent *act* that you've committed fifteen, twenty years ago. *You* are a violent criminal. And so I struggle with trying to acknowledge the pain that I've caused, but also recognizing that truth.

*Cut to a photo of Rodney's victim, a father, holding his young daughter.*

RODNEY: Over the years, I had never forgotten that that this man was a father. I never forgot that. And that he had a young daughter. And she is a young woman now, she's a teenager now.

*Cut to the photo accompanying a local newspaper story showing a smiling Rodney, having just won the debate against Harvard. We tilt down to reveal the headline: "Convicted murderer part of prison debate team that beat Harvard," then to the comments on the online news story, including outraged messages from the victim's daughter herself.*

RODNEY: And, you know, this young girl sees my face in this article, smiling. And of course she was upset. And, you know, she posted comments, and she was justified in making all those comments.

Title: Taconic Correctional Facility, Bedford Hills, NY

*Eight students crowd around a picnic table at Taconic, the women's prison, discussing the practice of keep lock, in which prisoners are punished by being confined to their cells for 23 hours a day.*

ANA (Associate's Candidate): You could go to lock for anything, they love locking people.

TAMARA (Associate's Candidate): Could be for anything. You could forget your ID and go somewhere, and they find out you ain't got your ID, you going in lock, because you're supposed to keep it on you at all times. So they'll take you to lock for that. It can be anything.

FRANCESCA (Associate's Candidate): The famous one they like to get everybody for is disobeying a direct order. That's like if an officer tells you to do something and you don't comply, or even if you don't comply right away, they wanna take you to lock.

SHAWNTA (Associate's Candidate): And you can't beat that charge. A direct order, you cannot beat. There's no wins. At all.

*Cut to Eastern, the men's prison – a long shot down an empty corridor with bars on the doors and windows. We learn that two of the students, Chardin and Peter, have been put in keep lock.*

BRIAN: The biggest fear I have is gettin' locked up while I'm in this program. I've been in this jail for three years and I haven't had a ticket. For whatever reason, the cop of my company just got, you know, somethin' against me. So I'm in the process right now of tryin' to get outta that block and move. Because I don't wanna, you know, work hard, doin' all these assignments and everything, and then all of a sudden get locked up. And now you have to do your assignments from a cell. I mean you could do it but it's not gonna be as easy as when you're in the classroom, cause a lot of the times the stuff that I read, you know, I understand maybe half of it and the other half of it I understand from bein' in the classroom and talkin' about it with everybody else.

*Fade to black*

Title: June 2016, Giovannie was punished for fighting and sent to the Solitary Housing Unit – the SHU – for 35 days.

GIOVANNIE: I walk into the armory and notice that there was a really large crowd and something obviously was goin' on. But I'm short so I couldn't really see past a lot of people. The crowd sort of opened up and people started to leave. So I turn around, and as I begin to walk out I feel someone come and punch me from behind on the side of my face. And then I sort of had a blackout, and I don't remember anything else until I don't know how many minutes later, but I was standing over the guy punchin' him in the face and he was bleeding and I had blood on my tank top and blood on my hands. And that's when the officers came and broke it up and told me to get on the floor, handcuffed me and got me up and escorted me out of the yard. So technically, I guess you can say I was fighting but it wasn't because I wanted to, right. I had two choices: I either fight back or I could stand there and let this guy beat up on me, and you know that's not practical. Who's gonna sit there and do that? They found me not guilty of fighting, but found me guilty of disobeying a direct order and guilty of violent conduct, because I defended myself, right.

*A group of Giovannie's fellow students talk among themselves in the prison library. Elias is in his early 40s, older than many of his classmates.*

ELIAS (Bachelor's Candidate): He was caught in a situation that he had absolutely nothing to do with. It's just unfortunate that even when you can show that it was a mistake, that you didn't intend to intend for this to happen, you didn't even have a part in it. He's walking into the armory as somebody had got cut

and is going on a rampage. And the guy jumps on him, you know. At that point what can you do but defend yourself? He didn't go in looking for this. Instead of saying, "Okay, so you weren't responsible. You didn't even look for this. You ran into something that was nasty and had nothing to do with you." But instead they still give him SHU time, and on top of that they say, "Oh, and you can't come back into the program."

DWAYNE (Bachelor's Candidate): This coulda happened to anybody here, you know. And that tension and that, you know, just to have that in the back of your head, like alright, a lot of us goin' to our parole board and we could just get caught up in the situation we don't have nothin' to do with.

ELIAS: It's like waving your hand through smoke and you realize that you know it, it can be gone, you know, it can dissipate really, really quickly. And what you're left with afterwards is rubble.

Title: During his 35 days in the SHU, all of Giovannie's academic papers were lost. He needed to start writing his Senior Project from the beginning again.

GIOVANNIE: I can't even tell you what they did to me in the box, man. They took all my schoolwork and when I asked them what they were gonna do with it, they said, "We're gonna send it all back to the school. They're gonna take the books and give 'em back to Bard, and they're gonna go through your schoolwork and whatever you can have, they'll send back and whatever you can't have, they'll do whatever they'll do with it." We're talkin' about six years of papers, other things I've kept, and months of senior project, notes, work, handouts, things I've read. And nobody knows where it's at.

ELIAS: I've been around long enough to have struggled through so much that when I see you go through somethin', right, I actually thank God for the capacity to empathize man, you know. I think that that's probably saved me more than anything else, man, to be able to appreciate the fact that I can still feel something even after all this time. So, you know, when you guys go through something that, you would turn to me, like of all people, that you would come and look for me because you're goin' through something, man, it says something more human than anything else can actually say.

*Fade to black*

SEBASTIAN (Bachelor's Candidate): (*speaking with a group of fellow students*) I was sixteen years old when I went into the box for the first time in Rikers Island, just fifteen days for having some tobacco. In prison I understood that you have to put on your tough mask right. You can't appear soft or they will jump on you. So I had a bunch of tough guy masks on that I would put on which were all facades behind which lie the real me. When I went to the box for the first time I was able to remove all these masks and really look in myself and just be me. I didn't have to act like a tough guy. I just sat in my cell just thinking and thinking. I realized I'm sixteen years old. I'm being charged for manslaughter, and God knows how many years I might have to do. And I'm in the box. Anyway, the degree of hopelessness was so deep at that point right, I imagined myself coming out of prison as an old man with nothing.

And I don't tell people this, but I tried to kill myself. I waited for the officers to walk through their midnight walk and I waited thirty extra minutes. I took my bed sheet, I wrapped it around the ceiling light. And I remember standing there trembling. I felt nothing (*cries*). Nothing. But I look back now, a sixteen year old boy should never feel *nothing*. Let me tell you, I couldn't do it. Why? Because all I could think about was my father at that moment. I said if I kill myself, I'm going to kill my father. And after about twenty minutes I just removed the bed sheet from my neck and I just sobbed. And 2011 came, I

became a BPI student *(sniffles)*. And I found a glimmer of hope which has now become a freakin' concept of hope, a blinding light.

I have five months left to finish my senior project. It's such a exhaustive exhausting process. I mean, you guys know it. How many books we've read so far on just on a subject, forty books? Five hundred articles maybe just for having to study, right?

When I speak to my father, I don't tell him that I got two years and a half left. I tell my dad, "Dad I got five months left." Two and a half years to my release, yeah, but five months to my graduation, because it's such a huge stepping stone that in itself, it's a goal, a huge goal.

*Fade to black, cut to an impressionistic shot of an empty cell, then to Brian sharing his thoughts in a literature class.*

Title: Before he could complete his first year at BPI, Brian was punished for a disciplinary infraction and sent from Eastern to a different New York State prison where there were no college programs, ending his education.

*Cut to Rodney with his sister, Elitha, in the visiting room at Eastern, catching up with her brother.*

ELITHA (Rodney's sister): *(interview)* My brother and I were very close growing up. I feel like all the things you go through when you're younger, you know if it's if it's not exactly the greatest experience you had, then you get closer.

RODNEY: We were raised by our grandmother and *(holds up photo)* she was dying of cancer. I was fourteen years old.

*Cut to a photo of Rodney with his siblings, his sister posed proudly in a military uniform.*

Title: Rodney and his brother both ended up in prison; their sister Elitha was admitted to West Point to become an Army officer.

ELITHA: I just think that I had the drive earlier than they did. I was the one who made the plans faster and knew my goals faster. It's very hard for me knowin' that he's in the situation he's in, but at least I know hopefully he's safe, yeah. My brother's college experience, I feel, is very demanding. The way I think about it, it's like he's trying to learn and keep his head on in a war zone, because he has to watch everything he's doing. He's under constant stress, under a constant, watchful eye, on high alert all the time, because you never know. So he has to be able to give his a hundred percent focus while also trying to keep himself safe, you know. I told Rodney today, I'm like you coulda got through West Point like this.

*Graduation day at Eastern Correctional Facility: the auditorium stage is decked out in cloth-covered folding tables; piles of diplomas in red leather bindings are stacked neatly on the table closest to the lectern. Families and fellow students fill the auditorium seats.*

LEON BOTSTEIN (President of Bard College): *(making speech to assembled students and families)* Thank you all. And I want also to extend my congratulations to the men of the Class of 2015. This is a wonderful day for us, and a wonderful day for you. We, who usually have these commencements out of doors, not inside a prison, learn every commencement from you how to transmit the power of learning



to those who did not go through the same path in life as you. And to get them to take with the same seriousness the task of the opportunity of higher education. All our guests should know that every member of the faculty here has never met as consistently prepared students as in the prison. The real curiosity, the intensity of learning, is what we take from the experience teaching here and try to transport it back. So you have done us a favor and the most important favor of all is that in our society, being a teacher, even being a college professor, professor of philosophy, mathematics, history, religion, is not held in high regard as being a banker, even being a lawyer or a doctor. But it is working with you that reminds us of our own worth. And for that we are deeply grateful.

*Students receive their diplomas from the college officials, marching across the stage to “Pomp and Circumstance.”*

*In the scrum after the ceremony, Sebastian is with his father, who is beaming with pride, clutching Sebastian’s Associate’s degree diploma, speaking with his son in Korean.*

SEBASTIAN: Oh, it’s a great honor. And a pleasure, because I couldn’t give many moments where I could make my Dad proud. Today is huge. It’s a big day for us, for my family. And it’s his first child who is graduating from college. And it’s a big deal. For him, for our whole family to have. And I’m just so happy to be here. So happy to be here.

*Cut to the sights and sounds of a city street. Jule works with a broom and a barrel on the sidewalk next to a jail in Queens, New York, walking around the block to dump trash in a dumpster. A correctional officer watches from a distance but does not follow him. The Empire State Building rises over the rooftops, across the river in Manhattan.*

Titles: In March 2015, Jule was approved for parole.

He was moved to the Queensboro Correctional Facility, a minimum security prison that serves as a re-entry center for inmates.

JULE: Seein’ the Empire State Buildin’ from the incline of 47<sup>th</sup> Street was like surreal for me. It felt like either it could reach out and grab me or I could reach out and grab it, you know. And seein’ people walkin’ the streets, talking to their cell phones was a bit, ah, confusin’ to me ‘cause you don’t really see the earbud, but you just hear them talkin’ out loud to themselves and I’m like, “wow, what’s goin’ on over there?”

*We are present when word comes down that Jule will be released. We follow him from the jail to the New York City subway. His first journey as a free man is to the memorial at the World Trade Center, which was attacked when he was in prison, and he feels compelled to visit.*

*He then takes the subway to Brooklyn, where he is reunited with his mother, now wheelchair-bound after suffering from a debilitating aneurism. We follow Jule over subsequent weeks, as he adjusts to life on the outside, plans to continue his education, and hopes to find a job.*

*Jule meets with Jed Tucker, Director of Reentry for the Bard Prison Initiative, who is currently counseling over fifty students who have recently left prison.*

JED TUCKER: *(discussing the brief resumé Jule is preparing for potential employers)* So, you know you're gonna have to explain where you were and why you don't have a job on here, or you only have prison jobs on here. So what would you say? Because, in fact, it's gonna happen probably more frequently on the jobs I send you to because I've already told this person, look you're comin' out of jail and but I have a lot of confidence in you. But they may go, like, "so tell me what really happened on your case." And you're gonna need to learn how to do that, 'cause people are gonna wanna know.

*Cut to interview with Jed, at a desk piled high with papers.*

JED TUCKER: The idea that you're gonna set up a reentry program for formerly incarcerated people and it's gonna work for everybody is the same fallacy as mass incarceration itself, of just treating everybody like an inmate. These are all these folks that we work with who have spent a lot of time doing a lot of hard work. They're ambitious, they're committed, and they really wanna make something of themselves, and they gotta get to it. There's no time to waste.

*Cut to the busy office of an arts non-profit, staffed with fashionable millennials at their computers.*

CHRISTIE MARCHESE (CEO, Picture Motion): You could understand why it's hard for some people to want to invest in the formerly incarcerated or people who were just getting out, because he's been in prison for twenty-two years. He's a very tall human *(chuckles)*. He went to prison for illegal possession of a weapon and, I think, accessory to a murder. And I run a company of twenty-something-year-old women, and so I'm responsible for bringing this person who, on paper, might look scary into our office. And then you meet Jule *(chuckle)*. And then you talk to him and you see that he's got more degrees than my partner and I combined. He speaks more languages than our office combined *(chuckles)*. He's incredibly kind and smart and just willing to try anything. And so after the first interview we're like, "This guy's obviously great." And so we called around and every reference we called confirmed what we thought about him, and so we offered him the job.

*Jule's story will continue to unfold as we film, and in addition to documenting him ourselves, we have provided him with a small video camera with which to record his life.*

*We see him struggle with his computer at work – at prison, he used a 1990s version of Microsoft Word, but he had never been on the internet, no less on a smart phone. Now his job depends heavily on technology.*

JULE: The education I received at college is still the most important factor in my continuous growth and development today. There have been times when I didn't understand the technology, but I knew how to think critically to get the job done. Because in spite of having to learn technology, once it's clearly articulated, that comes from bein' able to think critically. So even with the learning curve of learning Twitter and Facebook, it's still the liberal arts education and the mathematical training that I received that is really the core to my success.

Title: On September 19, 2016, Giovannie was released.

GIOVANNIE: The world has changed in the last ten years for me, you know. I'm a different person. How do I relate to things now that I'm you know approaching thirty as opposed to when I was sixteen and I understood you know where I fit, or I thought I understood where I fit?

Title: Giovannie was not able to complete his senior project prior to his release.

*We watch as he walks out the prison gate, holding a duffel bag, and drives off in the prison van.*

\* \* \* \* \*

Title: Studies have shown that for every dollar spent on educational programs in the corrections system, four to five dollars are saved from would-be costs of re-incarceration.

ANTHONY ANNUCCI (Acting Commissioner, New York State Department of Corrections): The law requires us to try and turn inmates into law-abiding citizens. It is quite a challenge. A lot of individuals come from tough backgrounds; there have been failures along the way well before the prison system. Prison is the last stop. And nevertheless, we are obligated legally, morally, ethically to try and turn their lives around. The overwhelming majority of individuals are gonna be released from prison. They're coming back home. They're coming back into their communities. So if I'm able to successfully intervene in their lives, then I'm saving further victimization. And I'm saving tax payer dollars.

Titles: 700,000 inmates will be released from U.S. prisons this year.

Within five years, 75% will be re-arrested and 50% will be re-incarcerated.

WES CAINES (B.A. graduate 2009, paroled 2014): There's so much that you have to negotiate in prison mentally that goes just above your physical confinement. And to do all of that and have hope for the future is a challenge. I saw guys around me inside who were angry, disconnected from everyone else, individuals who didn't bathe, who didn't clean their livin' space. They walked to the mess hall and they ate and they walked back to their cells. They survived but they really weren't livin'. And that may make certain members of society feel, "well that's a just punishment for what these individuals have done." But if you're ever gonna let those individuals out I think that's a question for everyone.

Titles: Hundreds of BPI graduates have been released since the program began in 2001.

2.5% have gone back to prison.

FRANCESCA (Associate's Candidate): Well honestly, I was plannin' to go home to go back to sellin' drugs. I just thought like, alright, now that I have some time to think and plan this out real good, you know. I might not get caught, and then hearin' different people's stories about how they get caught, it's like alright, so I'm not gonna do it *that* way. But ever since I came into Bard, it kind of gave me the confidence to be like, wait, I don't have to sell drugs. I can do somethin' else. And hearin' stories about people goin' home and goin' to Columbia and different colleges and gettin' good jobs and things like that, it's like hey, wait a minute.

CRAIG STEVEN WILDER (Professor of History): One of the realities of teaching is we have to remember our students are three-dimensional people and there're all these things happening in their lives that we often don't know about. And, you know, part of our job is actually to make sure that our students can succeed. I have great sympathy for my students and some sense that, you know, while I wanna be tough and rigorous, and I wanna teach you know demanding courses, I also wanna recognize that there're all

these things that interfere at times and that there's nothing wrong about giving them an opportunity to succeed despite those things.

MAX KENNER: The work that our students do, our alumni do after release, in Brooklyn, in the Bronx, across New York City, across the whole region, working with young people working to pass the high school equivalency exam, working in public health, working with youth, working with people with HIV and AIDS, and the homeless, has the potential to transform the landscape of the human services, in that they bring with them when they leave prison and go back to the communities from which they came, a completely unique combination of life experience and educational training. Their example, I think, can transform the country.

SEBASTIAN: I've come to see that an education is not about simply math and social studies and literature. Instead it's about learning about our shared humanity. If you look closely into the subjects, we can relate them all. And I've found that education is a way of life. And if we dive in, just fully dive in, we become a different human being, in a sense, you know. You see the world differently. We start to question things. We start to see things that a normal person maybe wouldn't see. That's why I think that education is something that everybody deserves. Because it will take us to the next level, transcend us. To be here today – you know, it's a progress, a work in progress. But it's a huge progress. And I'm just glad to be here today.

*Cut to midtown Manhattan. Giovannie is free, walking through New York with a woman he is now seeing, a neuroscientist, amidst Christmas decorations and a dusting of snow. The bright lights of the holiday season contrast starkly to the subdued monochrome of prison.*

Title: Giovannie was released from prison in September 2016, one semester short of completing his B.A.

GIOVANNIE: It's been slow, and I'm entirely confident that I'm gonna get it done, right. But it's a slow process because now I'm working, and I've gotten, I guess, what you call a social life. There are so many more things that require your attention that, you know, you can't devote as much time and attention to it as you would like.

*The couple enters the Museum of Modern Art, walking through the museum past works by Warhol, Rauschenberg, Keith Haring, Van Gogh, and Picasso. Giovannie has previously only seen this artwork in books, and he can barely contain himself as he tries to explain the works to his companion. They then take the escalator to the fifth floor, to visit a room full of Jackson Pollack's paintings.*

*Standing in front of a huge canvas covered with Pollack's signature drips, Giovannie is visibly moved. He describes to his friend the method Pollack to make the painting – what each drip represents, and what all of the drips represent together. As they move around the gallery, we hear him reflect in voiceover.*

GIOVANNIE: We're all capable of change. We're all capable of growth. And, you know, you don't judge someone because they made a mistake and went to prison and then came home. You have no idea who that person is, what they've done with their time, or what they plan on doing. All you hear is oh, you're on parole? Oh, you just came home? Oh, you were in prison? You committed a crime. But you *can* turn your life around. You can become a different person. In a lot of ways, Bard's education provided me with the opportunity to become a better version of myself. Even if I had to make a conscious decision to do it, it gave me the tools to do it, the capacity to think critically, the ability to be more rational about things. It gave me emotional intelligence. These are things I lacked, and now because I have these things, I'm

able to just recreate myself in whatever way I want to, right? I understand that I, essentially, hold the key. Like, it's up to me to be whoever it is that I wanna be.

\* \* \* \* \*

*As we continue to shoot the final scenes for the film, our cameras will film several students at Eastern making their final presentations before their senior project panels, followed by the graduation ceremony in January 2017, at which the commencement speakers will likely include Rodney and Dyjuan.*

*We watch as learning continues, with familiar and new faces, at Eastern, Taconic, and Woodbourne.*

*We will film with Giovannie as he completes his senior project and graduates with the non-incarcerated students on the Hudson Valley campus of Bard College, in May 2017.*

*Dyjuan is scheduled to be released in August 2017, and we will follow his journey as well.*

*We will watch as they and others adapt to freedom, negotiating their futures with the power of a liberal arts education.*

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January 4, 2017

The National Endowment for the Humanities  
400 7<sup>th</sup> Street SW  
Washington, DC 20506

To Whom It May Concern:

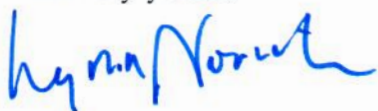
We are writing to confirm our deep commitment to serve as director and producer of *College Behind Bars*, a feature length documentary film about the practice of liberal arts education among inmates in American prisons. The film is slated for broadcast on PBS in 2018.

Through an emotionally complex, intellectually rich journey into the experiences of a handful of students working to earn a higher degree while incarcerated, we will craft a story about education, justice, and the promise of American democracy. We intend for the film to shed light on two central questions: who in our country has access to education and what is the purpose of prison. In doing so, we hope to highlight the importance of the liberal arts and explore how higher education can help foster participation in a democratic society.

Our cameras have witnessed inmates who are students at the Bard Prison Initiative transform themselves through their work in the classroom. When we started this project, we could not have imagined how relevant and important this issue would become in our national conversation, and we, along with our entire crew, feel an enormous responsibility to make this film and start a dialogue about the issues the film raises. It has been a humbling experience for everyone working on the project.

