



***Long Way from Home***  
***Viewer's Guide***

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We would love to hear your experiences with the suggestions in this guide. Please write to us at [info@kaverykaul.com](mailto:info@kaverykaul.com).



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## Welcome to the Long Way from Home Viewer's Guide

*Long Way from Home* focuses on the inner lives of three remarkable young women who move between two very different worlds at home and at school in New York City. As entering ninth graders at top schools, Sage, Sarah, and Cindy face the challenge of being "new". Because of their backgrounds, they must also grapple with being "different". *Long Way from Home* looks at diversity from the inside out; it sets out to tell the point of view usually not heard. The film explores the three girls' first encounter with diversity unfiltered by prior experience and unembroidered by the expert's perspective. Out of the specific story of each girl, stems larger questions of race, class and girlhood, critical to the building of an inclusive society.

--- In a rapidly changing world where diversity is no longer an option, is it possible to look for our commonalities while valuing our differences?

--- Can social issues and intellectual debate capture our entire discussion of diversity, without attention to the human, psychological, spiritual and even artistic aspects to this change?

--- What is the real point of education and how can schools help prepare young people to take their place in a democracy? In our emphasis on grades, testing, and individual achievement in schools, are we teaching those skills?

Recognizing the needs of the twenty-first century, schools forge ahead with diversity initiatives to broaden student populations, to examine the scope of their curriculum and their faculty. The challenge lies in creating a comfortable, safe and stimulating environment for all. In an inclusive community, where students don't necessarily share a homogeneous context, we will have to foster openness to different perspectives and create an awareness of how we benefit from them. By not doing so, we shortchange ourselves --- it is like having the riches and not tapping into them.

In *Long Way from Home*, Kavery Kaul has chosen to tell a story that provides us with the opportunity to react and respond to important questions using our own lives as context. Our efforts to address these kinds of questions can help us close the gap between our intentions --- our "commitment to diversity" --- and the reality that Cindy, Sage, and Sarah encountered.



Some viewers may initially wonder "What has this story got to do with me?" Others may respond emotionally, finding themselves touched unexpectedly by the girls' experience. *Long Way from Home* provides a unique opportunity for viewers with diverse reactions to open themselves to new ideas and to question their assumptions about the girls, about high school and about themselves.

In time, the girls in the film learn to navigate through differences. By bridging worlds, they acquire skills that prepare them for a global society. Since the completion of the film, the girls have graduated from their high schools and moved on to colleges of their choice. Their success is already foreshadowed at the end of *Long Way from Home*, when they leave all of us with a challenge to look to the world beyond our immediate skies.

*Long Way from Home* can spark new conversations --- about diversity, identity, race, class, culture, girlhood, adolescence, change and the responsibility of schools to address these issues. This guide was developed to support use of the film by teachers working with high school and mature middle-school students as well as college and graduate school students. The guide is also intended for use in professional development programs in the workplace, and as a tool to build awareness of the issues with parent groups and any audience interested in glimpsing the inner lives of young women.

The discussion topics, exercises and activities outlined in the guide are structured as aids for the exploration of emotions raised by the film. Viewers can write in journals for private reflection or pair up for dialogue with one another. They can do specific exercises or activities in small groups of 6-8, and follow up with large group discussions about the film.

Changing established patterns of silence, marginalization and avoidance can be surprisingly difficult. Candid conversations about social identity can make us uncomfortable, and few of us are well prepared to engage in them. We tread cautiously around the subjects of race, class, gender and religion --- the "elephants in the living room". The objective of this guide is to inspire productive conversations that give audiences an opportunity to step from the experience of the film into the viewer's own experience. Only in this way can we move towards a possible impact on one's own behavior and values.