We feel extremely privileged to be working with a distinguished and diverse board of advisors, as well as with our team of producers and editors. We are confident that the completed film will meet the high standards of the Endowment and are very grateful for your consideration of our proposal for support.

Sincerely yours,



Lynn Novick  
Director



Sarah Botstein  
Producer



Sarah Botstein

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1997-present

*Producer, Florentine Films*

**College Behind Bars.** Slated for national broadcast 2018. The film will explore the untold story of incarcerated men and women in New York State as they struggle to turn their lives around in a rigorous college degree program.

**The Vietnam War.** Slated for national broadcast September 2017.

The film is a ten part, eighteen hours documentary film series that tells the epic story of one of the most divisive, consequential and misunderstood events in American history.

**The Ken Burns App.** Launched 2014. Using advanced technology and innovative design, the app is an immersive look into the entire library of Ken Burns & Florentine Films.

**Prohibition.** PBS broadcast 2011. A three-part, 5 ½-hour film tells the story of the rise, rule and fall of the Eighteenth Amendment to the U.S. Constitution and the entire era it encompassed. Directed by Ken Burns and Lynn Novick.

**The Work to Come.** 2008 Democratic Convention in Denver, Colorado. Short film made with Herzog & Company about the late senator Edward M. Kennedy.

**The War.** PBS broadcast 2007. seven-part, 14 ½-hour series tells the story of the Second World War through the personal accounts of nearly 40 men and women from four American towns. Directed by Ken Burns and Lynn Novick.

*Associate Producer, Florentine Films*

**Jazz,** PBS broadcast 2001. A ten-part, 19-hour documentary that follows this most American of art forms from its origins in blues and ragtime through swing, bebop and fusion.

Directed by Ken Burns.

2000

*Music Supervisor (US)*

**Frida**, Mirimax Films. Directed by Julie Taymor

1995-1997

Serino Coyne/Owen Comora Public Relations

*Publicist*

**Frank Lloyd Wright**, PBS 1998, directed by Ken Burns and Lynn Novick; **Lewis & Clark: The Journey of the Corps of Discovery**, PBS 1997, directed by Ken Burns; **Thomas Jefferson**, PBS 1997, directed by Ken Burns; **The West**, PBS 1996, directed by Steven Ives; **TR: The Story of Theodore Roosevelt**, PBS 1996, directed by David Grubin, among others

Education:

Barnard College, B.A. in American Studies

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## FILM AND TELEVISION CREDITS

### DIRECTOR/PRODUCER:

#### CURRENTLY IN PRODUCTION:

**The Vietnam War**, an eighteen hour documentary film series directed by Ken Burns and Lynn Novick, written by Geoffrey C. Ward, produced by Sarah Botstein, Novick and Burns, slated for broadcast on PBS in 2017.

**College Behind Bars**, a feature length documentary film, directed by Lynn Novick, produced by Sarah Botstein and Lynn Novick. Slated for broadcast on PBS in 2018.

**Ernest Hemingway**, a two part biographical documentary film, directed by Ken Burns and Lynn Novick, written by Geoffrey C. Ward, produced by Sarah Botstein, Novick and Burns. Slated for broadcast in 2020.

#### COMPLETED:

**Prohibition**, a three part, five and a half hour documentary film series directed by Ken Burns and Lynn Novick, written by Geoffrey C. Ward, produced by Sarah Botstein, Novick and Burns. Broadcast on PBS October, 2011. Attracted 22 million viewers.

**The Tenth Inning**, a two part, four hour documentary sequel to the 1994 PBS series, **Baseball**. Aired on PBS September 2010.

**The War**, a seven-part, fifteen-hour documentary film series directed and by Ken Burns and Lynn Novick, written by Geoffrey C. Ward, produced by Sarah

Botstein, Novick and Burns. Broadcast on PBS in 2007. Nominated for 6 Emmy Awards.

**Frank Lloyd Wright**, two-part, three hour documentary film, directed and by Ken Burns and Lynn Novick, written by Geoffrey C. Ward, produced by Novick, Peter Miller, and Burns. Broadcast on PBS in 1998. Peabody Award winner.

#### PRODUCER:

**Jazz**, a ten-part, nineteen hour documentary film series, directed by Ken Burns; Nominated for five Emmy Awards.

**Baseball**, a nine-part, eighteen and a half-hour documentary film series, directed by Ken Burns. Broadcast on PBS in 1994. Emmy Award winner.

#### ASSOCIATE PRODUCER:

**The Civil War**, a nine-part, eleven-hour documentary film series, directed by Ken Burns. Broadcast on PBS in 1990.

**A World of Ideas With Bill Moyers**, a 50-part series of 30-minute conversations with prominent thinkers in the arts, education, philosophy, science, and politics. Broadcast on PBS in 1988.

**Crisis: Who Will Do Science**, a 30 minute documentary about the lack of participation of minorities in the sciences. Broadcast on New York public television in 1988.

#### RESEARCHER:

**Joseph Campbell and the Power of Myth with Bill Moyers**, a six-part series of illustrated conversations on the history and meaning of mythology. Broadcast on PBS in 1987.

**Metroline**, a documentary/interview public affairs series that explored possible solutions to New York City's many problems. Broadcast on New York public television 1986-1987.

#### EDUCATION:

Yale University, B.A. with honors in American Studies, Magna Cum Laude,  
1983

PERSONAL:

Live in (b) (6). Born (b) (6)

COLUMBIA UNIVERSITY

IN THE CITY OF NEW YORK

CENTER FOR AMERICAN STUDIES

January 6, 2017

Lynn Novick and Sarah Botstein  
Skiff Mountain Films  
875 Sixth Avenue, Suite 1801  
New York, NY 10001  
Dear Lynn and Sarah:

Dear Lynn and Sarah:

This letter confirms my intention to serve as an advisor to your film project, *College Behind Bars*. I am very pleased to support your team on this documentary.

Over the past half-century and more, there has been a good deal to celebrate about the expansion of liberal arts education to include previously excluded groups such as women, minorities and students from low-income families, though there is much work still to be done. Meanwhile it is heartening to note the growing recognition—even, in these polarized times, with some degree of bi-partisanship—that too many incarcerated members of our society are robbed of hope. I believe *College Behind Bars* has the potential to inspire greater public understanding of how liberal arts education can transform the lives of incarcerated men and women as they grow as scholars, people, and returning citizens.

As you know, I've written extensively about the place of college in American society and about the value of a liberal arts education. I've also seen firsthand how college, as an institution, is generally reflecting the stratification of our society more than resisting it. It is critically important to reverse this trend, and I believe that telling these students' stories could be an important step in that direction. This film's focus on the transformative power of a liberal arts education in the context of America's prison system is urgently important.

I hope and believe that *College Behind Bars* will help spark more dialogue about the intersection of education and criminal justice in America, and I look forward to assisting you in any way I can.

Sincerely,



Andrew Delbanco  
Alexander Hamilton Professor of American Studies  
Columbia University

## ANDREW DELBANCO

Andrew Delbanco has taught at Columbia since 1985, where he is currently Alexander Hamilton Professor of American Studies. He is the author of several books, including *College: What it Was, Is, and Should Be* (Princeton University Press, 2012), which is required reading on many campuses, and has been translated into Chinese, Korean, Russian, Turkish, and Hebrew. *Melville: His World and Work* (2005) was a finalist for the Los Angeles Times Book Prize in Biography, and was awarded the Lionel Trilling Award by Columbia University. His essays appear regularly in *The New York Review of Books* and other journals, on topics ranging from American literary and religious history to contemporary issues in higher education. Since 2001, Professor Delbanco has been a fellow of the American Academy of Arts and Sciences. That same year he was named “America’s Best Social Critic” by *Time Magazine*. In 2006 he was honored with the Great Teacher Award by the Society of Columbia Graduates, and in 2013 he was elected to the American Philosophical Society. In 2012 he was awarded a National Humanities Medal by President Barack Obama.

## Andrew Delbanco



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FAX: (212) 854-1618  
e-mail: andrew.delbanco@columbia.edu

### ACADEMIC APPOINTMENTS

Alexander Hamilton Professor of American Studies (2015-Present)  
Mendelson Family Chair of American Studies, Columbia University (2011-2015)  
Julian Clarence Levi Professor in the Humanities, Columbia University (1995-2015)  
Director, Center for American Studies, Columbia University (2005-2015)  
Professor, Department of English and Comparative Literature, Columbia (1987-1995)  
Executive Committee, Dept. of History, Columbia University (1995-Present)  
Adjunct Professor, American Studies, Yale University (spring term, 1989)  
Associate Professor, Department of English, Columbia (1985-1987)  
Assistant Professor, Department of English and American Literature, Harvard (1981-85)

### EDUCATION

A.B. (*summa cum laude*) (1973); A.M. (1976); Ph.D. (1980)  
Harvard University, Department of English and American Literature

### HONORS

National Humanities Medal, awarded by President Barack Obama (2012)  
Elected to membership in the American Philosophical Society (2013)  
James P. Shenton Award for service to the Double Discovery Center—college preparation program for students seeking to become first in their families to attend college (2012)  
Honorary Doctor of Humane Letters, Ursinus College (2010); Occidental College (2013), Marlboro College (2014)  
Great Teacher Award, Society of Columbia Graduates (2006)  
Lionel Trilling Award for *Melville: His World and Work* (Columbia University, 2006)  
Finalist for Los Angeles Times Biography Prize (*Melville: His World and Work*) (2005)  
Phi Beta Kappa Visiting Scholar, 2004-2005  
New York State Scholar of the Year (2003) named by the New York Council for the Humanities  
Fellow, American Academy of Arts and Sciences (elected 2001)  
Named by *Time Magazine* as “America’s Best Social Critic” (2001)  
Society of American Historians (elected 1996)  
Fellow (ACLS), New York Public Library Cullman Center for Scholars and Writers (1999-2000)  
Guggenheim Fellowship (1990)  
American Council of Learned Societies Fellowship (1990-91)  
National Humanities Center Fellowship (1990-91) (2002-2003)  
Lionel Trilling Award for *The Puritan Ordeal* (Columbia University, 1990)  
National Endowment for the Humanities Fellowship (1983-84)  
American Council of Learned Societies Grant for recent Ph.D.’s (1983-84)  
Howard Mumford Jones Dissertation Prize (Harvard University, 1980)  
Helen Choate Bell Essay Prize (Harvard University, 1975, 1979)  
Whiting Fellowship in the Humanities (1978-79)  
Danforth Graduate Fellowship (1973-77)



## BOARD MEMBERSHIPS

Board of Trustees, Library of America (2000-Present)  
Board of Trustees, Teagle Foundation (2008-Present)  
Board of Directors, Association of American Colleges & Universities (2006-2012)  
Advisory Board, Gilder Lehrman Institute of American History (2008-Present)  
Vice President, PEN American Center (1996-1999) (Trustee, 1996-2002)  
Emeritus Trustee, National Humanities Center (Trustee, 1996-2002, 2003-2006)

Board of Editors, *New England Quarterly* (elected 1999)  
Educational Advisory Board, John Simon Guggenheim Foundation (2002-Present)  
Board of Trustees, Trinity School, New York City (2001-2004)  
Academic Advisory Board, Jack Miller Center for Teaching American Founding Principles and History (2011-Present)

## PUBLICATIONS

### BOOKS

*College: What it Was, Is, and Should Be* (Princeton University Press, 2012) (Korean, Chinese, Russian, Turkish translation; selections translated into Hebrew) (second edition, 2013; third edition, 2014) 2013 Frandson Award from the University Professional and Continuing Education Association; 2013 Gold Medal Winner in the Independent Publisher Book Awards, Education II (Commentary/Theory) category; Honorable Mention, 2012 PROSE Award, Education, Association of American Publishers

*The Abolitionist Imagination* (Harvard University Press, 2012)

*Melville: His World and Work* (Alfred A. Knopf and Macmillan (UK), 2005) (German and Spanish translations, 2007)  
[Lionel Trilling Award, Columbia University; finalist for *Los Angeles Times* Book Prize in Biography; *Washington Post*, 10 Best Books of 2005]  
Reprinted (with corrections) in Vintage paperback, 2006

*The Real American Dream: A Meditation on Hope*  
(Harvard University Press, 1999; paperback, 2000)  
[*New York Times Book Review* notable book]

*Required Reading: Why Our American Classics Matter Now*  
(Farrar, Straus, & Giroux, 1997; paperback, 1998)  
[*New York Times Book Review* notable book; *Los Angeles Times* Best Book list]

*The Death of Satan: How Americans Have Lost the Sense of Evil*  
(Farrar, Straus, & Giroux, 1995; paperback, 1996)  
[*New York Times Book Review* notable book; *Publisher's Weekly* list of best non-fiction books of the year][Chinese translation, 2012]

*The Puritan Ordeal* (Harvard University Press, 1989; paperback, 1991)  
[1990 Lionel Trilling Award, Columbia University]

*William Ellery Channing: An Essay on the Liberal Spirit in America*  
(Harvard University Press, 1981)

## IN PROGRESS

*The War Before the War: Fugitive Slaves and America's Conscience*  
(under contract to Penguin Press)

## EDITED BOOKS

*The Portable Abraham Lincoln* (Viking-Penguin, 1992; revised bicentennial edition, 2009)  
*Writing New England: An Anthology from the Puritans to the Present* (Harvard University Press, 2001) (*Boston Globe* list of best books of 2001)  
*The Sermons of Ralph Waldo Emerson*, vol. 2., ed. Teresa Toulouse and Andrew Delbanco (University of Missouri Press, 1990)  
*The Puritans in America: A Narrative Anthology*, ed. Alan Heimert and Andrew Delbanco (Harvard University Press, 1985)

## ESSAYS

Foreword to revised edition of James M. Banner, Jr., and Harold C. Cannon, *The Elements of Teaching* (Yale University Press, 2017)  
"Mysterious, Brilliant Frederick Douglass," *New York Review of Books*, 7 April, 2016  
"Our Outrageous Universities," *New York Review of Books*, 9 July 2015  
"The Civil War Convulsion," *New York Review of Books*, 19 March 2015  
"The Two Faces of American Education," *New York Review of Books*, 10 October, 2013  
"Lincoln's Long Game," *New Republic*, 22 August, 2013  
"MOOCs of Hazard," (on the revolution in online education) *New Republic*, 8 April, 2013 (reprinted in *Technology: A Reader for Writers*, ed. Johannah Rodgers (Oxford Univ. Press, 2015))  
Introduction to Nathaniel Hawthorne, *The Marble Faun* (Harvard University Press, 2012)  
"His Own Best Straight Man," on Mark Twain's Autobiography, *New York Review of Books*, 24 February, 2011  
"Learning from Wiseman," in *Frederick Wiseman*, ed. Joshua Siegel and Marie-Christine de Navacelle (Museum of Modern Art and Gallimard, 2010)  
"Dreams of Better Schools," review of E.D. Hirsch, *The Making of Americans*, and Mike Rose, *Why School?*, *New York Review of Books*, 19 November, 2009  
"The Universities in Trouble," on the impact of the financial crisis on higher education, *New York Review of Books*, 14 May, 2009  
"The College Idea," *Lapham's Quarterly*, fall, 2008  
"Lincoln's Transcendental Language," in Eric Foner, ed., *Our Lincoln* (Norton, 2008)  
"Deconstructing Barry" (on Barack Obama's autobiographical writings), *The New Republic*, 9 July, 2008  
"Scandals of Higher Education," *New York Review of Books*, 29 March, 2007  
"War College: The University in a Time of War," *The New Republic*, 11 December, 2006  
"American Literature: A Vanishing Subject?" *Daedalus*, Spring, 2006  
"Colleges: An Endangered Species?" *New York Review of Books*, March 10, 2005  
"The Endangered University," *New York Review of Books*, March 24, 2005  
"Humanities in the University: Retrospect and Prospect," *ACLS Occasional Paper* (2005)  
"An Experiment in Darkness," review of Elisabeth Gitter, *The Imprisoned Guest: Samuel Howe*

- and Laura Bridgman and Ernest Freeberg, *The Education of Laura Bridgman: First Deaf and Blind Person to Learn Language*, *New York Review of Books*, 20 September, 2001
- "The Job and the Calling," *Literature and Medicine*, vol. 21, no. 2.
- "Night Vision," essay review of Leon Wieseltier, ed., *Selected Essays of Lionel Trilling*, *New York Review of Books*, 11 January, 2001
- "What Should 'Ph.D.' Mean?" *PMLA*, October, 2000
- "The Decline and Fall of Literature," *New York Review of Books*, 4 November, 1999
- "The Broken Mirror," review essay of Michael Warner, ed., *American Sermons: The Pilgrims to Martin Luther King, Jr.*, *The New Republic*, 4 October, 1999.
- "Afterword" to *The Cambridge Companion to Herman Melville*, ed. Robert Levine (Cambridge University Press, 1998)
- "The University Ideal vs. The Marketplace," *College Board Review* (cover story), July, 1997
- "The Great Leviathan," essay-review of Hershel Parker, *Herman Melville: A Biography, 1819-1851*, *The New York Review of Books*, 15 May, 1997
- "Wilson Divided," in *Edmund Wilson: Centennial Reflections*, ed., Lewis Dabney, (Princeton University Press, 1998)
- "Scholarships for the Rich," *New York Times Magazine*, 1 September, 1996
- Introduction to Ralph Waldo Emerson, *Representative Men* (Harvard Univ. Press, 1996)
- "The Mark of Zora," essay-review of Zora Neale Hurston, *Novels and Stories and Folklore, Memoirs, and other Writings*, *The New Republic*, 3 July, 1995 [reprinted in *Journal of Blacks in Higher Education*, Winter, 1997-98]
- "A.A. at the Crossroads," *The New Yorker*, March 20, 1995 (co-authored with Thomas Delbanco)
- "Abraham Lincoln," in *A Companion to American Thought*, ed. James Kloppenberg & Richard W. Fox (Blackwell, 1995)
- "Perry Miller," in *American National Biography*, ed. J. Garraty and M. Carnes
- "Sentimental Education," essay-review of Joan Hedrick, *Harriet Beecher Stowe: A Life* *The New Republic*, 14 April, 1994
- "A Losing Battle?" *Salmagundi* special issue on "the New Puritanism," Winter, 1994
- "Literature," in *A Young Reader's Companion to American History*, ed. John A. Garraty (Houghton Mifflin, 1994)
- "Missed Manners," essay review of Edith Wharton, *The Buccaneers*, and Martin Scorsese's film of *The Age of Innocence*, *The New Republic*, 25 Oct., 1993
- "The Politics of Separatism," contribution to symposium on "political correctness," *Partisan Review* October, 1993
- "The American Question," *The American Columbiad: "Discovering" America, Inventing the United States, European Contributions to American Studies*, 34 (VU University Press, Amsterdam, 1996)
- "Melville's Sacramental Style," *Raritan*, Winter, 1993
- Introduction to the Penguin Classics edition of *Moby-Dick* (1992)
- "Melville in the '80s," *American Literary History*, Winter, 1992
- "The Dispossession of Metaphor," *Common Knowledge*, Dec. 1992
- "The Skeptical Pilgrim," essay-review of the *Writings and Journals* of Henry David Thoreau, *The New Republic*, 6 July, 1992
- "American Hunger," essay-review of Richard Wright, *Early Works and Later Works*, *The*

*New Republic*, 30 March, 1992

- "Pluralism and its Discontents," essay-review of Lawrence Fuchs, *The American Kaleidoscope: Race, Ethnicity, and the Civic Culture, Transition*, 55 (1992)
- "American Literature to 1860" and "Puritanism" in *The Reader's Companion to American History*, ed. Eric Foner and John A. Garrity (Houghton Mifflin, 1991)
- "Lyrical Dreiser," *The New York Review of Books*, 23 November, 1989  
[reprinted as introduction to Modern Library edition of *Sister Carrie*]
- "To the Gettysburg Station," essay review of the Library of America, *Writings of Abraham Lincoln*, *The New Republic*, 20 Nov., 1989
- "The Seer of Lafayette Square," essay review of the letters of Henry Adams, *The New Republic*, 16 October, 1989
- "Talking Texts," essay review of Henry Louis Gates, Jr., *The Signifying Monkey and Figures in Black*, *The New Republic*, 9 and 16 January, 1989
- "The Half-Life of Edna Pontellier," in *New Essays on The Awakening*, ed. Wendy Martin (Cambridge University Press, 1988)
- "The Disenchanted Eye," review of *Stephen Crane: Prose and Poetry*, ed., J.C. Levenson; and *The Correspondence of Stephen Crane*, ed. Paul Sorrentino and Stanley Wertheim, *The New Republic*, 11 July, 1988
- "God's Realist," essay review of Robert McAfee Brown, ed., *The Essential Reinhold Niebuhr*, *The New Republic*, 31 March, 1986
- "The American Stephen Crane: The Context of *The Red Badge of Courage*," in *New Essays on the Red Badge of Courage*, ed. Lee C. Mitchell (Cambridge University Press, 1986)
- "Looking Homeward, Going Home: The Lure of England for the Founders of New England," *The New England Quarterly*, September, 1986 [nominated for the ABC-Clio American History and Life Award]
- "Reconsideration--James Fenimore Cooper: Imagining America," *New Republic*, 9 June, 1986
- "The Puritan Errand Re-Viewed," *The Journal of American Studies*, 18 (1984)
- "The Rise and Fall of American Regionalism," *The Bennington Review* (Spring, 1984)
- "Howells and the Suppression of Knowledge," *The Southern Review* (Autumn, 1983)
- Introduction, to Edward Bellamy, *Looking Backward* (Bantam Books, 1983)
- "Thomas Shepard's America: The Biography of an Idea," *Harvard English Studies* 8, ed., Daniel Aaron (1978)