## Themes:

Identity, Community, Diversity, School Culture

### **Identity**

In *Long Way from Home*, we meet Sarah, Sage and Cindy, at the age of fourteen, as the three girls embark on adolescence, a tender and tumultuous period of life when all children grapple with concepts of self-esteem and self-image in the process of forming their own identity. They explore ways of thinking about themselves. They look for answers to lend coherence to their lives. They long to fit in with the group even as they fight to assert their individuality. In the course of their ninth grade year, the girls in the film find their voice as they come of age under the heightened expectations of high school and young adulthood.

1. Choose one of the three girls in *Long Way from Home*. Keep in mind what she says as well as the visual imagery of her in the film. Describe and diagram how she sees herself and her view of the way others see her. How is her experience shaped differently/similarly? What are her expectations of the school? Are those expectations met? How do the expectations change?
2. What gives her courage and support throughout the year? Family? Cultural identity? Religious faith? Aspects of her personality? Relationships with other students or teachers?
3. What surprised you about her? What else would you like to know about her? What qualities does she have that you admire? Do all students at that school possess these qualities? What are the opportunities to develop these qualities as part of the school experience?

**Critical Incident:** *Throughout Long Way from Home, the girls try different ways of dealing with their racial identity within their mostly White school community. Cindy observes how Asians often pull away from other Asians, in their effort to adapt. Sage notes that she acts more reserved at school to counter the assumption that African-Americans are rowdy. They find themselves not only discovering who they are, but also confronting who others think they are. Sage points out, "I don't see myself as ghetto." Sarah shakes her head. "They kept asking me, 'What do Egyptians wear?'"*

What are the options for dealing with racial identity? For young women of color? For the White students who befriend them? How does each group exhibit racial identity? How do they counter assumptions and stereotypes? How do they avoid or withdraw from the issue? What is the impact of each choice?



**Critical Incident:** *Cindy's friend who is White says, "School's the place where I see people from all these different cultures. I've never ever met an Asian kid my age. My first hearing of the word 'Asian' was in "Wayne's World". My family comes from Russia and Poland, but that's not really my main sense of who I am." Cindy replies, "I have a lot of Asian pride and I couldn't understand how a person could not know where he or she was from. It was like not knowing your name."*

What do these comments suggest about our culture and how it affects development of one's identity? Is it inevitable that the meaning of cultural roots changes through the generations? Are these changes different for different groups?

Exercises and Activities

1. Write an "I am from" poem.

I am from...

Familiar sights, smells, sounds of your home or neighborhood.

I am from...

Familiar foods, especially those associated with family gatherings or special occasions.

I am from...

Familiar sayings, often heard when growing up.

I am from...

Familiar people (ancestors, family members, friends) who have been important to your past.

[Special thanks to Beverly Daniel Tatum]

Now add six labels that others might use to describe you. Read them to your group and discuss them.

2. Write a short essay (or make a film) about your family. Describe aspects of your family that are "normal", or typical i.e. similar to most families in your experience. Describe aspects of your family that are unique. How do you see your family? How do others see your family? Compare the qualities with others in your group. What do they suggest?

3. Who are your friends? What do you know about them and what is important to you about them? Make a Venn diagram outlining what you have in common with your friends. What's different?

4. What are the challenges and difficulties of developing and maintaining a friendship with someone whose background is very different from yours? Diagram the rewards and the risks.

5. Write an essay on what it means to be American. How has it been defined in the past? How has that definition changed? Do we all define it in the same way? What does being American mean to you?



## Community

The schools chronicled in *Long Way from Home* pride themselves on traditions of excellence grounded in a concept of community among their students and faculty. In fact, most schools work to build a sense of belonging. Yet, *Long Way from Home*, the title itself indicates that this is a story about Outsiders who seek to become involved in the school community, even though they do not belong to that group. Outsiders may be perceived as different from the community for a number of reasons. They may not fit in with the group because they:

- are new arrivals at school;
- speak a different language;
- come from a different race;
- come from a different cultural background;
- believe in a different religion;
- belong to a different social class; or
- have no friends at the school.

1. All girls who enter a new school have to make adjustments to a new environment. What are the expectations/assumptions of new girls? What are some of the biggest obstacles to a sense of belonging, that Sage, Sarah and Cindy face? Use incidents from the film to explain.
2. What can a person in the "new girl" position do? How did you see examples of that in the film? What can others do when they are a part of these incidents? How does the experience of these girls inform schools as to how to facilitate the adjustment of all new students?
3. What actions taken by other students (individually or collectively) in a school tended to decrease the feeling of being an Outsider felt by Cindy, Sage and Sarah? What actions tended to increase the feeling?

***Critical Incident:*** Sarah wants to participate in the social life at school. When her mother won't allow it because "there's too much freedom in this country", they argue.

Consider the scene, each person taking a different point-of-view --- that of Sarah, her mother, the school administration. Discuss it through the assigned point-of-view. What role should the school play in integrating students into the social community? What happens if the message from home is not to enter that world? What actions can Sarah take to cope with the conflicting social demands? Is Sarah's mother unreasonably reluctant in holding her daughter back? In light of issues of sex, drugs, and alcohol in schools, how might other parents share her fears to some degree?



***Critical Incident:*** Sage's Dad advises her, "There are some things that you just have to roll with. I mean you just have to do what you can, to get along with people who are that different from you. And hope that you can find some sort of commonality."

When different types of people are together, does everybody "roll with" things and end up in a different, new place or does one group maintain their behavior and practices? Give examples to support your opinion.

Is there always judgment connected to difference? In what ways do we see this in the film? In what ways do you see this in your own community?

For further discussion

1. Name a time and circumstance in your life where you felt like an outsider. What was it like? How did it influence your behavior? How did you handle it? What did you learn? What could anyone --- teacher, student, or your parents --- have done to alleviate this feeling?
2. Select a student who is in some way an Outsider or newcomer to your school's culture. Describe that student as vividly as you can. Having seen the film, do you have new questions about or for that student?
3. Who should bear the responsibility of filling in those gaps in experience between those perceived as Outsiders and others in the community? Must it always be the Outsider, or can others play a role? Who in the film took opportunities to fill in those gaps? Ask yourself: Is there a responsibility for me? Is there a responsibility for teachers? Is there a responsibility for the organization/school? Is there a responsibility for our community?
4. Describe your school (or work) community. In what ways does it offer safety and acceptance? In what ways is this community responsive and inclusive? Tell a story about your community trying to handle difference: what went well, and how could things be improved? Has your community ever changed the way it looks at issues?
5. The Outsider appears as a character throughout literature. Give an example where you have encountered an Outsider in a novel by authors such as Toni Morrison, Virginia Woolf, Albert Camus or V.S. Naipaul. What did you think of the Outsider's feelings? Did you find them appropriate, inappropriate, difficult to characterize and/or hard to understand? Did the Outsider's detachment from the group enable her or him to observe the community more clearly? In what way did the Outsider shed light on the larger human experience of the story?
6. When do notions of "community" become exclusionary and serve to make it less likely that new members will find a place? How do notions of community help us to understand and work across our differences? Give examples from your experience and/or from the film.



## ***Diversity***

Throughout its history as a nation, the United States has always been ethnically, linguistically, racially and religiously diverse. These differences have substantial historical, political, and economic impact, and education has long been seen as a way to break down the barriers between groups. However, it remains true that the vast majority of children in this country attend schools with other children and teachers who look just like them. This homogeneity of race and class does not introduce young people to people or perspectives different from their own. It does not prepare them for the multicultural, multilingual global world that they will face as adults. Schools like the ones in the film seek to broaden their scope to reflect that larger world.