#### REVIEWS AND SHORT PIECES

- Review of Jared Peatman, *The Long Shadow of Lincoln's Gettysburg Address*, *Civil War History*, March, 2016, vo. 62, no. 1
- Review of Harold Holzer and Norton Garfinkle, *A Just and Generous Nation*, *New York Times Book Review*, 18 December, 2015
- Review of Frank Bruni, *Where You Go is Not Who You'll Be*, *New York Times*, 23 March, 2015
- "The New Adventures of Abe," review of Jerome Charyn, *I Am Abraham*, *New York Review Of Books*, 6 March, 2014
- "A Vengeful Fury," review of Greg Grandin, *The Empire of Necessity: Slavery, Freedom, and Deception in the New World*, *New York Times Book Review*, 12 January, 2014

“The Humanities Crisis,” Project Syndicate, November, 2013  
 Review of William Bennett, *Is College Worth It?*, and Jeffrey Selinger, *College Unbound*; *New York Times Book Review*, 21 June, 2013  
 Review of Bruce Bawer, *The Victims’ Revolution*, *New York Times Book Review*, 23 Aug., 2012  
 Review of Marilynne Robinson, *When I was a Child I Read Books*, *New York Times Book Review*, 20 April, 2012  
 Interview on *College, Inside Higher Ed*, 2 May, 2012  
 “A Modest Proposal,” *Huffington Post*, 27 March, 2012  
 “A Smug Education?” *New York Times*, Op-Ed, 8 March, 2012  
 “College at Risk,” *Chronicle of Higher Education*, 26 February, 2012 (reprinted in *Reading America*, ed. Gary Colombo, et al., Bedford/St. Martin’s. 2013)  
 Review of David Blight, *American Oracle: The Civil War in the Civil Rights Era*, *New York Review of Books*, 9 Feb., 2012  
 “The Reviewer,” Review of John Updike, *Higher Gossip*, ed. Christopher Carduff, *New York Times Book Review*, 10 Nov. 2011  
 “This Curse of Slavery,” review of David S. Reynolds, *Mightier than the Sword: Uncle Tom’s Cabin and the Battle for America*, *New York Times Book Review*, 26 June, 2011  
 “Was the Civil War Necessary,” review of David Goldfield, *America Aflame: How the Civil War Created a Nation*, *New York Times Book Review*, 25 March, 2011  
 “A New Day for Intellectuals,” *Chronicle of Higher Education*, 13 February, 2009  
 “‘The Only Permanent State’: Belief and the Culture of Incredulity,” in Roger Lundin, ed., *Invisible Conversations: Religion in the Literature of America* (Baylor University Press, 2009)  
 Comment on the 2008 election, symposium, *New York Review of Books*, 6 Nov. 2008  
 “A Higher Education: Can the Humanities Survive,” review of Anthony T. Kronman, *Education’s End, Commonweal*, 26 September, 2008  
 “The Right Wing Christians,” review of Garry Wills, *Head and Heart: American Christianities*, *New York Review of Books*, 3 April, 2008  
 “Ivy-League Let Down,” *New York Times* Op-Ed, co-authored with Roger Lehecka, 23 Jan., 2008  
 “Academic Business,” *New York Times Magazine*, 30 September, 2007  
 “Money and the Novel,” review of Hermione Lee, *Edith Wharton: A Life*, *The New Republic*, 23 July, 2007  
 “Where is the Faculty in the Admissions Debates?” *InsideHigherEd.com*, 12 October, 2006  
 Review of Garry Wills, *Henry Adams and the Making of America*, *The New Republic*, 17 October, 2005  
 Review of Harold Bloom, *Where Shall Wisdom be Found?*, *New York Times Book Review*, 10 October, 2004.  
 Review of *Quick Studies: The Best of Lingua Franca*, ed. Alexander Star, *New York Review of Books*, 27 February, 2003  
 Review of Jacques Steinberg, *The Gatekeepers: Inside the Admissions Process of a Premier College*; Rebecca Zwick, *Fair Game: The Use of Standardized Admissions Tests in Higher Education*, and James L. Shulman and William G. Bowen, *The Game of Life: College Sports and Educational Values*, *New York Times Book Review*, 29 Sept., 2002  
 “The Great White Male,” review of Hershel Parker, *Herman Melville, Volume 2*, *The New Republic*, 30 September, 2002

"It All Comes Down to the Teachers," (response to Diane Ravitch), *Daedalus*, summer, 2002  
 "On Newton Arvin," review of *The Scarlet Professor, Newton Arvin: A Literary Life Shattered by Scandal*, by Barry Werth, *Raritan*, spring, 2002  
 "Moby-Dick," *Dictionary of American History* (revised edition, 2003)  
 Remarks delivered at induction ceremony at the American Academy of Arts and Sciences (October 13, 2001), *The Southern Review*, January, 2002  
 "Melville has Never Looked Better," on the 150<sup>th</sup> anniversary of the publication of *Moby-Dick*, *New York Times Book Review*, 28 October, 2001  
 "Academia's Overheated Competition," *New York Times* "Op-Ed," 16 March, 2001  
 "Bookclub" exchange on Jacques Barzun, *From Dawn to Decadence*, *Slate* on-line magazine, July 31-August 2, 2000  
 Comment on Daniel Bell, *The Reforming of General Education*, *Lingua Franca*, October, 2000  
 "Are You Happy Yet?" *New York Times Magazine*, 7 May, 2000 [Reprinted in *The Student's Book of College English*, Allyn & Bacon, 2002]  
 "Sunday in the Park with Fred," review of Witold Rybczynski, *A Clearing in the Distance: Frederick Law Olmsted and America in the Nineteenth Century*, *New York Review of Books*, 20 January, 2000  
 Response to Francis Fukuyama and Paul Berman, *Wilson Quarterly*, Fall, 1999  
 Response to Marshall Berman on critical culture, *Dissent*, Winter, 2000  
 "Why the Humanities Matter," *Collegiate Review*, Fall, 1999  
 "Can Historical Fiction Tell the Truth?" in *The Historical Novel: A Celebration of the Achievement of Herman Wouk*, ed. Barbara Paulson, Library of Congress, 1999  
 Review of Jerome Loving, *Walt Whitman: Song of Himself*, and Gary Schmidgall, ed., *Leaves of Grass, 1855-1892*, *New York Times Book Review*, 22 August, 1999  
 "Life, Liberty, and the Pursuit of Literature," essay on the rise of an American national literature, "Bookend" essay, *New York Times Book Review*, 4 July, 1999  
 Review of Andrew Sullivan, *Love Undetectable: Notes on Friendship, Sex, and Survival* *New York Times Book Review*, 11 November, 1998  
 "On Alfred Kazin, 1915-1998," *The New York Review of Books*, 16 July, 1998  
 Review of Herbert S. Parmet, *George Bush: The Life of a Lone Star Yankee*, *New York Times Book Review*, 14 December, 1997  
 "The Church of Appearances," review of Billy Graham, *Just as I Am*, *The New Republic*, 6 Oct., 1997 [excerpt reprinted in *American Voices*, ed. D. laGuardia & H. Guth]  
 "The Risk of Freedom," review of Roger Shattuck, *Forbidden Knowledge: From Prometheus to Pornography*, *New York Review of Books*, 25 September, 1997  
 "The Universalist," review of *Recollected Words of Abraham Lincoln*, ed., Don E. Fehrenbacher and Virginia Fehrenbacher, *The New Republic*, 20 January, 1997  
 Review of Christopher Lasch, *Women and the Common Life: Love, Marriage, and Feminism*, *New York Times Book Review*, 19 January, 1997  
 Review of Peter Stanford, *The Devil: A Biography*, *Los Angeles Times*, 10 Nov., 1996  
 "Converting Life into Truth: Seminars for High School Teachers," *Ideas* (Journal of the National Humanities Center), Winter, 1996  
 "Friends on High," review of Jimmy Carter, *Living Faith*, and Edgar M. Bronfman, *The Making of a Jew*, *George Magazine*, December, 1996  
 "Liberated by his Bite," review of Nina Auerbach, *Our Vampires, Ourselves*,

*London Review of Books*, 19 September, 1996  
 Review of Ralph Reed, *Active Faith: How Christians are Changing the Soul of American Politics*, *Washington Post Book World*, 6 July, 1996  
 Review of Alan Ryan, *John Dewey and the High Tide of American Liberalism*, *Partisan Review*, July, 1996  
 "Melville's Fever," review of *Pierre, or the Ambiguities*, ed. Hershel Parker, *The New York Review of Books*, 4 April, 1996  
 "A Devil for all Seasons," review of Robert Fuller, *Naming the Antichrist: The History of an American Obsession*, *The New Republic*, 26 February, 1996  
 Review of Wendy Steiner, *The Scandal of Pleasure: Art in an Age of Fundamentalism*, *New York Times Book Review*, 31 December, 1995  
 "The Decline of Discourse?" *New York Times Book Review*, 16 April, 1995  
 "Contract with Academia," *The New Yorker*, 27 March, 1995  
 Review of David E. Shi, *Facing Facts: Realism in American Thought and Culture*, *New York Times Book Review*, 29 January, 1995  
 Review of Paul E. Johnson and Sean Wilentz, *The Kingdom of Matthias: A Story of Sex and Salvation in 19th Century America*, *Commonweal*, 21 April, 1995  
 "A Child's Garden of Evil," review of Jayne Anne Phillips, *Shelter*, *The New Republic*, 26 December, 1994  
 "Necropolis News," review of E.L. Doctorow, *The Waterworks and Jack London, Hemingway, and the Constitution: Selected Essays, 1977-1992*, *The New Republic*, 18 July, 1994  
 Review of Stephen B. Oates, *A Woman of Valor: Clara Barton and the Civil War*, *New York Times Book Review*, 12 June, 1994  
 Review of Gertrude Himmelfarb, *On Looking into the Abyss*, *New York Newsday*, 6 March, 1994  
 "Class Secretary," review of *Three Lives* by Louis Auchincloss, and *Louis Auchincloss: A Writer's Life*, by Carol Gelderman, *New Republic*, 29 March, 1993  
 Review of Philip B. Kunhardt, et al., *Lincoln: An Illustrated Biography*, *New York Times Book Review*, 20 December, 1992  
 Review of Ira Berlin, et al., *Free at Last: A Documentary History of Slavery, Freedom, and the Civil War*, *New York Newsday*, 29 November, 1992  
 "The Castaway," review of Jay Tolson, *Pilgrim in the Ruins: A Life of Walker Percy*, *The New Republic*, 23 November, 1992  
 "The Art of Piety," review of Stephen J. Stein, *The Shaker Experience in America*, *The New Republic*, 26 October, 1992  
 Review of Christopher Benfey, *The Double Life of Stephen Crane*, *New York Times Book Review*, 6 September, 1992  
 Review of Edwin H. Miller, *Salem is My Dwelling Place: A Life of Nathaniel Hawthorne*, *New York Times Book Review*, 16 February, 1992  
 Review of Stephen Foster, *The Long Argument: English Puritanism and the Shaping of New England Culture*, *American Historical Review*, April, 1992  
 Review of R.W.B. Lewis, *The Jameses: A Family Narrative*, *New York Newsday*, 4 August, 1991  
 "The Fog of History," review of Simon Schama, *Dead Certainties (Unwarranted Speculations)*, *The New Republic*, 3 June, 1991  
 Review of John Canup, *Out of the Wilderness: The Emergence of an American*

*Identity in Colonial New England*, *William and Mary Quarterly*, October, 1991

Review of James M. McPherson, *Abraham Lincoln and the Second American Revolution*, *New York Newsday*, 20 January, 1991

Review of Richard Lingeman, *Theodore Dreiser: An American Journey, 1908-1945*, *The Boston Globe*, 30 September, 1990

Review of Jon Butler, *Awash in a Sea of Faith: Christianizing the American People*, *The New Republic*, 7 May, 1990

Review of *The Notebooks of Henry James*, ed., Leon Edel and L.H. Powers, *The New Leader*, Winter, 1989-90

Review of David D. Hall, *Worlds of Wonder, Days of Judgment*, *The Boston Globe*, 26 March, 1989

"The Place of the Word," review of Alfred Kazin, *A Writer's America: Landscape in Literature*, *The New Republic*, 30 January, 1989

Review of Elsa Nettels, *Language, Race, and Social Class in Howells's America* and Suzanne Schriber, *Gender and the Writer's Imagination: From Cooper to Wharton*, *Nineteenth-Century Literature*, Spring, 1989

"Welcome to the Marketplace of Ideas," *Wigwag*, Spring, 1988

"The Bad and the Ugly," essay review of Gore Vidal's American historical novels, *The New Republic*, 14 & 21 September, 1987

Review of Hector St. John de Crevecoeur: *The Life of an American Farmer*, by Gay W. Allen & Roger Asselineau, *New York Times Book Review*, 13 September, 1987

"Transcendental Texts," review of Richard Poirier, *The Renewal of Literature: Emersonian Reflections*, *The New Republic*, 27 April, 1987

"Holden Caulfield Goes to Law School," *The New Republic*, 9 March, 1987

Review of Harrison J. Meserole, ed., *17th-Century American Poetry* and Peter White, ed., *Puritan Poets and Poetics*, *Times Literary Supplement*, 9 January, 1987

"Movers and Shapers," review of Bernard Bailyn, *The Peopling of British North America: An Introduction*, and *Voyagers to the West: A Passage in the Peopling of America on the Eve of the Revolution*, *The New Republic*, 8 December, 1986

"Fishers of Men," review of Harry Stout, *The New England Soul: Preaching and Religious Life in Colonial New England*, *New York Times Book Review*, 14 September, 1986

Review of Albert J. von Frank, *The Sacred Game: Provincialism and Frontier Consciousness in American Literature*, *Studies in American Fiction*, Autumn, 1986

Review of Sydney Ahlstrom and Jonathan Carey, ed., *American Reformation: A Documentary History of Unitarian Christianity* and David Robinson, *The Unitarians and Universalists*, *New England Quarterly*, June, 1986

Review of David Robinson, ed., *William Ellery Channing: Selected Writings*, *Early American Literature*, Spring, 1986

Review of Mitchell Breitwieser, *Cotton Mather and Benjamin Franklin: The Price of Representative Personality*, *Early American Literature*, Winter, 1985-86

"Reconstructing Hawthorne," review of Michael Colacurcio, *The Province of Piety: Moral History in Hawthorne's Early Tales*, *The Yale Review*, Winter, 1984-85

Review of Elizabeth Stevens Prioleau, *The Circle of Eros: Sexuality in the Work of William Dean Howells* and E.H. and N.W. Cady, *Critical Essays on William Dean Howells, 1866-1920*, *Studies in American Fiction*, Spring, 1985

Review of Philip Young, *Hawthorne's Secret*, *Boston Globe*, 26 August, 1984



"Thomas Brattle," "William Brattle," "Thomas Dudley," in *American Writers Before 1800*, ed. J. Levernier and D. Wilmes (Greenwood Press, 1984)  
Review of Edward M. Griffin, *Charles Chauncy of Boston, Early American Literature*, Spring, 1981

Review of David Leverenz, *The Language of Puritan Feeling, William and Mary Quarterly*, October, 1980

Review of Alfred Appel, *Nabokov's Dark Cinema*, *New Republic*, 27 December, 1975

#### RECENT SELECTED LECTURES

2012-2016: "What is College For?" delivered at numerous institutions, including Emory University; Pomona College; Carthage College; Washington College; University of Mary Washington; Wofford College; Washington & Lee University; Yale University, Dartmouth College; Middlebury College; St. John's University; St. John's College; Sacred Heart University; Oakton Community College; U.S. Air Force Academy; Macalaster College; Wilkes Honors College of Florida Atlantic University; LaGuardia Community College; panelist at SUNY Global Center; The New School; American Enterprise Institute

2015: "Slow Reading," Dallas Institute for the Humanities

2014: "Religious Politics and Political Religion," Shelby Cullom Davis Center, Princeton University

2011-2012 Lowell Lecture, Harvard University: "College: What it Was, Is, and Should Be"; delivered in different form at Drew University, Rider University, University of Tulsa, Waterford School (Salt Lake City), Collegiate School (NYC), Washington and Lee University; DePauw University; John Carroll University; Ohio Foundation for Independent Colleges; Yeshiva University; Keuka College; Boston University; Concordia University; Wake Forest University, and other institutions

2010-2011 "The New Meritocracy," American Philosophical Society; "What is College For?" Keynote address, Council of Independent Colleges, annual meeting

2009-10 Pope Lecture, University of North Carolina (America in 1850)  
Tocqueville Lecture in American Politics, Harvard University  
(Abolition and American Culture)

2008-9: Stafford Little Lectures, Princeton University (History of Undergraduate Education)  
Florence Levy Lecture, University of Louisiana, Lafayette (America in 1850)

2007-8 Tocqueville Lecture: Georgetown University ("How Could Anyone Defend Slavery?")

2006-7 Literature and Law Lecture, Villanova University School of Law and Dept. of English

2005-6 Haines Lecture, University of the South (Sewanee)  
Dean's Distinguished Lecture in the Humanities, Columbia University College of Physicians and Surgeons

2004-6 (Phi Beta Kappa lectures):  
Ohio Wesleyan University, Illinois Wesleyan University, University of Rhode Island, North Carolina State University; Washington and Jefferson College

2004: Macalester College, Antioch Graduate School: "Should the Market be our Guide?"

2003: University Lecture, Columbia University: "Melville, Our Contemporary"  
Unterberg Lecture, New York Public Library: "Melville's Chapters"

2002: Keynote address, College Board Colloquium; Pew Foundation Lecture at

- University of Notre Dame; Lowell Lecture at Boston College
- 2001: Address to Phi Beta Kappa Associates, CUNY, College of Staten Island; Historians' Forum, Gilder-Lehrman Institute, Pierpont Morgan Library; "Melville on Civilization vs. Savagery," Sawyer Seminar, National Humanities Center
- 2000: Opening night lecture, Chicago Humanities Festival  
"Do Americans Still Have a Dream?"; "Medicine: the Calling and the Job," Conference of the American Association of Medical Colleges
- 1999: "What Should 'Ph.D.' Mean?" conference on the future of graduate studies jointly sponsored by MLA and University of Wisconsin; Rapaport Lecture at the Jewish Theological Seminary; "What is Liberal Education For?" Adams Lecture at the Collegiate School, New York City; "Does the United States have a National Character?" Committee on Social Thought, University of Chicago
- 1998: William E. Massey Sr. Lectures in the History of American Civilization, Harvard University
- 1997: "American Civil Religion and Secular Nationalism," Theory Seminar, University of Virginia; "Is there a Spiritual Crisis in the United States?," delivered at *Amerika Haus*, Frankfurt, Germany; German-American Institute, Heidelberg; *Amerika Haus*, Hamburg; *Franckesche Stiftungen*, Halle; University of Gent, Belgium; James A. Moffett Lecture in Ethics at Princeton University; Keynote Address on "Ethical Issues in Administering Financial Aid," College Board Colloquium, Tampa Bay, Florida

#### PROFESSIONAL ACTIVITIES

- Chair, Program Committee, Teagle Foundation (2014-  
Strategic Planning Committee, Library of America (2015-  
Chair, Literary Criticism Section, American Academy of Arts and Sciences (2005-2008)  
Chair, Committee on Education Programs, National Humanities Center (1997-2002)  
Chair, Fellowship Committee, New York Institute for the Humanities (1998- 2001)  
Search Committee for Director, National Humanities Center (2001-2)  
Search Committee for Director, New York Institute for the Humanities (2001)

#### TEACHING

##### Undergraduate courses

Foundations of American Literature (lecture course on American literature from the colonial period to the Civil War)

Introduction to American Studies (lecture course)

Literature Humanities (Columbia College core curriculum "Great Books" course for first-year students)

- Seminars:
- War and American Culture
  - Melville & Hawthorne
  - Lincoln
  - American Romanticism
  - Race and Classic American Literature
  - British and American Literature in the 1890s (with Steven Marcus)
  - Equity in American Higher Education (with Roger

Lehecka)

Graduate Courses

Studies in American Literature: Major Texts and Interpretations

American Literature 1620-1820

American Literature 1820-1860

History and method of American Studies

Melville

Literature of American religion

Colloquium on American Higher Education

American Literature and Culture, 1850-Civil War

Director, NEH summer seminar for school teachers on Melville (1992, 1994, 1996)

Summer seminar for high school teachers on American culture in the 1850s, sponsored by Gilder-Lehrman Institute for American History (2009, 2010, 2011)

Seminars for college faculty and high school teachers, sponsored by the National Humanities Center (including on-line seminars)

December 21, 2016

Lynn Novick  
Sarah Botstein  
Skiff Mountain Films  
875 Sixth Ave, Room 1801  
New York NY 10001

Dear Lynn and Sarah:

I'm writing to confirm my participation as an advisor to your documentary film, *College Behind Bars*. I'm happy to assist with this important project.

We are living in a time of unprecedented mass incarceration in the United States. More than 2.2 million of our fellow citizens are now in prison or jail, with African Americans disproportionately represented among the incarcerated. Research further shows an enormous divide within the black community between high school dropouts, more than half of whom will be incarcerated during their lifetimes, and those who have attended college, who are much less likely to go to prison.

By focusing on the transformative power of liberal arts education in America's prisons, *College Behind Bars* raises important questions about the intersection of criminal justice and education. I'm confident that the film will help prompt important national discussions about issues that are central to the lives of so many Americans today.

In addition to reflecting on issues regarding the administration of criminal justice, the film will also offer a window into the capacity of education to transform lives. It provides us a rare opportunity to observe incarcerated men and women as they immerse themselves in scholarship, learn critical thinking skills, engage with complex intellectual issues, and in the process, become productive citizens.

Education for Americans involved in the criminal justice system is an issue in which I have invested a great deal of thought and energy. While serving as a public defender in Washington, D.C., I co-founded the Maya Angelou Public Charter School, an alternative school for school dropouts and youth who had previously been arrested. Later, the Maya Angelou School agreed to run the failing school inside D.C.'s juvenile prison, and has turned that school into a model program. At Yale Law School, where I have taught since 2011, I recently taught a semester-long seminar on criminal justice to a group that included 10 students from Yale Law and 10 students who were incarcerated at a Connecticut state prison. We met weekly inside the prison, and I saw first-hand the transformative potential of education behind bars.

I look forward to sharing with you my expertise as you move forward with scripting, editing, and completing this urgently needed film.

Sincerely,



James Forman, Jr.



**James Forman, Jr.**  
Yale Law School  
127 Wall Street, New Haven, CT 06520  
[james.forman@yale.edu](mailto:james.forman@yale.edu) • (b) (6)

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### Experience

- STANFORD LAW SCHOOL**, Palo Alto, CA Jan.-June 2017
- Visiting Professor of Law
  - Courses: Race, Class, and Punishment; Race and American Public Education
- YALE LAW SCHOOL**, New Haven, CT 2011 - present
- Clinical Professor of Law
  - Courses: Constitutional Law; Race and Law; Race, Class, and Punishment
  - Experiential Course: Inside Out-Issues in Criminal Justice (seminar taught jointly to students at Yale Law School and Manson Youth Institute, a Connecticut State Prison; classes met weekly, inside the prison)
  - Clinics: Innovations in Policing Clinic; Educational Opportunity and Juvenile Justice Clinic
- COLUMBIA LAW SCHOOL**, New York, NY Fall 2015
- Samuel Rubin Visiting Professor of Law
  - Course: Constitutional Law
- OPEN SOCIETY FOUNDATION FELLOW** 2013-2014
- Supported research and writing of book manuscript
- NEW YORK UNIVERSITY SCHOOL OF LAW**, New York, NY 2009 - 2010
- Visiting Professor of Clinical Law, Fall 2010
  - Scholar in Residence, 2009-2010
  - Courses: Juvenile Defense Clinic (co-taught with Randy Hertz)
- GEORGETOWN LAW**, Washington, DC 2003 – 2011
- Professor of Law, 2007-2011
  - Associate Professor of Law, 2003-2007
  - Courses: Criminal Procedure; Education Law and Policy; Race and Crime; Juvenile Justice
- MICHIGAN LAW SCHOOL**, Ann Arbor, MI 2001-2003
- Visiting Professor of Law
  - Courses: The War on Drugs; Urban Education: Law and Reform; Race, Poverty and the American City; Police and Policing
  - Named Outstanding Faculty Member of the Year for 2002 by the Michigan Law School Black Law Students' Alliance
- THE NEW AMERICA FOUNDATION**, Washington, DC 2001-2002
- Fellow
- MAYA ANGELOU PUBLIC CHARTER SCHOOL**, Washington, DC 1997-present
- Co-Founder of school for students who have not found success in traditional schools, including court-involved youth

<b>PUBLIC DEFENDER SERVICE FOR THE DISTRICT OF COLUMBIA</b>	1994-2000
<ul style="list-style-type: none"> <li>• Lead counsel in over a dozen felony trials, including homicide, rape, and assault</li> <li>• Training Director from 1999-2000</li> </ul>	
<b>JUSTICE SANDRA DAY O’CONNOR, U.S. SUPREME COURT</b>	1993-1994
<ul style="list-style-type: none"> <li>• Law Clerk</li> </ul>	
<b>JUDGE WILLIAM NORRIS, 9<sup>TH</sup> CIRCUIT COURT OF APPEALS</b>	1992-1993
<ul style="list-style-type: none"> <li>• Law Clerk</li> </ul>	

### Education

#### Yale Law School

J.D., 1992

- Activities: Book Reviews Editor, Yale Law Journal (1991-1992)  
National Runner-Up, Frederick Douglass Moot Court Competition,  
National Black Law Students’ Association (1992)
- Student Note: *Driving Dixie Down: Removing the Confederate Flag from Southern State Capitols*, 101 YALE L.J. 505 (1991); awarded the Michael Egger Prize for best student note or comment on current social problems in the Yale Law Journal

#### Brown University

A.B., *Magna Cum Laude*; Degree with Honors; 1988

- Honors: Claiborne Pell Award for Excellence in American History
- Honors Thesis: “A Comparative Analysis of the Origins of Racial Protest Movements in Brazil and the United States”
- Junior Year: Federal University of Bahia, Salvador, Brazil (1986-1987)

### Academic Publications

LOCKING UP OUR OWN: CRIME AND PUNISHMENT IN BLACK AMERICA (*forthcoming* April 2017, Farrar Straus & Giroux)

[\*Racial Critiques of Mass Incarceration: Beyond the New Jim Crow\*](#), 87 N.Y.U. L. REV. 21 (2012)

[\*The Black Poor, Black Elites, and America’s Prisons\*](#), 32 CARDOZO L. REV. 791 (2011)

[\*A Circle of Trust: The Story of the See Forever School\*](#) (co-authored with David Domenici), in STARTING UP: NEW SCHOOLS IN NEW TIMES (Marv Hoffman & Lisa Arrastia, eds., 2012)

[\*What It Takes to Transform a School Inside a Juvenile Facility: The Story of the Maya Angelou Academy\*](#) (co-authored with David Domenici), in JUSTICE FOR KIDS: KEEPING KIDS OUT OF THE JUVENILE JUSTICE SYSTEM (Nancy Dowd, ed., 2011)

[\*Why Care About Mass Incarceration?\*](#) 108 MICH. L. REV. 993 (2010) (reviewing PAUL BUTLER, LET’S GET FREE: A HIP-HOP THEORY OF JUSTICE (2009))

[\*Exporting Harshness: How the War on Crime Helped Make the War on Terror Possible\*](#), 33 N.Y.U. REV. L. SOC. CHANGE 331 (2009)

[\*The Rise and Fall of School Vouchers: A Story of Religion, Race and Politics\*](#), 54 UCLA L. REV. 547 (2007)

[\*Do Charter Schools Threaten Public Education? Emerging Evidence from Fifteen Years of a Quasi-Market for Schooling\*](#), 2007 U. ILL. L. REV. 839 (2007)

[\*The Secret History of School Choice: How Progressives Got There First\*](#), 93 GEO. L.J. 1287 (2005)

[\*Race and Class in the 21<sup>st</sup> Century: From Martin Luther King, Jr. to Bill Cosby\*](#), 50 VILLANOVA L. REV. 213 (2005)

[\*Juries and Race in the Nineteenth Century\*](#), 113 YALE L.J. 895 (2004)

[\*Community Policing and Youth as Assets\*](#), 95 J. OF CRIM. L. & CRIMINOLOGY 1 (2004)

*Children, Cops and Citizenship: Why Conservatives Should Oppose Racial Profiling*, in INVISIBLE PUNISHMENT: THE COLLATERAL CONSEQUENCES OF MASS IMPRISONMENT (Marc Mauer & Meda Chesney-Lind, eds., 2002)

[\*A Little Rebellion Now and Then is a Good Thing\*](#), 100 MICH. L. REV. 1408 (2002) (reviewing NICHOLAS N. KITTRIE, REBELS WITH A CAUSE: THE MINDS AND MORALITY OF POLITICAL OFFENDERS) (2000))

[\*Driving Dixie Down: Removing the Confederate Flag from Southern State Capitols\*](#), 101 YALE L.J. 505 (1991) (student note)

- Reprinted in CONFEDERATE SYMBOLS IN THE CONTEMPORARY SOUTH 195-223 (J. Michael Martinez, et al., eds. 2000)

### Other Publications

[\*10,000 Years from Tomorrow\*](#), The Atlantic Online, July 22, 2015 (discussing *Between the World and Me*, by Ta-Nehisi Coates)

[\*The Society of Fugitives\*](#), THE ATLANTIC, October 2014 (reviewing *On the Run: Fugitive Life in an American City*, by Alice Goffman)

[\*What Maya Angelou Taught Our Students\*](#), AL-JAZEERA AMERICA, June 1, 2014

[\*Beyond Stop and Frisk\*](#), N. Y. TIMES, April 20, 2012, at A23 (with Trevor Stutz)

[\*Harm's Way: Understanding Race and Punishment\*](#), BOSTON REV., Jan./Feb. 2011 (reviewing *Texas Tough*, by Robert Perkinson, and *The New Jim Crow*, by Michelle Alexander)

[\*Education for Liberation\*](#), 2 HARV. L. & POL'Y REV. 75 (2008)

[\*No Ordinary Success: The Boundaries of School Reform\*](#), BOSTON REV., May/June 2009  
(reviewing *Whatever It Takes*, by Paul Tough, and *Work Hard, Be Nice*, by Jay Mathews)

[\*Out of Jail and Into Jobs\*](#), EDUC. NEXT, Fall 2008, at 44-51

[\*Why Prison Instead of Preschool?\*](#), 161 ARCHIVES PEDIATRICS & ADOLESCENT MED. 809-810 (2007)

[\*Foreword: Separate but Equal: The Status of America's Public Schools Symposium\*](#), 8 MICH. J. RACE & L. 151 (2002)

[\*Arrested Development: The Conservative Case Against Racial Profiling\*](#), NEW REPUBLIC, Sept. 10, 2001, at 24

- Reprinted as *Law Enforcement Agencies Should Eliminate Racial Profiling*, in CRIME AND CRIMINALS: OPPOSING VIEWPOINTS (James D. Torr ed., 2004)

### **Bar Membership**

District of Columbia Bar  
Connecticut Bar

### **Boards and Committees**

Member, ABA Juvenile Justice Standards Taskforce  
Advisor, American Law Institute, Restatement of the Law, Children and the Law  
The Education Trust  
The Maya Angelou Public Charter School  
Principal, The BJA Executive Session on Police Leadership

### **Selected Academic Presentations**

Faculty Workshop, Stanford Law School, April 20, 2016

Faculty Colloquium, Harvard Law School, March 28, 2016

Faculty Workshop, Columbia Law School, October 8, 2015

“Locking Up Our Own: Crime and Punishment in Washington, D.C. since 1975,” Hoffinger Colloquium, NYU Law School, April 28, 2014

“The Roots of Prosecutorial Discretion: How Mandatory Minimums Came to Washington D.C.’s Local Courts,” American Association of Law Schools Mid-Year Criminal Justice Conference, San Diego, CA, June 10, 2013

“Marijuana Decriminalization and the Politics of Responsibility,” Law and Society Annual Conference, Boston, MA, May 30, 2013



“America’s Black State: Race, Crime and Punishment in Washington, D.C.,” Criminal Justice Roundtable, University of Chicago Law School, Chicago, IL, April 26, 2013

“America’s Black State: Race, Crime and Punishment in Washington, D.C.,” University of Minnesota Robina Conference, Minneapolis, MN, April 25, 2013

“America’s Black State: Race, Crime and Punishment in Washington, D.C.,” Michigan Law School Legal Theory Workshop, Ann Arbor, MI, April 17, 2013

“America’s Black State: Race, Crime and Punishment in Washington, D.C.,” Cornell Law School Faculty Workshop, Ithaca, NY, April 5, 2013

“Marijuana Decriminalization and the Politics of Responsibility,” Berkeley Law School Faculty Workshop, Berkeley, CA, Mar. 12, 2013

“Racial Critiques of Mass Incarceration,” Workshop, Yale Law School, New Haven, CT, Feb. 10, 2011

“Racial Critiques of Mass Incarceration,” Faculty Workshop, NYU Law School, New York, NY, November 29, 2010

“Black Elites, the Black Poor, and America’s Prisons,” Public Law Workshop, Columbia Law School, September 17, 2010

“Race, Class, and Incarceration in a Majority-Black City,” Acknowledging Race in a Post-Racial Era Conference, Cardozo Law School, New York, NY, April 30, 2010

“Race, Class, and Incarceration in a Majority-Black City,” Critical Race Theory Conference, UCLA Law School, March 13, 2010

“At-Risk Students: The Children Left Behind?” Harvard Journal on Legislation Symposium, Cambridge, MA, February 25, 2010

“Disproportionate Minority Contact in a Majority-Black City,” Juvenile Justice Project Conference, University of Florida Law School, Gainesville, FL, February 19, 2010

“Class (blindness), Race and Criminal Law,” Northeast People of Color Legal Scholarship Conference, Buffalo Law School, Buffalo, NY, October 24, 2009

“Isolation, Empathy, and the Politics of Crime,” Faculty Workshop, University of Virginia Law School, Charlottesville, VA, September 18, 2009

“Wars on Crime and Terror,” Center for Transnational Legal Studies, London, England, February 23, 2009

“Obama and the War on Terror,” University of Pennsylvania Law School, Philadelphia, PA, January 29, 2009

“The End of Integration: The Roberts Court and *Parents Involved in Community Schools v. Seattle*,” Waseda University, Tokyo Japan. September 28, 2008

“Exporting Harshness: How the War on Crime Helped Make the War on Terror Possible,” Summer Faculty Workshop, Georgetown Law School, Washington, D.C., July 8, 2008

“Comments on the 20<sup>th</sup> Anniversary of Charles Lawrence’s *The Id, Ego and Equal Protection*,” Univ. of Conn. Law School, Hartford CT, November 2, 2007

“Comments on the 50th Anniversary of *Cooper v. Aaron*,” St. Louis Law School, St. Louis, MI, October 5, 2007

“Do Charter Schools Threaten Public Education?” Faculty Workshop, Georgetown Law School, Washington, D.C., April 2006

“Race and Class in the 21<sup>st</sup> Century: From Martin Luther King, Jr. to Bill Cosby,” Martin Luther King, Jr. Lecture, Villanova Law School, Philadelphia, PA, January 19, 2005

“The Secret History of School Choice: How Progressives Got There First,” Faculty Workshop, Georgetown Law School, Washington, D.C., September 30, 2004

“The Progressive History of School Choice,” *Bolling v. Sharpe* Symposium, Georgetown Law School, Washington, D.C., April 13, 2004

“The Progressive Case for School Vouchers,” Michigan Law School, Ann Arbor, MI, February 9, 2004

“Juries and Race in the Nineteenth Century,” Legal History Forum, Yale Law School, New Haven, CT, September 30, 2003

### **Selected Other Panels and Presentations**

Convocation Keynote Speaker, Macalester College, September 3, 2015

Keynote Address, “The Other America,” MLK Day, Vanderbilt University, January 19, 2015

“The Next Great Crime Control Challenge,” 9<sup>th</sup> Circuit Judicial Conference, San Diego, CA, July 15, 2013

“Finding the Balance: Ensuring Public Safety, Ending Mass Incarceration and Protecting Civil Rights,” NAACP LDF Conference, Washington, D.C. June 6, 2013

Keynote Address, “Choosing the Future of Juvenile Justice” conference, UNLV Boyd School of Law, April 12, 2013

Keynote Address, “Solitary Confinement in Michigan and Beyond” conference, Michigan Law School, Feb. 2, 2013

“Race and Education: The Color and Caste of Achievement in the Classroom,” NYU Law School, New York, NY, April 13, 2010 (with Professor Pedro Noguera)

“Commenter: Respect: Nourishing Goodness in Education, by Sarah Lawrence Lightfoot,” Woodrow Wilson International Center for Scholars, Washington, D.C., Mar. 25, 2010

“Commenter: Why Can’t You Teach Me to Read?, by Beth Fertig, Hunter College, New York, NY, Mar. 16, 2010

“Commenter: The Black-White Achievement Gap, by Roderick Paige,” Fordham Institute, Washington, DC, Feb. 24, 2010

“School Choice and Civil Rights,” Art of Social Change Course, Harvard Law School, Cambridge MA, October 1, 2009

“Education for Liberation,” Florida Association of Charter Schools, Orlando, FL, November 21, 2008

“Can Alternative Education be Excellent Education?” NAACP Legal Defense Fund’s Airlie Conference, Warrenton, VA, Oct. 2008

“Schools and Justice,” BPI Annual Dinner Celebration, Chicago, IL, Oct. 2008

“Successful Alternative Education,” Bridgespan Consulting Group Annual Retreat, Cambridge MA, May 2008

“A Civil Rights Agenda for Our Generation,” Martin Luther King, Jr. Day Lecture, Michigan Law School, Ann Arbor, MI, January 21, 2008

“Race and Affirmative Action in the United States,” Federal University of Ouro Preto, Ouro Preto, Brazil, Nov. 2007; Lecture delivered in Portuguese

“Charter Schools and Juvenile Justice,” National Association of Public Charter Schools Annual Meeting, Savannah, GA, October 23, 2007

“Social Activism in the Law,” Brown University, Providence, RI, April 2007

“What Works in Educating Vulnerable and Disconnected Youth,” Youth Transitions Funders Group, Washington, D.C., May 8, 2007

“The Promise and Limits of Education Reform: A Response to Richard Rothstein” Child Advocacy Program, Harvard University, Cambridge, MA, April 14, 2007

“African American Males and Schools,” Congressional Black Caucus, Washington, D.C., April 16, 2007

“The State of the African-American Male,” Kaiser Foundation, Washington, D.C., July 18, 2006

“The Plight of the African-American Male,” Guest Sermon, St. Timothy’s Episcopal Church, Washington, D.C., 2006

“Educating Adjudicated Youth,” Yale Law School, Rebellious Lawyering Conference,

February 25, 2006

“Law and Entrepreneurship: Building a School,” Alumni Weekend, Yale Law School New Haven, CT., November 4, 2005

“Making a Difference in Education Through Law,” Teach for America Alumni Conference, Washington, D.C., 2005

“Innovative Solutions to a Juvenile Justice Crisis: the Maya Angelou Way,” DC Family Court Conference, Washington, D.C., 2004

“The Legacy of *Brown v. Bd. of Education*” University of Iowa Law School, Iowa City, Iowa, March 26, 2004

December 27, 2016

Lynn Novick  
Sarah Botstein  
Skiff Mountain Films  
875 Sixth Avenue  
Suite 1801  
New York, NY 10001

Dear Lynn and Sarah,

JustLeadershipUSA is excited to support Skiff Mountain Films and its project on prison education. As we know, education is an important part of reintegrating the formerly incarcerated into our communities. *College Behind Bars* (working title) promotes an effective model, and exemplifies the tremendous capacity the formerly incarcerated have to contribute positively to our nation's success. My own experience with prison education contributes to my passion around this issue. I know first hand the tremendous impact it had in my own life, providing freedom in a place where liberty was routinely denied.

One of the reasons I am most excited about supporting this film is the high quality and exceptional standards associated with the Bard Prison Initiative. Not only is education important, but high quality programs can provide a meaningful difference in the lives of those behind bars, both in the present and future. Effective education programs contribute positively to the culture and safety of a facility, improving the conditions of those incarcerated. They also emphasize the need to invest significant resources in the lives and aspirations of those incarcerated, helping them prepare them for the future. Because of the high quality of instruction, leaders who successfully complete the program can compete with graduates from elite institutions across the country.

Supporting and investing in the leadership of the formerly incarcerated is a core part of our mission at JLUSA, and the film represents an opportunity to highlight successful efforts. The Bard Prison Initiative is an important model for those interested in criminal justice reform, mass incarceration, community development, and education. We also have confidence in the ability of Director Lynn Novick, Producer Sarah Botstein, and Executive Producer Ken Burns, to successfully capture the importance and significance of this issue through film.

At its core, JLUSA challenges the assumption that formerly incarcerated people lack the skills to thoughtfully contribute to policy reform. Rather, JLUSA is based on the principle that people closest to the problem are the people closest the solution, but furthest from resources and power. Education is a critical part of investment in these future leaders of America. Telling this story is an important part of reform.

We enthusiastically lend our support, and I look forward to participating in the film's development. Should you have any questions, please do not hesitate to contact me.

Sincerely,

A handwritten signature in black ink, appearing to read 'Glenn E. Martin', with a stylized flourish at the end.