1. The girls each bring a "different" historical context to their school environment. Cindy is the child of Cambodian refugees. Sarah's Egyptian family comes from a region steeped in the Middle East crisis. Sage's African-American heritage places her at the heart of the affirmative action debate. And as girls, they all belong to a generation of women who only recently enjoyed the benefits of educational and political equity. Pick one of these historic contexts. Write what you know about it before doing any research. Then, research the topic and write about it again. What did you learn?
2. Each of the girls comes from a different religious tradition. Choose one of the faiths in the film and write what you know about it comparing it to your own religious or nonreligious beliefs. Do you practice a faith? Does your family? Do you have a cultural association with a religious philosophy, even if you don't practice it? Do those who practice a faith have preconceived notions about those who don't? Do those who don't practice, have a preconceived notion about those who do? Read essays aloud in a group and discuss differences, similarities, and aspects of others in your group that you may not have known about before.
3. The girls belong to a new generation entering womanhood, and each of them shows a growing awareness of that aspect of her identity. Make a table. Across the top, label 3 columns "physical", "intellectual" and "emotional", respectively. Down the side, label 2 rows "girls/women" and "boys/men", respectively. List the qualities, feelings and/or images you associate with each gender, in the 3 areas. What do you admire in each area? Which areas would you like to change? How? Discuss your observations with others of both genders. How do conceptions of the opposite gender differ? How are they similar?



**Critical Incident:** Sage comments on her school, "If someone were to walk in my school, I don't think they'd really be able to tell who's rich, rich, rich and rich, rich, richer! But people talk about what they bought from Prada yesterday. And they're going to Paris for spring vacation. They're born into it anyway, so that's great to be filthy rich." Cindy notes, "You know at school when people are well-off. The fourteen year old who has it all just because they can afford losing themselves. And they have the money to find themselves again."

What does class mean, in the film and to you? Do you talk freely about it in your community? With whom? How do you know who has money in your community? How do you know who doesn't have money in your community? Do all white people have money? Do all nonwhite people not have money?

Find some images of people of different economic backgrounds. Explain how the pictures reveal their class background.

**Critical Incident:** Cindy says to a teacher, "When we were talking about diversity in different cultures and you said, look around the room, and how many different backgrounds there are. And you had everybody trace their heritage. And honestly, our classroom is not diverse. If you talk about different countries and backgrounds, sure you have a lot of different European countries. But the students are really all pretty much the same." Sage says about her school, "The girls in my class, they don't really know that the little world they live in, is really secluded. Look around and you see two Asian people, two black people, two white people, two Hispanics. It's just sectioned off like that."

What does race mean to you? Which aspects do we discuss openly and when? Do we recognize a person's race or class background? How does that strand of their identity influence how we see them?

In what ways are race and class presumed to be connected? What assumptions are made about one based on the other?



### Crossover Exercise

This exercise can be done with groups as small as 10 and as large as 100+. Ask all participants to stand on one side of a room; invite them, should they choose, to walk across the room if the following statements are true for them. They cross the room, turn and make eye contact with others and wait for your signal to return. Done in silence, it is usually helpful to have participants discuss this exercise in pairs or small groups at its conclusion.

1. If growing up, most people in your neighborhood looked just like you, cross over.
2. If you attended a school like the one in which you currently teach...
3. If your family had household help as a child...
4. If a religious practice is important to you as an educator...
5. If you've ever been disabled...
6. If you believe that your race or gender ever influenced your getting a job or promotion...
7. If you've ever heard a misogynist or homophobic comment at school...
8. If you consider your extended family "multicultural" or diverse in some way...
9. If there has ever been what you consider a racial incident in your school...

### For further discussion

1. Do we benefit from diversity educationally or socially? Have cultures other than your own family's influenced you? Have they influenced your taste in books, clothes, hairstyles, music, food? Do you see examples of that in the film? In your own life, where have those experiences come from? What draws you to those elements of that culture? Have they had any impact on your relationship with people from that culture?
2. Interview another member of your primary identity group on a topic from the film that you rarely discuss with them --- race, class, religion or gender. Reflect on any differences you discover.



### Field Trips

1. Choose a community to visit that is completely different from your own racially and/or economically. Before going, write down what you expect to see, feel, experience. Visit several different places in that neighborhood: deli/supermarket/farmer's market; café/restaurant; clothing store; religious sanctuary; schoolyard/school. Take notes on what you see, feel, experience. Later, compare them to your expectations.
2. Ride a bus whose route goes through different neighborhoods, from one end to another. Listen to conversations: in your journal, write down the differences. How does the language shift? What are the differences in how people keep themselves busy on the bus? What are the differences in people's concerns? What are the differences in how people in different neighborhoods relate to the bus driver? How do people react to each other in different neighborhoods? Note differences in clothing, actions, language.

### **School Culture**

Schools play a critical role in shaping the future and the lives of the young people that inhabit them. They are usually conscious of the academic values they try to promote like hard work, personal responsibility, and critical thinking. However, they are not always aware of the extent to which dominant social values permeate and define school culture. These values, priorities and the resulting power structures mark the first step in a young person's life outside the home. The teachings are carried forward in later years, into college, workplace and adult family life. In fact, the attitudes picked up in school often stay with us long after we've forgotten the lines of a sonnet or the formula for math.

As a result, schools are of vital importance in building a new and inclusive society, or in maintaining existing cultural patterns.

1. What appears to be the dominant social values in the schools that Cindy, Sage, and Sarah attend? Which of those values are driven by the faculty and administration? Which seem to operate independently among the students? What do you think are the dominant social values in your school? Do you think any of these should change? Why? How?



2. What could the schools in the film have done to influence or improve the girls' ninth grade experience? Had you been involved as a teacher with one of the girls, how might you have intervened? As you think back about your own experiences with students who felt like Outsiders in some way, are there things you might do differently if you could re-live some of those incidents?

***Critical Incident:*** Both schools in the film provide opportunities to talk about issues of difference, formally and informally. At Nightingale, Sage describes, "CAFÉ stands for Cultural Awareness for Everyone. It's a club. They usually have topics. So when you walk in, they throw something in the middle of the room and everybody, like, spits out whatever they feel. It's a good opportunity for me, I know."

What are the pros and cons of these kinds of organizations? To what extent do they build community or promote separateness? How did they influence Sage, Sarah and Cindy?

*For further discussion among teachers and administrators*

1. How important is it for success in reaching the educational mission of a school that all its students feel themselves to be part of the school community? Describe as fully as possible specific actions that forward that mission.
2. Describe your high school experience in terms of the dominant culture and how you fit in. How did that experience of fitting in and/or not fitting in shape your values and character? How do you think that experience effects your work as an educator?
3. What happens to the role of the family when students spend so much time in school? When might students receive different messages from school and from home? What can schools and families do about these mixed messages?
4. If a self-motivated student is perceived as one who maneuvers through the challenges independently, seeking guidance from teachers when needed, how does a school reach out to students who see themselves as Outsiders and may not feel comfortable seeking guidance even when needed? Can the emphasis on independence set the stage for isolation? How does the experience of Outsiders help schools address the guidance needs of all students?



5. What are some effective ways that each of the following can enhance the school's success in fulfilling those aspects of its mission that are related to a sense of community?

- The school head
- Teachers (individually and collectively)
- Individual administrators
- Individual members of the support staff
- Members of the school's Board of Trustees
- Parents of students attending the school
- Individual students
- Student organizations

*For further discussion among parents and guardians*

1. What is the role of the family when students spend so much of their time in school? Are the girls in the film getting the same message at home and school? Does your child ever get different messages from home and school?
2. What are the differences in what you expect of your sons and daughters? Of your children's male and female friends? List your children's activities outside school and/or chores at home. Are there differences in these by gender?
3. How do your children describe what it's like to try and belong at their school? What does your children's experience suggest to you about the school culture, both what's going well and what needs work?
4. What do you say to your children about students who are in any way "different" from them?
5. Tell a story about a time when diversity became an issue in your child's experience at school. What happened? What did you do as a parent, and what did the school do? What does this suggest about the school culture? What larger lesson might this incident have taught students?