Glenn E. Martin  
Founder & President

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# GLENN E. MARTIN

(b) (6)  
(b) (6)

~ [glenn@justleadershipusa.org](mailto:glenn@justleadershipusa.org)

## OUTSTANDING PROFESSIONAL ACCOMPLISHMENTS

- Conceptualized, established, launched and sustained [JustLeadershipUSA](#) and the [David Rothenberg Center for Public Policy at the Fortune Society](#).
- Expanded the Fortune Society's annual budget from \$14.5 million to \$21 million from FY08-FY14.
- Co-created the National HIRE Network at the Legal Action Center <http://www.hirenetwork.org/>
- Advanced major legislation to [remove barriers to employment in six states](#), as well as successfully advocating for [US EEOC Guidance on Arrest and Criminal Convictions](#), as Co-Director of National HIRE Network.
- Managed the branding of JLUSA and total re-branding of The Fortune Society's communications material, including website, social media, cable TV show, online printed materials.
- Managed the (then) [largest audit study ever](#) conducted in the US on employment and criminal record discrimination in low-wage labor markets
- Coordinated and successfully executed three national annual criminal justice reform conferences with over 1400 attendees.
- Co-authored the [Independent Committee on Reentry and Employment](#) transition document for NY Governor Spitzer.
- Successfully co-developed and managed the Fortune Society's \$2,000,000 *Foundations for Change* Capital Campaign.
- Increased The Fortune Society's annual benefit revenue by 200%, also adding two additional annual events to raise unrestricted revenue (NYC ING Marathon/Spring Soiree)

## EMPLOYMENT HISTORY

**JustLeadershipUSA**, New York City, New York

12/2013 – Present

*JustLeadershipUSA (JLUSA) is dedicated to cutting the US correction population in half by 2030 while reducing crime. JLUSA empowers people most affected by incarceration to drive policy reform.*

### **Founder and President**

- Conceptualized, created and establish JustLeadershipUSA (JLUSA).
- Articulate a clear strategy, create a long-term vision and establish goals and objectives for JLUSA.
- Direct JLUSA's organizational brand narrative and brand character, in addition to social media projects and public relations campaigns.
- Identify and forge organizational partnerships to draft curriculum and implement leadership training programs.
- Increase outreach opportunities through public speaking engagements and national and local media appearances.

**THE FORTUNE SOCIETY**, Long Island City, New York

2007 – January 31, 2014

*The Fortune Society is a large non-profit agency providing services to more than 3000 criminal justice-involved clients annually.*

### **Vice President of Development and Public Affairs and Director of the David Rothenberg Center for Public Policy**

- Provide leadership and oversight for the agency's fundraising activities, including appropriations, government grants, capital campaign, foundation and corporate giving, major gifts, direct mail program, and special

events.

- Manage and direct a staff of five “senior” direct-reports, liaise with the Finance Unit, and cultivate and engage Board of Directors, Advisory Board, Development and Advocacy Committees and national policy advocacy membership (8,000+).
- Oversee the development and implementation of a strategic communications plan including website revamp, annual report production, and internal/external newsletters. Serve as local and national spokesperson for print, radio, Internet, and television media engagements.
- Provide management, promote growth and exercise leadership for the David Rothenberg Center for Public Policy.
- Increase Fortune's visibility and influence with legislators, stakeholders, policymakers, and other constituencies as well as with the general public.

#### **LEGAL ACTION CENTER'S NATIONAL H.I.R.E. NETWORK, New York, NY**

*The Legal Action Center is the only non-profit law and policy organization in the United States whose sole mission is to fight discrimination against people with histories of addiction, HIV/AIDS, or criminal records, and to advocate for sound public policies in these areas. Established by the Legal Action Center, the National Helping Individuals with criminal records Re-enter through Employment Network is both a national clearinghouse for information and an advocate for policy change.*

##### **Director of NYS Criminal Justice Policy (2004 - 2007)**

- Oversaw project's federal, state and local policy/advocacy and legislative priorities
- Directly responsible for fundraising and programmatic activity, including foundation and corporate giving, annual conferences, major gifts and special events
- Raised the project's visibility by cultivating local and national media partnerships
- Managed and directed a staff of five
- Cultivated and maintained HIRE Advocacy Board and national membership

##### **Deputy Director (2003 - 2004)**

- Assisted HIRE's director with drafting fundraising proposals and contract-reporting obligations
- Developed materials for employee-assistance programs and human resource professionals to increase job retention of people with criminal records
- Helped to develop and launch HIRE's website ([www.hirenetwork.org](http://www.hirenetwork.org))
- Increased HIRE's capacity to foster and promote employer and labor support and involvement, concerning the labor market participation of qualified people with criminal records

##### **Policy Analyst (2002 - 2003)**

- Coordinated and developed H.I.R.E.'s capacity to address child support and social services issues as they relate to the employment of people with criminal records
- Staffed New York City and State policy issues that relate to the employment of people with criminal records
- Analyzed and recommended changes in legislation and public policy at the intersection of workforce development and criminal justice
- Supported the substantive maintenance of the H.I.R.E. website/clearinghouse

##### **Senior Legal Assistant/Training Coordinator (2000 - 2002)**

- Advocated on behalf of clients with criminal convictions with entitlement agencies, employers and other entities
- Assisted attorneys with casework and litigation, including non-legal and/or legal research
- Provided technical assistance and training to New York State parole and probation officers, service providers, and prison pre-release staff throughout New York State on matters related to criminal records and employment discrimination
- Drafted educational materials for clients and providers and assisted with administrative, client-record-keeping and reporting tasks and coordinated logistics for all trainings conducted under city, state and federal contracts
- Maintained database and provided statistics to appropriate contract managers on all technical assistance and training requirements



**CONSORTIUM COLLEGE OF THE NIAGARA FRONTIER**, Attica, NY 1995 - 2000

*The Consortium College is a privately run college program that provides higher education to incarcerated people inside New York State Correctional Facilities.*

**Assistant Program Coordinator**

- Constructed and maintained database of student registration requirements and prerequisites
- Assisted students in pursuing employment via Internet and print media
- Oversaw student registration and transcript distribution, including coordinating student schedules, establishing counseling appointments and payment acknowledgement
- Mediated grade disputes between students and faculty
- Acted as liaison between college program and New York State Department of Correction personnel

## **PUBLICATIONS**

To Build a Better Criminal Justice System: 25 Experts Envision the Next 25 Years of Reform: *Marching Upstream, Moving Beyond Reentry Mania, The Sentencing Project* (2012).

*Locking Down Civil Rights: Criminal Record-based Discrimination: Journal on Race/Ethnicity: Multidisciplinary Global Contexts*. Ohio State University (2008).

Co-authored the *Independent Committee on Reentry and Employment Report*, which offered recommendations to the new Gubernatorial administration to address criminal- record barriers to labor market participation facing jobseekers with records (2006).

Co-authored *HIRE's Know Your Rights* manual, a document created to help people with criminal records and those who work with them to understand juvenile and criminal records and their impact on employment (2005).

Authored revision of 2003 version of client manual [How to Get and Clean Up Your New York State Rap Sheet](#) (2003).

## **HONORS AND AWARDS**

- Robert F. Kennedy Human Rights Award 2016 Recipient
- VOCAL-NY 2016 Honoree
- Theatre of the Oppressed NYC 2016 Honoree
- Crisis to Triumph Award, SUNY Empire State College (2015)
- Kentucky Colonel, Highest Honor bestowed by KY Governor Steve Beshear (2014)
- Youth Represent (2013)
- Hudson Link for College in Prison Brian Fischer Award (2010)
- United States Probation Office of Southern Ohio Achievement Award (2010)
- Exodus Transitional Community: Lonny McLeod Award (2009)
- United States Probation Outstanding Commitment Award (2009)
- Project Build Organization Community Reintegration Programs Award (2009)
- The Laurie L. Scott Visionary Award (2008)
- Kings County District Attorney Citation of Honor (2008)
- National Offender Workforce Development Annual Policy Advocacy Award Winner (2007)
- Citizens Against Recidivism Thurgood Marshall Advocacy Award (2007)

## **PROFESSIONAL DEVELOPMENT**

- Kenneth Sole and Associates, Exploring Group Dynamics Training, 2012
- Community Leadership and Education After Reentry (CLEAR) Leadership Series, CUNY Graduate Center 2004-2006
- Microsoft Office Suite Certification 2002

## **AFFILIATIONS**

- The Reset Foundation, Governing Board Former
- California Partnership for Safe Communities, Governing Board
- Vera Institute's National Public Health and Mass Incarceration Initiative, Advisory Board
- Echoing Green Black Male Achievement Fellow
- JP Morgan Chase Community Advisory Board, Former
- NYC Community Board #10, Former Member
- Prisoners Legal Services, Board of Directors, Member
- Transition from Jail to Community Initiative (TLC), Advisory Board Member, Former
- College and Community Fellowship - Board of Directors, Member
- Americas Leaders of Change National Urban Fellow 2011-2012 Cohort Member
- NYC Discharge Planning Initiative Employment Working Group - Member and Former Chair
- NYC Council Task Force on Gun Violence, Member, Former
- Reentry.Net - Steering Committee, Member, Former
- NYC Department of Probation Collateral Consequences Improvement Team, Former Member
- NYC Bar Association - Correction Committee, Adjunct Member
- Interfaith Coalition of Advocates for Reentry and Employment - Policy Committee, Former Member
- National Reentry Resource Center- Committee on Families and Communities, Former Chair
- National Parole Resource Center - Steering Committee, Member
- NYS Service Provider - Advisory Council
- Voter Enfranchisement Project - Advisory Board, Former Member
- Career Gear Board of Directors - Former Member
- TCI Human Services Council – Member
- New York Foundation - Board of Directors, Member
- Governor Cuomo's Reentry and Reintegration Council
- Independent Commission on NYC Criminal Justice and Incarceration Reform, Commissioner
- REFOUNDRY, Board Member
- NYU Prison Education Program, Advisory Board Member
- Cornerstone Capital Group Global Advisory Council, Member
- Skiff Mountain Films, Advisor

## **ACADEMIC BACKGROUND**

### **CANISIUS COLLEGE, New York**

- AA, *Social Science*, 2000, *summa cum laude*

## **OTHER INTERESTS/INVOLVEMENT**

- 2913 Foster Plaza Cooperative Corp. - Board of Directors, Treasurer
- 2515 Glenwood Road Cooperative Owners Corp. - Board of Directors, Former Treasurer
- Savoy West Condominium – Board of Directors, President

**Salimah El-Amin**  
1 River Place  
Apartment 2621  
New York, New York 10036

January 4, 2017

Lynn Novick and Sarah Botstein  
Skiff Mountain Films  
875 Avenue of the Americas, Suite 1801  
New York, New York 10036

Dear Lynn and Sarah:

I am honored to be working with you as a co-producer on *College Behind Bars*. This film exploring the Bard Prison Initiative (BPI) is incredibly important to me having seen the effects of mass incarceration, both on this country and on my family. As a lens through which we can understand our criminal justice system, *College Behind Bars* will be a much needed intimate look at the transformative power of a liberal arts education for all, including incarcerated individuals.

The last two years of research and production on this project have been one of the most rewarding professional experiences in my 18 years of working in this industry. The interviews with the incarcerated students, teachers, family members and criminal justice professionals and scholars have been eye opening, powerful and, at times, both emotionally uplifting and heartbreaking. The stunning footage filmed by our Directors of Photography will help tell the stories of our subjects while the great collection of archival materials we have gathered will, I believe, situate the issues we address historically.

It is truly a privilege to assist you in this undertaking. I am very committed to making sure this film is completed and seen by a wide audience.

Best regards,

A handwritten signature in dark ink, appearing to read 'Salimah El-Amin', with a stylized flourish at the end.

Salimah El-Amin  
Co-Producer

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## SUMMARY OF EXPERIENCE

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- Supervised archival research and rights clearances including licensing music and visual archival material. Used Filemaker software to track archive material, rights and rates.
- Researched and developed story ideas.
- Coordinated filming and managed production schedule; supervised production assistants and liaised between producers and post-production facilities for audio, video, graphics sessions.
- Negotiated competitive rates with crew and vendors.
- Supervised onlines and final graphics production.
- Managed daily operations of the production office; hired & managed production assistants, assistant editors, and interns.
- Managed production budgets, including authorizing all expenses and invoices.
- Oversaw all deliverables to networks and studios including final delivery of program and legal and production binders.

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## WORK EXPERIENCE

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### **Co-Producer**

*College Behind Bars* (PBS) slated to air 2018

Skiff Mountain Films, 2014-Present

Director: Lynn Novick

Managed the production budget as well as assist with research, production, and outreach.

*The Vietnam War* (PBS) airing September 2017

Florentine Films, July 2012-Present

Directors: Ken Burns and Lynn Novick

10 episodes/ 1.5 to 2 hours

Managed the research and licensing of close to 2000 images for an upcoming 10-part series about the Vietnam War.

### **Development Producer:**

Waddell Media, May –October 2009

Conceived, developed and produced multiple proposals and sizzle tapes for national networks, including the Animal Planet pilot *Texas Rodeo Tykes* and the Planet Green special *Hip Hop Rev.*

### **Line Producer:**

*How Bruce Lee Changed the World* (The History Channel), 2008-09

Waddell Media, Executive Producer: Jon-Barrie Waddell

1 episode / 2 hours

*Sex: The Revolution* (The Sundance Channel and VH1), 2007-08  
Perry Films, Producers/Directors: Hart Perry and Richard Lowe  
4 episodes / 1 hour

**Associate Producer:**

*Qatar 2022 World Cup Bid Presentation Films Featuring Zinedine Zidane*  
Radical Media, Director: Lenard Dorfman  
4 pieces/Running Times Vary

*IFC Media Project: Disaster* (Independent Film Channel), January-May 2010  
Honest Engine TV, Producer: Kurt Engfehr  
1 episode/ 30 minutes

*Gonzo: The Life and Work of Dr. Hunter S. Thompson* (HDNET Films/Magnolia Pictures), 2006-07  
Jigsaw Productions, Producer/Director: Alex Gibney  
Theatrical Release

*Human Behavior Experiments* (Court TV/The Sundance Channel), 2006  
Jigsaw Productions, Producer/Director: Alex Gibney  
1 episode / 2 hours

*The Mark Twain Prize for American Humor Honoring Steve Martin* (PBS), 2005  
CoMedia, Inc., Producers: Peter and Robert Kaminsky  
1 episode / 2 hours

*The Drug Years* (VH1/The Sundance Channel), 2005  
Perry Films, Producers: Hart and Dana Perry  
4 episodes / 1 hour

*Martin Scorsese Presents: The Blues* (PBS), 2002-03  
Blues Inc., Vulcan Productions and Reverse Angle Co-Production, Series Producer: Alex Gibney  
Episodes: "Feel Like Going Home", Director: Martin Scorsese  
"Piano Blues", Director: Clint Eastwood

**Archival Producer/Archivist/Film Researcher:**

*Beats, Rhymes and Life: The Travels of a Tribe Called Quest* (Sony Pictures), 2010-2011  
Rival Pictures, Director: Michael Rapaport  
Theatrical Release

*Magic Trip* (HISTORY/A&E IndieFilms/Magnolia Pictures), 2010  
Jigsaw Productions, Directors: Alex Gibney and Alison Ellwood  
Theatrical Release

*Reagan* (BBC Storyville/HBO), 2010  
Charlotte Street Films, Director: Eugene Jarecki  
1 episode/1 hour

*IFC Media Project: War* (Independent Film Channel), January-May 2010  
Honest Engine TV, Producer: Jesse Moss  
1 episode/ 30 minutes

*Casino Jack and the United States of Money* (Participant Media), 2007  
Jigsaw Productions, Producer/Director: Alex Gibney  
Theatrical Release

*Gonzo: The Life and Work of Dr. Hunter S. Thompson* (HDNET Films/Magnolia Pictures), 2006-07  
Jigsaw Productions, Producer/Director: Alex Gibney  
Theatrical Release

*Taxi to the Dark Side* (ThinkFilm), 2006-07  
Jigsaw Productions, Producer/Director: Alex Gibney  
Theatrical Release

*The Mark Twain Prize for American Humor Honoring Lorne Michaels* (PBS), 2004  
CoMedia, Inc., Executive Producers: Robert and Peter Kaminsky  
1 episode / 2 hours

*Fahrenheit 9/11* (Lions Gate Films), 2003  
Dog Eat Dog Productions, Director: Michael Moore  
Theatrical Release

*The Trials of Henry Kissinger* (BBC Channel 4/First Run Features), 2001-02  
Jigsaw Productions, Producer: Alex Gibney/Director: Eugene Jarecki  
Theatrical Release

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#### EDUCATION / AWARDS

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2009 News and Documentary Emmy Award for Outstanding Individual Achievement in a Craft: Research for *Taxi to the Dark Side*.

**The New School University**, New York, NY, M.A. Degree in Media Studies

**Columbia University**, New York, NY, M.A. Degree in Anthropology

**Rutgers University (Rutgers College)**, New Brunswick, NJ, B.A. Degree in Anthropology



January 5, 2017

Lynn Novick  
Sarah Botstein  
Skiff Mountain Films  
875 Sixth Avenue, Suite 1801  
New York, NY 10001

Dear Lynn and Sarah,

I am writing to acknowledge that I have agreed to serve as an advisor on *College Behind Bars*. I look forward to lending my expertise and support to this important film project.

Throughout my research I have attempted to understand the complex origins of our current criminal justice system. I have also worked hard to encourage others, both ordinary people and policy makers, to imagine new and different solutions to the problems before us. America now has nearly 2 million citizens locked up in oftentimes overcrowded, abusive and inhumane facilities. Mass incarceration is the result of how we've chosen to structure our criminal justice system, but it is also intimately linked to how we as a nation deal with race, poverty, mental illness, and access to quality education, among other issues. Greater exposure for programs like the Bard Prison Initiative is essential to expanding the national conversation surrounding these issues and imagining our way to a better and more just carceral system.

I am excited to work with your production team on *College Behind Bars* in the months and years to come. Please let me know how I can contribute to this urgently needed documentary film.

Sincerely,

A handwritten signature in blue ink that reads 'Heather Ann Thompson'.

Dr. Heather Ann Thompson  
Professor of History  
Department of Afro-American and African Studies  
Department of History  
University of Michigan

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[www.heatherannthompson.com](http://www.heatherannthompson.com)

Dr. Heather Ann Thompson is a historian on faculty of the University of Michigan in Ann Arbor.

Her recent book, *Blood in the Water: The Attica Prison Uprising of 1971 and its Legacy*, has been profiled on television and radio programs across the country, was named a finalist for the National Book Award, has been named on 13 Best Books of 2016 lists including those compiled by *The New York Times*, *Newsweek*, *Kirkus Review*, the *Boston Globe*, *Publishers Weekly*, *Bloomberg*, the *Marshall Project*, the *Baltimore City Paper*, *Book Scroll*, and the *Christian Science Monitor*. Additionally, *Blood in the Water* was named on the Best Human Rights Books of 2016 list, and received starred reviews from *Library Journal*, *Kirkus*, and *Publishers Weekly*. *Blood in the Water* has also been optioned by TriStar Pictures and will be adapted for film by acclaimed screenwriters Anna Waterhouse and Joe Shrapnel.

Thompson has written extensively on the history of policing, mass incarceration and the current criminal justice system for *The New York Times*, *Newsweek*, *Time*, *The Atlantic*, *Salon*, *Dissent*, *NBC*, *New Labor Forum*, and *The Huffington Post*, as well as for the top publications in her field. Her award-winning scholarly articles include: "Why Mass Incarceration Matters: Rethinking Crisis, Decline and Transformation in the Postwar United States," *Journal of American History* (December 2010) and "Rethinking Working Class Struggle through the Lens of the Carceral State: Toward a Labor History of Inmates and Guards." *Labor: Studies in the Working Class History of the Americas* (Fall, 2011). Thompson's piece in the *Atlantic Monthly* on how mass incarceration has distorted democracy in America was named a finalist for a best magazine article award in 2014.

Thompson is also the author of *Whose Detroit? Politics, Labor, and Race in a Modern American City* (new edition out in 2017), and the editor of *Speaking Out: Activism and Protest in the 1960s and 1970s*.

On the policy front Thompson served on a National Academy of Sciences blue-ribbon panel that studied the causes and consequences of mass incarceration in the U.S. The two-year, \$1.5 million project was sponsored by the National Institute of Justice and the John D. and Catherine T. MacArthur Foundation. Thompson has served as well on the boards of several policy organizations including the Prison Policy Initiative, the Eastern State Penitentiary, a historic site, and on the advisory boards of Life of the Law. She has also worked in an advisory capacity with the Center for Community Change, the Humanities Action Lab Global Dialogues on Incarceration, and the Open Society Foundation on issues related to work. Thompson has also spent considerable time presenting her work on prisons and justice policy to universities and policy groups nationally and internationally as well as to state legislators in various states. She has given talks in countries such as Switzerland, Germany, Ireland, the UK, as well as across the United States including in Hawaii.



In 2012 Thompson recently was honored to be named a Distinguished Lecturer by the Organization of American Historians and, along with Rhonda Y. Williams (Case Western Reserve), she currently edits a manuscript series for UNC Press, *Justice, Power, and Politics*. She is also the sole editor of the series, *American Social Movements of the Twentieth Century* published by Routledge. Thompson has consulted on several documentary films including *Criminal Injustice at Attica* and assisted with other documentary films including one on Criminalization in America by filmmakers Annie Stopford and Llewellyn Smith from BlueSpark Collaborative, and another produced by Henry Louis Gates entitled, *And Still I Rise: Black Power to the White House* for PBS.