## Resources

A variety of books, films and websites can be used to build understanding of the specific experiences portrayed in the film as well as to pursue further information about topics introduced in this viewer's guide. They include:

### **Books**

#### Fiction and Verse

Hagedorn, Jessica, editor. *Charlie Chan Is Dead: An Anthology of Contemporary Asian American Fiction* (Penguin, 1993). *Charlie Chan Is Dead II: At Home in the World: An Anthology of Contemporary Asian-American Fiction* (Penguin, 2004)

Jen, Gish, *Typical American* (Plume, 1992)

Morrison, Toni, *The Bluest Eye* (Simon & Schuster, 1970)

Woolf, Virginia, *Mrs. Dalloway* (Harcourt, 2002)

Packer, Z Z, *Drinking Coffee Elsewhere* (Riverhead, 2003)

Orfalea, Gregory & Elmusa, Sharif, *Grape Leaves, A Century of Arab American Poetry* (Interlink Publishing Group, 1999)

Soueif, Ahdaf, *Map of Love* (Anchor, 2000)

Fitzgerald, F. Scott, *The Great Gatsby* (Simon & Schuster, 1995)

Wideman, John Edgar, *Sent for You Yesterday* (Houghton Mifflin, 1997)

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#### Nonfiction

Criddle, Joan D. & Mam, Teeda Butt, *To Destroy You Is No Loss: The Odyssey of a Cambodian Family* (East-West Bridge Publishing House, 1996)

Wagner, Carol, *Soul Survivors: Stories of Women and Children in Cambodia* (Creative Arts Book Co., 2002)



Takaki, Ronald, *Strangers from a Different Shore: A History of Asian-Americans* (Little, Brown, 1998). *A Larger Memory: A History of Our Diversity, With Voices* (Little, Brown, 1998)

Naff, Alexa, *The Arab Americans* (Chelsea House Publishers, 1998)

Kadi, Joanna, editor. *Food for Our Grandmothers: Writings by Arab-American and Arab-Canadian Feminists* (South End Press, 1994)

Jacob, Harriet A., *Incidents in the Life of a Slave Girl, Written by Herself* (Harvard University Press, 1987)

Hill, Herbert & Jones, James E., *Race in America: The Struggle for Equality* (University of Wisconsin Press, 1994)

Terkel, Studs, *Race: How Blacks and Whites Think & Feel About the American Obsession* (Anchor, 1993)

West, Cornel, *Race Matters* (Random House, 1994)

Kozol, Jonathan, *Savage Inequalities: Children in America's Schools* (Harper Collins, 1992)

Cary, Lorene, *Black Ice* (David McKay, 1992)

Tatum, Beverly Daniel, *Why Are All the Black Kids Sitting Together in the Cafeteria? And Other Conversations About Race* (Basic Books, 1997)

Nieto, Sonia, *Affirming Diversity: The Sociopolitical Context of Multicultural Education* (Allyn and Bacon, 2003)

Bowen, William G. & Bok, Derek, *The Shape of the River: Long-Term Consequences of Considering Race in College and University Admissions* (Princeton University Press, 2000)

Conway, Jill Ker, editor. *Written by Herself: Autobiographies of American Women: An Anthology* (Knopf, 1992)

Taylor, Jill McLean, Gilligan, Carol & Sullivan, Amy M., *Between Voice and Silence --- Women and Girls, Race and Relationship* (Harvard University, 1995)

Kahl, Joseph A., *The American Class Structure* (Rinehart, 1967)

Lopreato, Joseph, *Class, Conflict, and Mobility: Theories and Studies of Class Structure* (Chandler Publishing, 1972)



Coles, Robert, *The Spiritual Life of Children* (Houghton Mifflin, 1991)

Corbett, Julia Mitchell, *Religion in America* (Pearson Education, 1999)

Hudson, Winthrop S., *Religion in America* (Prentice Hall, 2003)

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## **Films**

### Fiction

*The Grapes of Wrath*, director: John Ford (20<sup>th</sup> Century Fox, 128 min.)

*Daughters of the Dust*, director: Julie Dash (Kino, 113 min.)

*The Killing Fields*, director: Roland Joffe (Warner, 141 min.)

*Imitation of Life*, director: Douglas Sirk (Universal, 111 min.)

*What's Cooking*, director: Gurinder Chaddha (Trimark, 109 min.)

*Remember the Titans*, director: Boaz Yakin (Disney, 114 min.)

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### Nonfiction

*Remembering Wei Yi-Fang, Remembering Myself, An Autobiography*, director: Yvonne Welbon (Women Make Movies, 29 min.)

*Slaying the Dragon*, director: Deborah Gee (Women Make Movies, 60 min.)

*The Flute Player*, director: Jocelyn Glatzer (NAATA, 53 min.)

*Tales from Arab Detroit*, director: Joan Mandell (New Day, 45 min.)



*Benaat Chicago: Growing Up Arab and Female in Chicago*, directors: Jennifer Bin-Canar & Mary Zerkel (Arab Film Distribution, 30 min.)

*In My Own Skin: The Complexity of Living as an Arab in America*, directors: Nikki Byrd & Jennifer Jajeh (Arab Film Distribution, 16 min.)

*Killing Us Softly III*, director: Sut Jhally (California Newsreel, 34 min.)

*Light in the Shadows*, director: Shakti Butler (Women Make Movies, 45 min.)

*This Far By Faith*, executive producers: June Cross & The Faith Project, Inc. (California Newsreel, 6 episodes/60 min. each)

*The Road to Brown*, directors: William Elwood & Mykola Kulish (California Newsreel, 56 min.)

*The Complete Blue Eyed*, director: Bertram Verhaag (California Newsreel, 56 min.)

*The World in Claire's Classroom*, directors: Lisa Merton & Alan Dater (New Day, 89 min.)

*Shattering the Silences: The Case for Minority Faculty*, directors: Stanley Nelson & Gail Pellett (California Newsreel, 86 min.)

*Frosh*, directors: Dayna Goldfine & Dan Geller (California Newsreel, 98 min.)

*Skin Deep*, director: Frances Reid (California Newsreel, 53 min.)

*The American Dream at Groton*, producer: David Grubin (Smithsonian World, 60 min.)

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### **Recommended Links**

Multicultural Pavilion  
[www.edchange.org](http://www.edchange.org)

Wellesley Centers for Women  
<http://www.wcwonline.org/>

Education Resources Information Center  
[www.eric.ed.gov](http://www.eric.ed.gov)



## Who We Are

Kavery Kaul is the director of *Long Way from Home*.

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Henry Drewry has taught History in both public and independent schools in New Jersey and New York. He also spent 20 years at Princeton University where he was Director of the Program in Teacher Preparation and Lecturer in History. He has served on the Board of Directors of the National Association of Independent Schools and was affiliated with the Andrew W. Mellon Foundation for 10 years, as Program Associate and Senior Advisor. He is now retired.

Pat Ranard is the Academic Dean at The Spence School in New York, where she also teaches English literature to Upper School students.

Erik Resurreccion teaches Lower School children at the Allen-Stevenson School in New York. He is active in diversity efforts in education at the state and national levels.

Annette Liberson is Director of New York's Interschool Program.

Alicia Lopez taught French and Spanish for 9 years in New York independent schools, where she was instrumental in bringing issues of diversity to the forefront. She moved to Western Massachusetts to be closer to family, and continues to teach Spanish in public school there.

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