## DR. HEATHER ANN THOMPSON

Professor of History

Afroamerican and African Studies Department

History Department

Residential College of Liberal Arts

The University of Michigan

Ann Arbor, Michigan 48109

[hthompsn@umich.edu](mailto:hthompsn@umich.edu)

[www.heatherannthompson.com](http://www.heatherannthompson.com)

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### EDUCATION:

- Princeton University. American History, Ph.D., 1995
- The University of Michigan. History, M.A. (With Distinction), 1987
- The University of Michigan. History, B.A. (Highest Honors), 1987

### PUBLICATIONS:

(for links to .pdfs of all publications, as well as links to media interviews, podcasts, radio and television videos, etc. go to: [www.heatherannthompson.com](http://www.heatherannthompson.com))

#### Books:

- Thompson, Blood in the Water: The Attica Uprising of 1971 and its Legacy (Pantheon Books, August, 2016)
- Thompson, ed. Speaking Out With Many Voices: Documenting American Activism and Protest in the 1960s and 1970s, (Pearson, 2009)
- Thompson, Whose Detroit: Politics, Labor and Race in a Modern American City(Cornell University Press, 2001)

#### Articles in Refereed Journals:

- “Unmaking the Motor City in the Age of Mass Incarceration.” *Journal of Law and Society*. (December, 2014)
- “Lessons from Attica: From Prisoner Rebellion to Mass Incarceration and Back.” In special issue: “Mass Incarceration and Political Repression,” co-edited by Mumia Abu-Jamal and Johanna Fernández. *Socialism and Democracy*, #66, vol. 28, no. 3 (December, 2014)

- “Writing the Perilously Recent Past: The Historian’s Dilemma.” American Historical Association. *Perspectives*. (Fall, 2013)
- “Rethinking Working Class Struggle through the Lens of the Carceral State: Toward a Labor History of Inmates and Guards.” *Labor: Studies in the Working Class History of the Americas* (Fall, 2011)
- “Downsizing the Carceral State: The Policy Implications of Prison Guard Unions.” (Invited article for special issue of *Criminology and Public Policy* edited by Marie Gottschalk–August, 2011).
- “Why Mass Incarceration Matters: Rethinking Crisis, Decline and Transformation in Postwar American History,” *Journal of American History*. (December, 2010)
- “Making a Second Urban History.” Essay collection commemorating the publication of Arnold Hirsch’s, *Making a Second Ghetto* in the *Journal of Urban History* (May, 2003)
- “Another War at Home: Reexamining Working Class Politics in the 1960s,” *MidAmerica*. (September 2000)
- “Rethinking the Politics of White Flight in the Postwar City: Detroit, 1945-1980,” *The Journal of Urban History*. (January, 1999)

#### **Chapters in Books:**

- “Criminalizing the Kids: The Overlooked Reason for Failing Schools.” In Michael B. Katz and Mike Rose, eds., *Public Education Under Siege* (University of Pennsylvania Press, 2013)
- “From Researching the Past to Reimagining the Future: Locating Carceral Crisis, and the Key to its End, in the Long 20th Century,” In *The Punitive Turn: Race, Prisons, Justice, and Inequality* (forthcoming, University of Virginia Press)
- “Blinded by a “Barbaric” South: Prison Horrors, Inmate Abuse and the Ironic History of Penal Reform in the Postwar United States” in Lassiter and Crespino, ed. *The End of Southern History?* (Oxford University Press, 2009)
- “All Across the Nation: Black Power Militancy in America’s Plants, Prisons, and Southern Piedmont, 1965-1975” in Kenneth Kusmer and Joe Trotter, eds, *African American Urban History and Race Relations after World War Two* (University of Chicago Press, 2009)
- Author, book chapter. “The Midwestern Freedom Struggle and the Remaking of the Urban America: Lessons from Postwar Detroit” in Rusty Monhollen, ed., *The Black Freedom Struggle in the Midwest* (Palgrave, to readers)
- “Mayor Coleman A. Young: Race and the Reshaping of Postwar Detroit,” in Roger Biles, ed. *American Urban History*, (Scholarly Resources Books, June 2002)
- “Rethinking the Collapse of Liberalism: The Rise of Mayor Coleman Young and the Politics of Race in Postwar Detroit,” chapter in David R. Colburn, and Jeffery Adler, eds., *African American Mayors*, (The University of Illinois Press, April 2001)

- “Urban Uprisings: Riots or Rebellions,” chapter in David Farber and Beth Bailey, eds. The Columbia Guide to America in the 1960s. (June 2001)
- “New Autoworkers, Dissent and The UAW: Detroit and Lordstown,” chapter in Robert Asher and Ronald Edsforth, eds., Autowork, (New York: SUNY Press, 1995)

#### **Guest Edited Journal Issues:**

- Special issue of the *Journal of American History* entitled, “Historians and the Carceral State.” July, 2015.
- Special issue of the *Journal of Urban History* entitled “Urban Spaces and the Carceral State.” Fall, 2015.

#### **Newspaper/Magazine Articles:**

- “Charlotte is Burning.” *NBC*. September 22, 2016
- “Attica’s Lessons Went Unlearned: Our Prisons are Still a Disgrace.” *The Daily Beast*. September 13, 2016.
- “Lessons from the Attica Prison Uprising, 45 Years Later.” *NBC*. September 9, 2016
- “Our Nation in Crisis.” *Huffington Post*. July 11, 2016
- “A Public Reckoning with Mass Incarceration.” *Huffington Post*. April 12, 2016
- “Putting the Oregon Standoff in Perspective: America’s History of Protest and Its Ironies.” *Huffington Post*. January 6, 2016.
- “How Attica’s Ugly Past Is Still Protected.” *Time Magazine*. May 26, 2015.
- “America’s Real State of Emergency: Baltimore and Beyond.” *Huffington Post*. April 28, 2015
- “Why are Relations between Black America and the Police so Poor?” *BBC History Magazine*. February, 2015
- “Ferguson’s Despair and Devastation of White Privilege” *Huffington Post*. November 30, 2014.
- “Violence in Post-Verdict Ferguson: What We Should Really Be Worried About.” *Huffington Post*. November 20, 2014
- “Inner City Violence in the Age of Mass Incarceration.” *The Atlantic*. October 30, 2014
- “The Fury in Ferguson and Our Forgotten Lessons from History.” *Huffington Post*. August 18, 2014.
- “The Shame of the Nation: The Fight to Keep Children Locked up for Life.” *Huffington Post*. August 6, 2014
- “Redemption and the War on Drugs.” TED Talk Weekend. *Huffington Post*. July 25, 2014

- “Dodging Decarceration: The Shell Game of ‘Getting Smart’ on Crime.” *Huffington Post*. July 9, 2014
- “Rescuing America’s Inner Cities? Detroit and the Perils of Private Policing.” *Huffington Post*. June 25, 2014
- “Empire State Disgrace: The Dark, Secret History of the Attica Prison Tragedy.” *Salon.com* May 24, 2014
- “How Prisons Change the Balance of Power in America.” *The Atlantic*. October 7, 2013
- “The Prison Industrial Complex: A Growth Industry in a Shrinking Economy.” *New Labor Forum*. (Fall, 2012)
  - *Response from Rob Scott and Thompson Response to Scott: New Labor Forum*. (Winter, 2012)
- “Criminalizing the Kids: The Overlooked Reason for Failing Schools” *Dissent*, (Fall, 2011)
- “The Lingering Injustice of Attica.” Oped. *The New York Times*. September 9, 2011

#### **Blogs:**

- “The Arc of History and SCOTUS.” [www.lifeofthelaw.org](http://www.lifeofthelaw.org). June 26, 2015
- “Are We Any Closer to Ending the Death Penalty? A Word of Caution.” Life of the Law. July 17, 2014. [www.lifeofthelaw.org](http://www.lifeofthelaw.org).
- “Who Does the Freedom of Information Law Protect? Attica and the Code of State Silence.” Life of the Law. May 16th, 2014. [www.lifeofthelaw.org](http://www.lifeofthelaw.org)

#### **Review Essays:**

- “Telling it Like it Really Was: Women’s Movement Activism and Movement Making in Postwar America.” Review essay of Kimberly Springer, Living for the Revolution: Black Feminist Organizations, 1968-1980 and Christina Greene, Women and the Black Freedom Movement in Durham, North Carolina Warriors in *Reviews in American History*. (March, 2006)
- “Rescuing the Right.” Review of Lisa McGirr, Suburban Warriors in *Reviews in American History* (June 2002)
- “Searching for Synthesis: Urban Rioting in Postwar America.” Review Essay. *The Journal of Urban History*. (March 2000)

#### **Book Reviews:**

- Review of Douglas Blackmon, Slavery by another Name (Doubleday, 2009). *Against the Current* (Fall, 2011)
- Review of Glenda Gilmore, Defying Dixie (Norton, 2007) in *Labor: Studies in Working Class and Labor History* (Fall, 2009)

- Review of David Freund, Colored Property (University of Chicago Press, 2007) in the *Journal of Southern History* (Spring, 2009)
- Review of Henry Pratt, Churches and Urban Government in Detroit and New York, 1895-1999 (Wayne State University Press, 2004), in *American Historical Review*, (March, 2006)
- Review of Suzanne Smith, Dancing in the Streets: The Cultural Politics of Detroit, in *Labor History* (Spring 2001)
- Review of Frederick Siegel, The Future Once Happened Here, in *Left History* (Spring 2001)
- Review of Timothy Minchin, Hiring the Black Worker, in *Social History* (January 2001)
- Review of Mary Stolberg, Bridging the River of Hatred: The Pioneering Efforts of Detroit Police Commissioner George Edwards, in *The Michigan Historical Review* (September 1999)
- Review of Thomas Sugrue, The Origins of Urban Crisis: Race and Inequality in Postwar Detroit, in *Against the Current*, (January/February, 1998)
- Review of Leon Fink and Brian Greenberg, Upheaval in the Quiet Zone, in *Pennsylvania History*, (January, 1991)

#### **Manuscript Series Edited:**

- *Justice, Power, and Politics*. Series coeditor with Rhonda Y. Williams (Case Western Reserve). University of North Carolina Press. Acquisitions Editor, David Perry. Spring 2010-present.
- *American Social Movements of the Twentieth Century*. Series Editor. Routledge. Acquisitions Editor, Kim Guinta. Fall 2008-present. (Books already secured for this series include: Daryl Maeda, Rethinking Asian-Pacific American Activism in Modern America; Marc Stein, Rethinking the Gay and Lesbian Civil Rights Movement; Yohuru Williams, Rethinking the Black Power Movement; Marc Rodriquez, Rethinking Chicano Activism in the United States after WW II; Felicia Kornbluh, Rethinking the Disability Rights Movement; Lorrin Thomas, Rethinking the Puerto Rican Rights Movement; Permillia Nadasen, Rethinking the Welfare Rights Movement; Simon Hall, Rethinking the Anti-War Movement, Annelise Orleck, Rethinking the Women's Rights Movement; Elizabeth Faue, Rethinking the American Labor Movement; Ellen Spear, Rethinking the Environmental Movement.

#### **Works in Progress:**

- Heather Ann Thompson, Deep Cover: Surveillance and the State-Building Origins of American Carcerality. (Book research in progress)
- Heather Ann Thompson, Echoes from the Tombs: The New York City Jail Rebellions of 1970 (Book manuscript in progress)
- Heather Ann Thompson, "Black Activism Behind Bars: Toward a Rewriting of the American Civil Rights Movement." American Historical Review (submitted and now being revised)

- Heather Ann Thompson, Deep Cover: Surveillance and the Dismantling of Participatory Democracy in Postwar America (Book Manuscript in Progress)
- Heather Ann Thompson, "Surveillance and the Origins of Carceral state." (article in progress)

### **Documentary Films:**

- Historical Advisor, new film being made on Civil Rights/Black Power Era by Henry Louis Gates. PBS produced.
- Contributor to documentary in progress for PBS tentatively titled, "Incarceration Nation."
- Historical Consultant and Interviewee for documentary on the Attica Prison Uprising of 1971 done by Emmy award-winning filmmakers Christine Christopher and David Marshall. Title: "Criminal Injustice: Death and Politics at Attica." (Blue Sky Films, 2013)
- Historical Advisor for documentary on Algiers Hijacking of 1972 by Maia Weschsler. Title: "Melvin and Jean: An American Story." (2013)
- Consultant and Interviewee in National Geographic documentary on the Attica Prison Uprising of 1971. "The Final Report: Attica Prison Riot." 2006

### **AWARDS AND HONORS:**

- Short listed for the National Book Award. *Blood in the Water: the Attica Prison Uprising of 1971 and its Legacy*. October, 2016
- Long listed for the National Book Award. *Blood in the Water: the Attica Prison Uprising of 1971 and its Legacy*. September, 2016
- Finalist for 2015 Anthony Lucas Award for best Works-in-Progress Non-Fiction. *Blood in the Water: the Attica Prison Uprising of 1971 and its Legacy*. April, 2015
- Finalist for 2014 Just Media Award for Magazine Article: "How Prisons Change the Balance of Power in America." *The Atlantic*. October 7, 2013. National Council for Crime and Delinquency.
- Appointed Distinguished OAH Lecturer. Organization of American Historians. 2013.
- Havens Center Visiting Scholar at University of Wisconsin-Madison during 2012-2013.
- Most Distinguished Scholarly Article Award for "Rethinking Working Class Struggle Through the Lens of the Carceral State: Toward a Labor History of Inmates and Guards," *Labor: Studies in Working Class History of the Americas* (Fall, 2011). Awarded by the Labor Movements Section. The American Sociological Association.
- Best Article in Urban History 2011 Award for "Why Mass Incarceration Matters: Rethinking Crisis, Decline, and Transformation in Postwar American History," *Journal of American History* (December, 2010). Awarded by Urban History Association.
- The Soros Justice Fellowship. The Open Society Institute. 2006-2007
- The Franklin Research Grant, The American Philosophical Association. 2005

- The Hackman Research Residency Grant, The New York State Archives. 2004
- Littleton-Griswold Research Grant, American Historical Association. 2004
- The Rockefeller Foundation, the Rockefeller Archive Center Research Grant. 2004
- The National Endowment for the Humanities, Research Fellowship. 2000-2001
- The University of North Carolina at Charlotte: National Endowment for the Humanities, Focus Grant: “African American Identity.” 2004; Senior Faculty Research Grant, 2003-2004, 2006-2007; “Teaching American History” Grant U.S. Department of Education. Partnership between Charlotte Mecklenburg Schools and University of North Carolina at Charlotte, 2002-2005; CID Grant. Faculty Stipend Award for: The Digital Sound Archive Initiative, 2001; Junior Faculty Summer Research Grant, 2000; Junior Faculty Summer Research Grant, 1999; NEH Latin American Studies Initiative Course Development Grant, 1998-99; Junior Faculty Summer Research Grant, 1998; Faculty Research Support Grant, 1998
- Princeton University: The Rollins Prize, 1990, 1991; The Shelby Collum Davis Merit Prize, 1987, 1988, 1989; Princeton University Fellowship Award, 1987-1992

## **EMPLOYMENT:**

- The University of Michigan, July 2015-present
  - Professor of History in the Department of Afro-American Studies, The Residential College, and The Department of History.
  - Affiliate. Center for Population Studies.
- Temple University
  - Associate Professor of History in the Department of African American Studies and the Department of History. August 2009-June 2015
    - Appointed Associate Director, Center for the Humanities (CHAT). August 2010-present
  - The University of North Carolina at Charlotte
    - Associate Professor. Department of History. August 2002-July 200
      - Affiliated faculty Department of Africana Studies, 2004-July 2009
      - Appointed to faculty in Public Policy Ph.D. program, 2004-July 2009
      - Visiting Associate Professor at the University of Michigan, Ann Arbor (Spring 2009)
  - The University of North Carolina at Charlotte
    - Assistant Professor. Department of History. August 1997-August 2002
  - The University of Michigan
    - Visiting Assistant Professor. Joint Appointment, the Department of History and Residential College. Fall 1995- Summer 1997



## INVITED TALKS:

- See Additional talks under “Attica Book Tour”: [www.atticabook.com](http://www.atticabook.com)
- Guest Speaker. Why Mass Incarceration Matters. New York University. April 21, 2016
- Keynote speaker. Inner City Violence in the Age of Mass Incarceration. Central Washington University. April 14, 2016
- Guest Speaker, Why Mass Incarceration Matters to Florida. Florida Atlantic University. March 22, 2016
- Guest Speaker. Social Justice, Fostering Humanity. Redeeming the American City Symposium. University of Michigan Law School. March 11, 2016
- Guest Speaker. Why Mass Incarceration Matters. Harvard University, Kennedy School. March 9, 2016
- Guest Speaker. Why Mass Incarceration Matters in the Field of American History. The University of Zurich. Zurich, Switzerland. February 28, 2016
- Keynote speaker. Mass Incarceration. 36th Annual Marion Wright Thompson Lectures. Rutgers University, Newark. February 20, 2016
- Guest Speaker. Why Mass Incarceration Matters. Tarleton State University. February 11, 2016
- Guest Speaker. Why Mass Incarceration Matters. University of Texas, Arlington. February 10, 2016
- Keynote Speaker. Inner City Violence in the Age of Mass Incarceration. Osher Life Long Learning. Violence in America series. University of Michigan. January 26, 2016
- Guest Speaker, “Civil Rights and the Carceral State in the Clinton Years.” The Old State House. Little Rock, Arkansas. November 17, 2015.
- Guest Speaker, Why Mass Incarceration Matters in the United States.” The Munk Centre for the Study of the United States. University of Toronto. Toronto, Canada. November 1, 2015.
- Guest Speaker, Women and Mass Incarceration. Roundtable for Piper Kerman’s Shaw Lecture. The University of Michigan.
- Guest Speaker, Why Mass Incarceration Matters to North Carolina. North Carolina Commission on Racial and Ethnic Issues. October 1, 2015
- October 12, 2015. Guest Speaker. Engaging Race: The Carter G. Woodson Forum on Violence, Citizenship, and Social Justice. University of Virginia. August 27, 2015
- Keynote Speaker: Legislator Forum. Straight Talk on Crime and Punishment. The Riley Institute. Furman University. July 21, 2015
- Keynote Speaker: Eberhard Karls University Tuebingen. Tuebingen, Germany. June 7, 2015

- Guest Speaker, “The American Carceral State: Rethinking “Exception” and “Rule” in U.S. History,” States of Exception Conference. Department of History. Cambridge University. Cambridge, UK. May 15, 2015
- Guest Speaker, “Mass Incarceration in America: The New Global Regime?” University of Zurich. Zurich, Switzerland. May 13, 2015
- Guest Speaker, Collins College. Plano, Texas. April 10, 2015
- Guest Speaker, Texas Christian University. Ft. Worth, Texas. April 8-9, 2015
- Guest Speaker, Bipartisan Summit on Criminal Justice Reform. Washington, DC. March 26, 2015
- Guest Speaker, “American Cities in the Age of Mass Incarceration.” Centre for the Study of the United States. University of Toronto. Toronto, Canada. March 20, 2015
- Guest Speaker, Policing Race. Police Profiling: Causes and Consequences. Center for Race and Ethnicity and Center for Public Policy. Brown University. March 10, 2015
- Guest Speaker, *A History of Penal Regimes in Global Perspective, 1800-2015*. Symposium. Harvard University. March 5-7 2015
- Guest Speaker, “Why Mass Incarceration Matters.” The University of Hawaii, Manoa. February 27-March 3, 2015.
- Guest Speaker, “Capitalism and the Carceral State.” *Histories of American Capitalism Conference*. Cornell University. November 8, 2014
- Guest Speaker. The Politics of Mass Incarceration in the Age of Retribution.” *The Scope of Slavery: Enduring Geographies of American Bondage Conference*. Charles Warren Center for Studies in American History, Harvard University November 7, 2014.
- Guest Speaker. Symposium on Inequality. Washington University. St. Louis, MO. October 24, 2014.
- Guest Speaker, “Fighting a War on Poverty and Waging a War on Crime: Rethinking the Welfare State/Carceral State Divide.” War on Poverty Symposium. University of Pennsylvania. September 19, 2014.
- Guest Speaker, “Distorting Democracy in the Age of Mass Incarceration.” Lycoming College. September 16, 2014.
- Guest Speaker, “Why History Matters to Current Incarceration Crisis.” Congressional Briefing. Senate Judiciary Committee. September 12, 2014
- Guest Speaker, “Causes and Consequences of High Rates of Incarceration.” Briefing. John Jay College. September 4, 2014.
- Guest Speaker, Summer Institute on Inequality. University of Pennsylvania. June 20, 2014.
- Guest Speaker, “Learning from Detroit: Turbulent Urbanism in the 21<sup>st</sup> Century.” Conference. The University of Michigan. May 29-30, 2014

- Guest Speaker, “Why Mass Incarceration Matters to our Democracy.” Interfaith Organizing Initiative, Summit on the Intersection of Criminalization and Race. Chicago, Illinois. May 8-9, 2014
- Guest Speaker, “Race, Law, and the American State,” Symposium. The University of Michigan School of Law. April 26, 2014
- Keynote Speaker. Towson University. April 24, 2014.
- Guest Speaker. Yale University. April 8, 2014.
- Guest Speaker. Rutgers University, Camden. April 2, 2014.
- Opening Speaker. Breaking Down the Walls. School of Social Work. University of Pennsylvania. March 29, 2014.
- Keynote Speaker, College of Saint Rose. Albany, NY. March 20, 2014.
- Guest Speaker. Yale University. March 19, 2014.
- Guest Speaker. University of Maryland, College Park. March 13, 2013.
- Guest Speaker. UCLA Institute for Research and Employment’s 2014 conference: “Race, Labor and the Law.” February 28, 2014
- Guest Speaker. Connecticut College. February 24, 2014.
- Keynote Speaker. “Racial Formation, Racial Blindness.” Conference. Department of History, University of Wisconsin, Milwaukee. February 14, 2014
- Guest Lecturer. “The Moral and Ethical Costs of Mass Incarceration in America.” The Ethical Humanist Society of Philadelphia. February 9, 2014.
- Guest Speaker. Forum on Mass Incarceration. Muhlenburg College. January 23, 2014.
- Keynote Speaker. ““Lock Up America: Why Mass Incarceration Matters To our Cities, our Economy, and our Democracy.” Searchlight Lecture Series. Eastern State Penitentiary. January 7, 2014.
- Guest Speaker, Department of History, Oxford University, Oxford, England. November 19, 2013
- Guest Speaker, Department of History, University of East Anglia, Norwich, England. November 14 2013
- Guest Speaker, Department of History, Cambridge University, Cambridge, England. November 11, 2013
- Keynote Speaker, Pennsylvania History Association Annual Conference. Gettysburg, PA. October 19, 2013
- Guest Speaker, Department of History, Auburn University, Alabama. September 24, 2013.
- Keynote Speaker. Conference: The American Racial State in the Long 20th Century. The University of Michigan. May 10, 2013.

- Guest Speaker, “Criminal Justice Today.” The Friends of the St. Paul Public Library. April 30, 2013. St. Paul, Minnesota.
- Guest Speaker. Murphy Institute, Labor Breakfast. CUNY. New York, New York. April 19, 2013
- Guest Speaker, “Why Mass Incarceration Matters to All of Us, and What We Can Do About It.” Public Forum. The Duke Human Rights Center, The Sanford Public Policy School, Duke University. March 25, 2013.
- Guest Speaker. “Attica, Attica, Attica! From the Possibilities of Prisoner Rebellion to the Problem of Punitive Justice Policy.” Duke University. March 25, 2013.
- Visiting Scholar Lecture. “The Costs of the Carceral State.” The Havens Center. University of Wisconsin, Madison. February 19, 2013.
- Guest Lecture. “Distorting Democracy: Rethinking Politics and Power in the Age of Mass Incarceration.” University of Wisconsin, Madison. February 20, 2013.
- Guest Speaker, “Lock Up America: Why Mass Incarceration Matters To our Cities, our Economy, and our Democracy.” Bucknell University. February 13, 2013
- Keynote Speaker, “Unmaking the Motor City in the Age of Mass Incarceration.” For the Detroit School Lecture Series. Regional and Urban Planning. The University of Michigan. February 8, 2013
- Guest Speaker. James E. Beasley School of Law, Temple University, Philadelphia, PA. January 30, 2013
- Speaker, “Costs and Consequences of the Carceral State.” Symposium on Mass Incarceration. Tyler Art School. Temple University. November 27, 2012
- Guest Speaker, “Prisons and the Politics of Punitive Justice Policy: Civil Rights and the 21st Century.” University of Mary Washington. October 24, 2012
- Keynote Speaker. “Urban and Labor Affairs in a Time of Mass Incarceration.” The North American Labor History Conference. Wayne State University. Detroit, MI. October 18, 2012
- Keynote Speaker. “Which Way Detroit? From Struggles for Civil Rights to the Crisis of Criminalization” University of Michigan, Dearborn. October 17, 2012.
- Keynote Speaker. “Why Mass Incarceration Matters to Postwar Urban History.” Urban History Association. Annual Luncheon at Organization of American Historians Meeting. Milwaukee, Wisconsin. April 18-20, 2012
- Guest Speaker, “From Researching the Past to Reimagining the Future: Confronting the Crisis of Mass Incarceration.” Symposium: A Beautiful Struggle: Transformative Black Studies in Shifting Political Landscapes, A Summit of Doctoral Programs. Northwestern University. Chicago, Illinois. April 12-April 14, 2012.

- Guest Speaker, “Mass Incarceration and the Unmaking of Postwar America.” American History Workshop. University of California, Los Angeles. April 5, 2012.
- Guest Speaker, “Rescuing and Remember Attica,” The New School. New York, New York. March 29, 2012.
- Guest Speaker, “Why Mass Incarceration Matters to Social Workers.” Columbia University School of Social Work. February 26, 2012.
- Guest Speaker, “Ending Today’s Carceral Crisis: Lessons from History.” *Confronting The Carceral State: Activists, Scholars and the Exonerated Speak: A Symposium*. Black Studies Program of the City College. New York City. February 14, 2012.
- Guest Speaker, “From the White House to the State House to the Row House: Recasting the American Nation through the Politics of Punishment.” University of Sussex. Brighton, UK. February 10, 2012.
- Guest Speaker, “Rethinking the American South and its Historical Legacy in the Age of Mass Incarceration” Queens University, Belfast, Ireland. February 8, 2012
- Guest Speaker, “”Locked Up and Shut Out: Black Women and America’s (not so) Hidden Carceral Crisis” Queens University, Belfast, Ireland. February 6, 2012
- Guest Speaker, “Debating Mass Incarceration and the “New Jim Crow.” Symposium. *From Black Modern to Post Blackness: A Retrospective Look at Identity*. Rutgers Center for Historical Analysis. November 9-11, 2011.
- Guest Speaker, “Lock Up America: Rethinking our Nation’s Past and Present in the Age of Mass Incarceration” University of Wisconsin. Green Bay. Thursday, September 22, 2011.
- Guest Speaker, “Attica: Why it Matters.” Conference. *40 Years after the Attica Uprising: Looking Back, Moving Forward*. University at Buffalo Law School, The Baldy Center for Law & Social Policy Monday, September 12 & Tuesday 13, 2011
- Guest Speaker, “The Imprisonment of a Race.” One-day Conference. Princeton University. March 25, 2011.
- Guest Speaker, “Race, Injustice, and the Challenge of Mass Incarceration for America’s Inner Cities.” Social Justice, Race and Profiling: An Intergenerational Think Tank. Social Justice Institute. Case Western Reserve University. November 19-20, 2010.
- Keynote Speaker. “Redemption Redux? Southern Politics, Economy, and Society in the Age of Mass Incarceration.” 2010 Lecture Southern Association for Women Historians. The Southern Historical Association Annual Meeting. Charlotte, NC. November 4-7, 2010
- Guest Speaker. “Commodifying Punishment in the American South: The Industry and Labor Consequences of making Crime Pay, 1970-Present.” Joint Luncheon of the Southern Industrialization Project (SIP) and the Southern Labor Studies Association (SLSA). Southern Historical Association Annual Meeting. Louisville, Kentucky. November, 2009.

- Guest Speaker. “America’s Second Prison Crisis: Locating the Origins of Today’s Race to Incarcerate, and the Key to its End, in the Long 20th Century.” The University of Virginia’s Carter G. Woodson Institute symposium, *The Problem of Punishment: Race, Inequality, and Justice*. April 16-17, 2009
- Guest Speaker. “Rewriting the American Civil Rights Movement: Black Activism Behind Bars and its Legacy.” Conference. *The Long Civil Rights Movement and the Future of Scholarship*.” Sponsored by the Southern Oral History Project. University of North Carolina Chapel Hill. April 2-3, 2009.
- Guest Speaker. “The Attica Uprising of 1971 and the Creation of the Carceral State: Toward a Rethinking of the Fall of the Labor Movement and the Rise of the Right.” Center for the Study of Work, Labor, and Democracy. University of California, Santa Barbara. February 6, 2009.
- Opening Plenary Participant. Cosponsored by the Center for Contemporary Black History at Columbia University: “Storm Warnings: Rethinking 1968, “The Year that Shook the World”. Fellow participants: Manning Marable, Peniel Joseph, Tom Sugrue, Michael Kazin, Jeremy Suri. Organization of American Historians Annual Meeting. March, 2008.
- Guest Speaker. “From Romanticizing and Remembering to Researching and Reassessing: Rethinking the Attica Uprising of 1971 and the Legacies of Black Power.” 2<sup>nd</sup> Annual Conference, “New Perspectives in African American History and Culture.” UNC-Chapel Hill. April 12, 2008
- Guest Speaker. “Spinning Rebellion: The Attica Prison Uprising, the Media, and the (Mis)Shaping of Working-Class Politics in Post-1970s United States.” Youngstown State University Center for Working-Class Studies 13<sup>th</sup> Annual Lecture Series 2007-2008. February 26, 2008.
- Guest Speaker. The “Malcolm Lester Lecture” at Davidson University. September 26, 2007
- Guest Speaker. “The Attica Prison Uprising of 1971 and its Legacy: Rescuing Prisoner Rights and Rethinking the Nation’s Prison Crisis.” University of California, Berkeley. Boalt School of Law. September 13, 2007
- Guest Speaker, “Why History Matters: the Attica Prison Uprising of 1971, Prisoner Rights, and Justice Policy Today.” The Open Society Institute, Soros Justice Fellows Annual Meeting. New Orleans. June 12, 2007
- Guest Speaker, “The Perilous Path from the Past to the Present: Rethinking the Current State of Justice Policy in America.” Sanford Institute for Public Policy. Duke University. April 25, 2007.
- Guest Speaker, “Attica: The Civil Rights Movement Behind Bars and its Legacy.” University of North Carolina at Greensboro. March 1, 2007
- Guest Speaker, “The Attica Uprising of 1971: From Civil Rights Dreams to Prison Policy Nightmares. Wake Forest University. February 28, 2007.

- Guest Speaker, "Attica: The Civil Rights Movement Behind Bars." Rutgers University. October 26, 2006
- Guest Speaker, "No Truth, No Justice: The Attica Prison Uprising of 1971 and the Politics of the Ironic in Postwar America." Princeton University. Modern America Workshop. October 25, 2006
- Guest Speaker, "The Attica Uprising of 1971: Rescuing the Past and Reclaiming the Future." The University of Pennsylvania Law School. October 16, 2006.
- Guest Speaker, "Attica! Attica! Attica! Rebellion, Reaction, and the Legacy of Truths Untold" The University of Michigan. September 21, 2006.
- Guest Panelist. "Getting at Black Power History Sideways and Upside down: New Approaches to, and Understandings of, the Movement." Metropolitan History Workshop. The University of Michigan. September 22, 2006.
- Guest Speaker. "Rethinking Prison Conditions and Prisoner Abuse in Modern America: Toward a Labor History of Inmates and Guards." Annual Luncheon of the Labor and Working Class History Association. The Organization of American Historians Annual Meeting. Washington, D.C. April, 2006.
- Guest Speaker. "Blinded by the 'Barbaric' South: Prison Horrors, Inmate Abuse and the Ironic History of Penal Reform in the Postwar United States." Conference: *"The End of Southern History? Integrating the Modern South and the Nation."* Emory University. March 23-24, 2006
- Guest Speaker: "Rage, Activism and Power: African Americans and the Remaking of the Motor City, 1945-1975." 10th Anniversary Celebration. Center for African American Urban Studies and the Economy (CAUSE). September, 2005
- Guest Speaker. "What Happened to Detroit?" Spotlight on Research Television Lecture Series. March 6, 2003
- Guest Speaker. "Detroit Politics in the Sixties and Seventies: Tumultuous Past, Contested Legacy" The Institute for Detroit Studies. February 13, 2003
- Guest Speaker. "Firing Up the Motor City: Polarization and Possibility in Detroit's Auto Plants, 1965-1975. Eastern Michigan University Heritage Lecture Series 2003. February 12, 2003
- Guest Speaker. "Southern Migrants and the Transformation of Shopfloors Politics in Detroit." The 1999 Commonwealth Fund Conference, "Two Souths: Towards an Agenda for Comparative Study of the American South and the Italian Mezzogiorno." London, England. January, 1999
- Guest Speaker. "The Fight for Freedom on the Streets and Shopfloors of Postwar Detroit." The Smithsonian Institution, Program in African American Culture Conference, "The African American Freedom Struggle in the Midwest." Chicago, Illinois. October, 1998

- Guest Speaker. “The Urban Impact of Restructuring in the Auto Industry: the Case of Detroit.” The International Seminar on Economic and Social Development in the Greater ABC Region. Sao Paulo, Brazil. May, 1997

## **PAPERS PRESENTED/ROUNDTABLE PARTICIPATION:**

- See roundtable discussion of Attica book at scholarly conferences on: [www.atticabook.com](http://www.atticabook.com)
- Roundtable. The Perils and Possibilities of Writing the Prisoner Rights Movement. The Organization of American History. Providence, RI. April, 2016.
- Roundtable. New Directions in the Study of the Carceral State. American Historical Association. Atlanta, GA. January, 2016.
- Roundtable. The Current State of Carceral State History. The Organization of American Historians Meeting. St. Louis, MO 2015
- Roundtable. The Crisis of the 1970s. The American Historical Association Annual Meeting. New York City. January, 2015
- Roundtable. Understanding the Protests in Ferguson. The American Historical Association Annual Meeting. New York City. January, 2015
- Roundtable. “The Carceral State.” Social Science History Association. Toronto, Canada. November 6, 2014.
- Roundtable. “Urban Cities in the Global Age.” Urban History Association Annual Meeting. October 12, 2014. Philadelphia, PA.
- Roundtable. “Mass Incarceration in America.” The Association for African American Life and History. Memphis, Tennessee. September 26, 2014.
- Roundtable Participant. Film Screening: “Criminal Injustice: Death and Politics at Attica.” Organization of American Historians Annual Meeting. San Francisco, CA. April, 2013
- Roundtable Participant. “State of the Field: Historians and the Carceral State.” Organization of American Historians Annual Meeting. San Francisco, CA. April, 2013
- Roundtable Participant. Film Screening: “Criminal Injustice: Death and Politics at Attica.” American Historical Association Annual Meeting. New Orleans, LA. 2013
- Roundtable Participant. State of the Field: Carceral State and Prison Studies.” American Studies Association Annual Meeting. Puerto Rico. November, 2012
- Panelist. “Criminalizing the Kids: Rethinking Poor Performance and Choice in America’s Urban Schools.” Conference. Society for American City and Regional Planning History (SACRPH). Baltimore, MD. November 17-20, 2011.
- Panelist. “Why Mass Incarceration Matters: Rethinking Crisis, Decline, and Transformation in Postwar American History.” Symposium. Historians and the Carceral State: Writing Policing and Punishment into Modern U.S. History.” Rutgers University. March 5, 2009.



- Panelist. “What do Prisons have to do with the fall of the Auto Industry?” Roundtable Participant. North American Labor History Association Annual Meeting. Detroit, Michigan. October, 2009.
- Panelist. “Leading the Movement from Behind Bars: Rewriting the Struggle for Racial Equality in the United States 1965-1975.” Panel title: “Student Protests”? The U.S., West Germany, and Poland in the 1960s-70s. American Historical Association Annual Meeting. New York City. January 2009.
- Roundtable Participant. “On Trial Decades Later: The American Civil Rights Movement, Memory, and the Politics of Retrospective Justice.” Social Science History Association Annual Meeting. Chicago. November, 2007
- Roundtable Participant. “Seeing the Forest Not Just the Trees: Towards a Synthetic History of Urban and Suburban Development in Postwar America.” *New Directions in Urban and Suburban History*. Pacific Coast Branch. American Historical Association. August 5, 2006.
- Panelist. “Attica: Rebellion, Murder, and Justice Deferred.” The Organization of American Historians Annual Meeting. Washington, D.C. April, 2006
- Roundtable Participant. “Writing Attica Anew and Again.” Race, Roots, & Resistance: Revisiting the Legacies of Black Power Conference. University of Illinois at Urbana-Champaign. March 30-April 1, 2006.
- Roundtable participant. “New Directions in the Study of Black Power: From Oakland to Attica.” Annual Meeting Association for the Study of African American Life and History. Buffalo, New York. October 5-9, 2005.
- Roundtable participant. “Radical Labor Activism: From Past to Present.” The Southwest Labor Studies Association Meeting. Santa Barbara, California. May 5, 2005
- Panelist. “Beyond ‘Urban Crisis’: Reexamining the political legacy of the Sixties in America’s inner cities.” Society for American City and Regional Planning History. St. Louis, Missouri. November 6, 2003
- Roundtable Participant. “Global Politics and the American Labor Movement.” The North American Labor History Conference. Detroit, Michigan. October 16, 2003.
- Roundtable Participant. “Autoworkers in the 1950s,” The North American Labor History Conference. October 17-19, 2002. Detroit, Michigan.
- Panelist. “The Language of ‘Black Manhood’ and Worker Activism on Detroit’s Shop floors: 1968-1971,” The European Social Science History Association Meeting. Amsterdam, Netherlands. April 12-16, 2000
- Panelist. “The Radical Roots of the Black Liberal Ascendancy.” The American Historical Association Annual Meeting. Chicago, Illinois. January, 2000

- Panelist. "A Ruling without Reason'; Black Militancy, Legal Liberalism, and White Disaffection with the Motor City, 1969-1973." Social Science History Association. Twenty-first Annual Meeting. New Orleans, Louisiana. October, 1996
- Panelist. "Detroit Scholarship: Future Directions." Roundtable Discussion Participant. The Eighteenth Annual North American Labor History Conference. Wayne State University. Detroit, Michigan. October, 1996
- Panelist. "Rethinking the Politics of White Flight in the Postwar City: Detroit, 1945-1980." The Center for Recent United States History Conference—Contested Terrain: The Transformation of Postwar Political Culture, 1945-1955. The University of Iowa. April 20, 1996
- Panelist. "Work Stoppages, Auto Worker Militancy and the State: the United States and Canada, 1950-1980." The Seventeenth Annual North American Labor History Conference, Wayne State University. Detroit, Michigan, 1995
- Panelist. "The Disease of Racism: An African American's 'Insanity' and Institutionalization." The American Historical Association. Chicago, Illinois. January, 1995
- Panelist. "Another War At Home: Autoworkers and Their Foremen on the Shop Floors of Detroit, 1963-1973." The State Historical Society of Wisconsin Conference, "Towards a History of the 1960s." Madison, Wisconsin. April, 1993

### **CONFERENCE COMMENT/CHAIR:**

- Chair of Session entitled, "Gender and Southern Prisons." Southern Association of Women Historians. June 11-14, 2015. Charleston, South Carolina.
- Chair of session entitled, "Genealogies of the Carceral State: Crime Policy, Crisis, Race, and Resistance in Twentieth-Century America." American Historical Association Annual Meeting. New Orleans, LA. January 2012.
- Comment on session entitled, "From the War on Poverty to the War on Crime: The Rise of Punitive Policy at the Federal, State, and Local Levels." Organization of American Historians Annual Meeting. Milwaukee, WI. April, 2011.
- Chair and comment on session entitled, "Desegregating Backlash: Liberals and African Americans in the Making of Modern Conservatism." Organization of American Historians Annual Meeting. Milwaukee, WI. April, 2011
- Chair of session entitled, "Exploring Political Networks in the Post-Civil Rights Era." American Historical Association Annual Meeting. Chicago, IL. January 2012.
- Chair of session entitled, "Black Children and Boundaries of Innocence, 1896-1968: Gendered Criminalization, Training 'Productive' Future Citizens, and Rural Hosting Programs as Sites of Racial Transformation." 96th Annual Convention of the Association for the Study of African American Life and History (ASALH). October 5-October 9, 2011. Richmond, Virginia.

- Chair of session entitled, “Politics and Policy in the Post-Civil Rights City.” American Historical Association Annual Meeting. January 6-9, 2011. Boston, Massachusetts.
- Chair of session entitled, “Suburban Diversity, Civic Identity, and Racialized Politics in Postwar America.” Organization of American Historians Annual Meeting. April 7-10, 2010. Washington, DC. Chair and Comment of session entitled, “Forced Labor in the South after Slavery: the *Longue Duree*.” Conference on Race, Labor and Citizenship in the Post-Emancipation South College of Charleston, March 11-13, 2010
- Chair of session entitled: “Rethinking the 1970s” the Long Civil Rights Movement in the Decade of Political Realignment. American Historical Association Annual Meeting. January 7-10, 2010.
- Comment on papers read at session entitled “Struggles for Economic Justice in the post-1960s American South” Organization of American Historians Annual Meeting. March 26-29, 2009.
- Chair of session entitled: “Reinventing Urbanity in Post-WWII America.” Urban History Association Meeting. Houston, Texas. November 5-8, 2008.
- Chair of session entitled: “Urban Renewal across the Regional Divide: American Values and Redevelopment Practices in Post-World War Two American Cities.” The Organization of American Historians Annual Meeting. Memphis, Tennessee. March 29-April 1, 2007
- Comment on papers read at session entitled, “Culture and Civil Rights in the Sixties and Seventies.” The Organization of American Historians Annual Meeting. Memphis, Tennessee. April 3-6, 2003
- Comment on papers read at session entitled, “Breaking the Mold: Gender, Class, Region, Race and Union Organization: White Collar Workers and Class Identity in the Twentieth Century.” The Twenty-Third Annual North American Labor History Conference. Wayne State University. Detroit, Michigan. October 2001.
- Comment on papers read at session entitled, White Collar Workers and Class Identity in the Twentieth Century.” The Twenty-Second Annual North American Labor History Conference. Wayne State University. Detroit, Michigan. October 2000.
- Comment on papers read at session, entitled, “Made in Detroit: Local Histories, Local Politics.” The American Studies Association. Detroit, Michigan. October 2000
- Chair of session entitled, “New Perspectives on the New Deal.” The Graduate History Forum. University of North Carolina at Charlotte. Charlotte, North Carolina. March 22, 2000.
- Chair of session entitled, “Working Class Narratives from the Post-Industrial City.” The Twenty-First Annual North American Labor History Conference. Wayne State University. Detroit, Michigan. October, 1999
- Comment on papers read at session entitled, “New Thoughts on the 1960s.” The Organization of American Historians Annual Meeting. Toronto, Ontario. April 22-24, 1999

## NATIONAL BOARDS/COMMITTEES:

- Advisory Board Member. Detroit Metropolitan Area Study Project. Institute for Social Research. The University of Michigan, Ann Arbor. 2014-
- Appointed, Humanities Scholar for the Humanities Action Lab's nationally traveling, multi-platform public humanities project on the history and human experience of incarceration. The New School for Public Engagement. Consulting scholar for project April 2015 – January 2016.
- Board Member, Labor and Working Class History Association, 2011-2014
- Nominating Committee Member, Urban History Association, 2014-2017
- Nominating Committee Member, Labor And Working Class History Association, 2013-2015
- Advisory Board Member. *Media and the Movement: Journalism, Civil Rights, and Black Power in the American South*. Duke University and the University of North Carolina's Southern Oral History Program in the Center for the Study of the American South.
- National Study Team Member. "The Causes and Consequences of High Rates of Incarceration in America." Study funded by the National Academy of Sciences, The MacArthur Foundation, and the National Institute of Justice. Washington, D.C. Ongoing, 18 month study.
- Appointed Advisory Panel Member, *The Future of Work Initiative*. Open Society Institute. New York City, NY. 2014
- Advisor: Center for Community Change. 2014
- Editorial Board Member: *Journal of Human and Civil Rights* (University of Illinois Press). 2014
- Serving on panel of experts writing position paper on rebuilding the labor movement for the AFL-CIO: "The Future of Worker Representation." Report to be presented to the AFL-CIO leadership at National Convention 2014.
- Appointed Editorial Board, *Journal of Social Criminology*. 2014
- Appointed Advisory Panel Member, [Life of the Law Project](#). 2013
- Board Member, Prison Policy Initiative, 2012
- Member, Scholars Strategy Network. <http://www.scholarsstrategynetwork.org/>
- Appointed to Board of Contributing Editors, *Labor: Studies in Working Class History of the Americas*, 2012-2015
- Committee Chair, *Liberty Legacy Foundation Award* for the best book by a historian on the civil rights struggle from the beginnings of the nation to the present. The Organization of American History. May 2013-May 2014.
- Committee Member, *Most Distinguished Scholarly Article Award Committee*. Labor and Labor Movements Section, American Sociological Association. 2013.
- Committee Member, *Ellis Hawley Prize* for best book on political institutions and political economy since the Civil War. The Organization of American Historians. May 2012-May 2013.

- Committee Chair, *Kenneth Jackson Award for Best Book in North American Urban History*. Urban History Association, 2010.
- Committee Member, *Herbert Gutman Prize for Outstanding Dissertation*. Labor and Working Class History Association, 2010-2011
- Committee Chair, Nomination Committee. Southern Labor Studies Association, 2010-2011
- President. Southern Labor Studies Association, 2007-2009
- Appointed to Board of Contributing Editors, *Labor: Studies in Working Class History of the Americas*, 2006-2009
- Appointed to Advisory Board, Wayne State University Press: “African American Life Series,” 2004
- Elected to Board of Directors, Urban History Association. January, 2003
- Elected to Board of Directors, Labor and Working Class History Association. October, 2002

### **PROFESSIONAL MEMBERSHIPS:**

- The American Historical Association
- The American Studies Association
- The Association for the Study of African American Life and History
- The Labor and Working Class Studies Association
- The National Council of Black Studies
- The Organization of American Historians
- The Social Science History Association (Criminal Justice Network)
- The Southern Historical Association
- The Southern Labor Studies Association
- The Urban History Association

### **COMMUNITY/PROFESSIONAL BOARDS:**

- Member, Board of Directors. Eastern State Penitentiary, a Historical Site. Philadelphia, PA.



# Massachusetts Institute of Technology

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**CRAIG STEVEN WILDER**

*Barton L. Weller Professor of History*

3 January 2017

Sarah Botstein  
Florentine Films  
875 Sixth Avenue, Suite 1801  
New York, New York 10001

Dear Ms. Botstein,

I am delighted to support Florentine Film's *College Behind Bars* project. This is a bold documentary that brings the story of the dismantling of higher education in American prisons to a broad audience. Mass incarceration in the United States refers to the dramatic escalation in the number of people who have been imprisoned, the criminalization of a greater range of individual decisions and actions, the process of making more people (including children) eligible for prison, and the imposition of longer sentences on those convicted. It also marks the rise of a singularly punitive approach to criminal justice and social crises. Higher education in prisons was an early victim of this fetish for punishment.

*College Behind Bars* begins with the important realization that men and women who have been incarcerated, and their families and communities, are best suited to telling the story of what prisons and imprisonment are doing to the nation. The Bard Prison Initiative, the subject of the film, started with a similar partnership. An elite liberal arts college did not decide to redeem people in prisons; rather, Bard joined with men and women who were incarcerated to demonstrate the continued relevance and necessity of higher education. The students have built BPI's reputation, made it a model for prison reform advocates, and encouraged institutions in other states to establish kindred programs. More than fifteen years of academic success on prison campuses has helped to overcome public skepticism, political hostility, and institutional cynicism.

*College Behind Bars* forces us to confront and examine the disastrous consequences of our policies, and brings us to the possibility that our focus on punishment and vengeance has left us less safe and more fractured.

I am truly pleased to see this film moving forward. It is an invaluable contribution to the public debate.

Collegially,

Craig Steven Wilder

## CRAIG STEVEN WILDER

Barton L. Weller Professor of History  
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Massachusetts Institute of Technology  
Cambridge, Massachusetts 02139

cwilder@mit.edu  
t: 617.324.7537  
f: 617.253.9406  
<http://history.mit.edu/people/craig-steven-wilder>

### EDUCATION:

*Doctor of Philosophy:* Columbia University (1994)  
*Master of Philosophy:* Columbia University (1993)  
*Master of Arts:* Columbia University (1989)  
*Bachelor of Arts:* Fordham University (1987)

### ACADEMIC POSTS:

*Professor:* History, Massachusetts Institute of Technology (2008-present)  
*Chair:* History (2012-2015)

*Professor:* History, Dartmouth College (2002- 2008)  
*Chair:* African and African American Studies (2007- 2008)

*Associate Professor:* History, Williams College, Williamstown, Massachusetts (2001- 2002)  
*Chair:* African-American Studies (1999- 2001)  
*Assistant Professor:* (1995- 2001)

*Assistant Professor:* History, Long Island University, Brooklyn (1991- 1995)  
*Chair:* Urban Studies, graduate program (1993- 1995)

### OTHER PROFESSIONAL POSTS:

*Senior Fellow:* Bard Prison Initiative, Bard College. (2007-present)

*Visiting Professor:* Department of History, University College, University of London (2007)

*Visiting Professor:* Departments of Historical Studies and Education, The New School  
University, New York (2006-2007)

### PROFESSIONAL SERVICE:

*Advisor:* Lapidus Center for the Historical Analysis of Transatlantic Slavery, Schomburg Center,  
NYPL (2014-present)

*Member:* President's Commission on Slavery and the University, University of Virginia (2014-present)

*Advisor:* Lemon Project, examining the history of slavery and race at the College of William and Mary (2014-present)

*Speaker:* Organization of American Historians' Distinguished Lectureship Program (2014-present)

*Trustee:* New York State Historical Association, including the Fenimore Art Museum, the Cooperstown Graduate Program, and the New York State History Conference (2010-2016)

Reviewer for several presses and journals, including: Henry Holt, Norton, Yale University Press, Columbia University Press, the University of North Carolina Press, the University of Chicago Press, Fordham University Press, New York University Press, the *Journal of American History*, *Gender & History*, *American Quarterly*.

*Editorial Boards:* *New York History*; *The New-York Journal of American History*, formerly *The New-York Historical Society Quarterly*; *Afro-Americans in New York Life and History*.

**PUBLIC HISTORY PROJECTS:**

*Consultant:* *Driving While Black*, a documentary history of African Americans and the automobile (2017)

*Consultant:* *The Chinese Exclusion Act Outreach Initiative*, a public history program and documentary film on the anti-Asian campaigns that brought the first racial barrier to immigration in federal law, the Center for Asian American Media (2017)

*Consultant:* *College Behind Bars*, a documentary film by Sarah Botstein and Lynn Novick, Florentine Films (2014-present)

*Consultant:* *Jackie Robinson* by Ken Burns and Florentine Films (2016)

*Member:* Boston Middle Passage Project, Planning Commission (2014-present)

*Advisor:* "New York at Its Core," Museum of the City of New York's new permanent exhibits (2013-present)

*Consultant:* *The Central Park Five*, a documentary film by Ken Burns, Sarah Burns and David McMahon, Florentine Films (2012). Winner of the 2013 Peabody Award.

*Consultant:* *My Brooklyn*, a documentary study of gentrification by Kelly Anderson (2012). Winner of multiple documentary prizes.

*Advisor:* "In Pursuit of Freedom: The Abolitionist Movement in America," Brooklyn Historical Society (2010-2014)

*Consultant and Advisor:* Museum of Sex, New York City; Brooklyn Museum of Art; Brooklyn Children's Museum; Museum of the City of New York; New York State Museum; New-York Historical Society; Weeksville Heritage Center; Chicago History Museum; Brooklyn Navy Yard Museum at Building 92.

**BOOKS:**

Craig Steven Wilder, *Ebony & Ivy: Race, Slavery, and the Troubled History of America's Universities* (New York: Bloomsbury, 2013; paperback 2014)

\_\_\_\_\_, *In the Company of Black Men: The African Influence on African American Culture in New York City* (New York: New York University Press, 2001; paperback 2005)

\_\_\_\_\_, *A Covenant with Color: Race and Social Power in Brooklyn* (New York: Columbia University Press, History of Urban Life Series, 2000; paperback 2001)



**RECENT JOURNAL ARTICLES AND CHAPTERS:**

Craig Steven Wilder, "War & Priests: Catholic Colleges and Slavery in the Age of Revolution," in Sven Beckert and Seth Rockman, eds., *Slavery's Capitalism: A New History of American Economic Development* (Philadelphia: University of Pennsylvania Press, 2016)

\_\_\_\_\_, "'Sons from the Southward & Some from the West Indies': Slavery and the Academy in Revolutionary America," in James Campbell and Leslie M. Harris, eds., *Slavery and the University* (Athens: University of Georgia, forthcoming)

\_\_\_\_\_, "'Driven . . . from the School of the Prophets': The Colonizationist Ascendance at General Theological Seminary," *New York History* (Summer 2012), 156-85.

## 8. Description of a sample

We are enclosing as a sample of our completed work, *FUBAR*, the fifth episode of the PBS series, *The War*. The series was co-directed by Ken Burns and Lynn Novick, and produced by Sarah Botstein.

*FUBAR* chronicles American progress in the Second World War during four especially arduous months in late 1944, in which, despite having made great progress toward victory, a generation of combatants learned a lesson as old as war itself – that generals make plans, plans go wrong and soldiers die. The narrative of the war is brought to life through the particular experiences of service members and civilians on both sides of the world, from an unwinnable campaign at Germany's Hurtgen Forest, to brutal combat endured by segregated Japanese American units in the Vosges Mountains, to a desperate prison camp in the Philippines, to the senseless slaughter of American and Japanese forces on the tiny Pacific island of Peleliu. *The War* is a historical documentary, combining voice-over narration, exhaustively researched archival photos and footage, evocative scenic cinematography, letters and historical documents read by actors, and emotionally rich interviews with a diverse range of witnesses to the history. All interviewees experienced the history in the film first-hand – there are no on-screen “experts” except those whose expertise derives from lived experience.

The sample of our work-in-progress on *College Behind Bars* was created by the same production team: Director Lynn Novick, Producer Sarah Botstein, Executive Producer Ken Burns, and cinematographers and editors who were also responsible for much of the work on *The War*.

On the surface, the *College Behind Bars* sample reel may appear stylistically different from *The War* and our other historical films. The sample consists of excerpts from interviews and *cinema verité* scenes shot during our three years of documenting college education in New York State prisons. Unlike the warmly lit interview set-ups in the homes of *The War*'s witnesses, interviews for *College Behind Bars* were often shot with available light in cramped prison cells and classrooms. In hand-held, *cinema verité* footage, we witness real life unfolding in college seminars, debate tournaments, and discussions among student/inmates in the prison yard. In contrast to our historical documentary making, *College Behind Bars* has no third-person narrator, and the scenes in the sample include no archival imagery, maps, or other historical documentation.

But both thematically and in terms of storytelling strategies, the films share a great deal in common. Humanities content is central to both films, arising primarily from the lived experiences of the veterans in *The War* and the insights gained by inmate/students in *College Behind Bars* from their studies as well as their personal transformations. In both films, viewers follow a compelling cast of characters through numerous overlapping, complex, and frequently suspenseful storylines. Both films reflect our commitment to strong production values, cinematic storytelling techniques, and complex, fully-developed central characters. As in *The War*, in our new film, we come to know individuals who are at times heroic, flawed, and deeply insightful, whose personal journeys offer important insights into fascinating and urgent historical, moral, and ethical questions.

Please understand that the sample reel for *College Behind Bars* is a work-in-progress and all of the usual caveats apply for unfinished work. It is a rough assembly of our work, loosely edited, without the tightly constructed narrative storylines that will be refined in the final film. There is minimal music, the audio is not mixed or sweetened, and the images are from raw camera footage that has not been color corrected or polished as it will be when we have completed editing and post-production lab work. And as in the proposal, for the sake of privacy and security, we have included only the first names of the

students in the sample reel; they will be fully identified in the completed film. These caveats aside, we hope it will provide you a sense of the kinds of themes and characters that will populate the completed documentary.

Finally, we ask that you understand the sensitivity of presenting stories from a film about prison inmates at this unfinished stage in our work. We appreciate your being especially careful not to share this sample reel outside of the NEH review process.

Here are private links for our completed work and work-in-progress sample:

***The War, Episode 5: FUBAR***

(b) (4)

***College Behind Bars: Sample Reel (approximately 20 minutes)***

(b) (4)

PWD: (b) (4)

*College Behind Bars (w.t.)*  
NATIONAL ENDOWMENT FOR THE HUMANITIES  
SUMMARY BUDGET

		Less: Post-														NEH Cat 8	NEH Cat 9	NEH Cat 10
		Prod or		NEH Cat 1	NEH Cat 2	NEH Cat 3	NEH Cat 4	NEH Cat 5	NEH Cat 6	NEH Cat 7						Total Direct	Indirect	Total Project
		Unallowed	NEH Subtotal	Salaries	Benefits	Consultants	Travel	Supplies	Services	Other Costs						Costs	Costs	Costs
		Budget																
<b>PROJECTED REVENUES:</b>																		
PBS	\$	(b) (4)																
Ford Foundation	\$	(b) (4)																
Lise Strickler & Mark Galoogly Charitable Fund	\$	(b) (4)																
Anonymous	\$	(b) (4)																
Wellspring/Fidelity Charitable Gift Fund	\$	(b) (4)																
Tides Foundation/Chicken & Egg Fund	\$	(b) (4)																
Hartley Film Foundation	\$	(b) (4)																
Bertha Foundation	\$	(b) (4)																
Harnisch Family Foundation	\$	(b) (4)																
Compton Foundation/Betty	\$	(b) (4)																
Lisa Philp	\$	(b) (4)																
MTB Foundation/Fidelity Charitable (Bergstrand)	\$	(b) (4)																
William H. Donner Foundation	\$	(b) (4)																
The Better Angels Society:																		
Abrams Family	\$	(b) (4)																
<i>Funds to be Raised</i>	\$	881,906																
<b>Total Revenue</b>		\$ 2,303,119																
<b>PROJECTED EXPENSES:</b>																		
Salary & Benefits	\$ 40,800	\$ -	\$ 40,800	\$ 32,253	\$ 8,547	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ 40,800	\$ -	\$ 40,800
Post Production	\$ 20,050	\$ -	\$ 20,050	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ 20,050	\$ -	\$ -	\$ 20,050	\$ -	\$ 20,050
Promotion																		
Station Relations	\$ 19,400	\$ -	\$ 19,400	\$ 13,360	\$ 3,540	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ 2,500	\$ -	\$ -	\$ -	\$ 19,400	\$ -	\$ 19,400
Web	\$ 25,500	\$ -	\$ 25,500	\$ 16,601	\$ 4,399	\$ 4,500	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ 25,500	\$ -	\$ 25,500
Administrative	\$ 800	\$ -	\$ 800	\$ -	\$ -	\$ -	\$ -	\$ 400	\$ 400	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ 800	\$ -	\$ 800
Indirect Costs	\$ 25,252	\$ 5,956	\$ 19,296	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ 19,296	\$ 19,296
Presenting Station Fee	\$ 1,732	\$ 1,732	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -
<b>Total Weta Expenses</b>	\$ 133,534	\$ 7,688	\$ 125,846	\$ 62,213	\$ 16,487	\$ 4,500	\$ -	\$ 400	\$ 22,950	\$ -	\$ -	\$ 106,550	\$ 19,296	\$ -	\$ -	\$ 125,846	\$ 19,296	\$ 125,846
<b>Total Skiff Mountain Expenses</b>	\$ 2,169,585	\$ 212,635	\$ 1,956,950	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ 1,956,950	\$ -	\$ 1,956,950	\$ -	\$ -	\$ -	\$ 1,956,950	\$ -	\$ 1,956,950
<b>Total Expense</b>	\$ 2,303,119	\$ 220,323	\$ 2,082,796	\$ 62,213	\$ 16,487	\$ 4,500	\$ -	\$ 400	\$ 22,950	\$ 1,956,950	\$ -	\$ 2,063,500	\$ 19,296	\$ -	\$ -	\$ 2,082,796	\$ 19,296	\$ 2,082,796

College Behind Bars (w.t.)  
NATIONAL ENDOWMENT FOR THE HUMANITIES  
WETA DETAILED BUDGET

							Less: Post-									NEH Cat 8	NEH Cat 9	NEH Cat 10
							Prod or	NEH	NEH Cat 1	NEH Cat 2	NEH Cat 3	NEH Cat 4	NEH Cat 5	NEH Cat 6	NEH Cat 7	Total Direct	Indirect	Total Project
							Unallowed	Subtotal	Salaries	Benefits	Consultants	Travel	Supplies	Services	Other Costs	Costs	Costs	Costs
	Qty	Type	Qty	Type	Rate/ Cost	Subtotal												
<b>WETA EXPENSES:</b>																		
<b>Salary &amp; Benefits</b>																		
Executive In Charge (Delan)	1	person	24	months														
Executive Producer (Harrington)	1	person	24	months														
Production Controller (Jackson)	1	person	24	months														
Production Manager/Packaging Producer (Corbley)	1	person	24	months														
<b>Post Production</b>																		
Announcer	1	session	2	hours	575	1,150		1,150						1,150		1,150		1,150
Packaging/QC/Encode/Layback	7	sessions	4	hours	304	8,500		8,500						8,500		8,500		8,500
Captioning	1	episode	4	fee	300	1,200		1,200						1,200		1,200		1,200
Clip Reels	5	session	2	hours	150	1,500		1,500						1,500		1,500		1,500
Duplication	5	sessions	2	passes	220	2,200		2,200						2,200		2,200		2,200
Spanish Translation/Captioning	1	person	20	days	275	5,500		5,500						5,500		5,500		5,500
<b>Promotion</b>																		
Station Relations Staff																		
VP, Prog Development & Syndication (Fritz)	1	person	6	months														
Director, Station Relations (Cook)	1	person	6	months														
Project Manager (Phan)	1	person	6	months														
Screeners	250	pieces	1	show	2	500		500						500		500		500
Printing & Packaging	500	pieces	1	mailing	3	1,500		1,500						1,500		1,500		1,500
Postage	500	pieces	1	mailing	1	500		500						500		500		500
<b>Web/Interactive</b>																		
Web/Interactive Staff																		
Web Producer (Rhodes)	1	person	6	months														
Associate Web Producer (Jacobs)	1	person	6	months														
Senior Director Engagement (Labenski)	1	item	6	months														
Content Provider	1	person	1	fee	4,500	4,500		4,500			4,500					4,500		4,500
<b>Administrative</b>																		
Office Supplies/Courier	1	item	1	item	800	800		800					400	400		800		800
<b>Total before Indirect Costs</b>						106,550	-	106,550	62,213	16,487	4,500	-	400	22,950	-	106,550	-	106,550
<b>Indirect Costs</b>																		
Federal ICR on Direct Costs @ 18.11%*	1	item	18.11%	Base	106,550	19,296		19,296								-	19,296	19,296
Full ICR on Direct Costs (less Fed ICR) @ 5.59%	1	item	5.59%	Base	106,550	5,956	5,956	-								-		-
Presenting Station Fee	1	item	1		1,732	1,732	1,732	-								-		-
<b>Total Weta Expense</b>						133,534	7,688	125,846	62,213	16,487	4,500	-	400	22,950	-	106,550	19,296	125,846

\* Federal Indirect Cost Rate (ICR): WETA's Predetermined Indirect Cost Rate of 18.11% was issued in an interagency agreement between the U.S. Department of the Interior and the National Endowment for the Humanities (cognizant agency) dated 12/23/15.

College Behind Bars (w.t.)  
NATIONAL ENDOWMENT FOR THE HUMANITIES  
SKIFF MOUNTAIN FILMS DETAILED BUDGET

					Less: Post-										NEH Cat 8	NEH Cat 9	NEH Cat 10
					Prod or	NEH	NEH Cat 1	NEH Cat 2	NEH Cat 3	NEH Cat 4	NEH Cat 5	NEH Cat 6	NEH Cat 7	Total Direct	Indirect	Total Project	
					Unallowed	Subtotal	Salaries	Benefits	Consultants	Travel	Supplies	Services	Other Costs	Costs	Costs	Costs	
							</										