



# TURF

**TURF** A CONVERSATIONAL CONCERT  
IN BLACK AND WHITE by Robbie McCauley

A CONVERSATIONAL CONCERT  
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Produced by The Arts Company in association with WGBH Radio  
43 Linnaean Street, Cambridge MA 02138

**A Companion Guide of Essays,  
Teaching Strategies and Resources**

by Paula Elliott Ed.D  
in association with Robbie McCauley

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# **TURF**

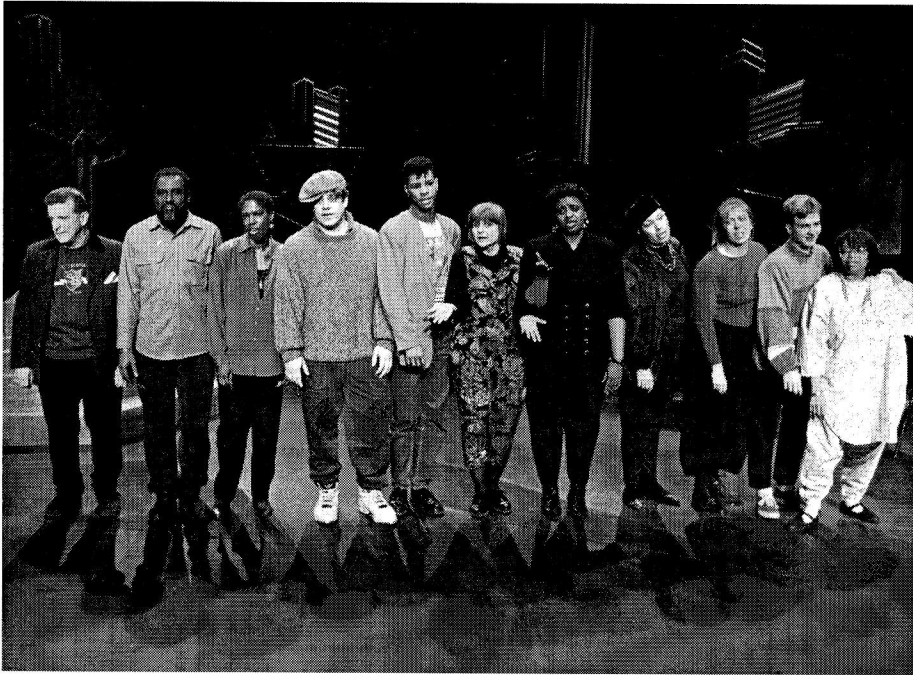
A CONVERSATIONAL CONCERT  
IN BLACK AND WHITE

## **A Companion Guide of Essays, Teaching Strategies and Resources**

- 
- 1 Preface
- 
- 3 Historical Context: Boston's Neighborhoods  
and Schools by Paula Elliott
- 
- 5 Performance for Talking: An Artist's  
Statement by Robbie McCauley
- 
- 7 Teacher Preparation, Strategies and  
Follow-up Questions by Paula Elliott
- 
- 21 Feeling History  
by Robbie McCauley
- 
- 22 Race and Social Justice Issues in the  
Classroom: A Teacher's Guide to Resources  
by Paula Elliott
-

# TURF

A CONVERSATIONAL CONCERT  
IN BLACK AND WHITE



**TURF** stage cast, left to right:  
Tom Sypek, Jim Spruill,  
Robbie McCauley, John Ennis,  
Tezz Yancey, Mari Novotny-  
Jones, Juanita Rodrigues,  
Paula Elliott, Kristin Johnson,  
Paul Leary and Janice Allen.

**TURF:** A CONVERSATIONAL CONCERT IN BLACK AND WHITE is a one-hour theatrical performance for radio that explores issues of race, education and class in this country over the last two decades. Set in Boston during and after that city's school busing crisis of the 1970s, **TURF** is based largely on firsthand testimonies and dialogues with dozens of community residents who have been and still are affected by this pivotal event. In its unfolding, **TURF** celebrates and challenges the similarities and differences of culture, race, religion, class, belief and attitudes of Americans in the 1990s.

**TURF** was created by award-winning artist Robbie McCauley in collaboration with Boston-based actors, singers and storytellers, first as a stage production (1993) and then as a performance for radio (1996), distributed by satellite to public stations nationally. Of different racial, ethnic and economic backgrounds, ranging in age from 16 to 58, the cast members collected most of the first-person accounts and anecdotes used in **TURF** and also contributed their own thoughts and stories as long-time community residents.

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**Radio cast members:** William Butler, Paula Elliott, John Ennis, Kristin Johnson, Paul Leary, Robbie McCauley, Mari Novotny-Jones, Juanita Rodrigues, Jim Spruill and Tom Sypek.

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**Composer:** Ed Montgomery

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**Producer:** Connie Blaszczyk

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**Executive Producer:** Marie Cieri

Among the many Boston residents who contributed personal stories to **TURF** were: Ruth Batson, Katherine Baublis, Snoopy Charles, John J. Ciccone, Paula Driscoll, Emanuel Emanuel, Arthur Goodridge, Cheryl Itri, Elma Lewis, Matty Maguire, Lenny Majors, Susan Neuner, Pearl Phillips, Jean Scheinfeldt, John Sisco, Mary Ellen Smith, Tony Willis, Jerry Winegar and Alma Wright.

**TURF:** A CONVERSATIONAL CONCERT IN BLACK AND WHITE was produced by The Arts Company of Cambridge, MA, in association with WGBH Radio, Boston.

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The original stage version of **TURF** was produced by The Arts Company with funding from The Rockefeller Foundation; the Massachusetts Cultural Council; The Andy Warhol Foundation for the Visual Arts; Kathryn Green through Haymarket People's Fund; and the Foley, Hoag & Eliot Foundation. ■

## **Historical Context: Boston's Neighborhoods and Schools**

by Paula Elliott

THE LATE 1950S and early 1960s transformed the way people of this country see and think about each other. In the West, American Indians and Chicanos were asserting their political rights. Organizations like the League of United Latin American Citizens (LULAC), American Indian Movement (AIM) and the NAACP demanded social and economic justice. Throughout the nation, Black people forwarded the Civil Rights Movement, bringing together people of conscience of all races to stand together for an America that lived up to that great idea of the Constitution, that all are created equal. In protest and peaceful gatherings, people worked to change laws that perpetrated racial injustice and discrimination.

In its 1954 decision *Brown vs. the Board of Education*, the Supreme Court ruled that "separate education facilities are inherently unequal" and ordered desegregation to be carried out "with all deliberate speed." This put the matter of segregation on the table for the nation to address. This national momentum encouraged Black parents in Boston, who were very dissatisfied with the poor quality of education their children were receiving, to successfully organize a voluntary urban-suburban busing program. Dissatisfaction with the quality of education for many people continued, and later, in 1965, the state of Massachusetts enacted the Racial Imbalance Act, the first state law of its kind. It outlawed racial imbalance in the state's public schools and focused attention on communities in Boston.

Boston, much like several other northern urban centers, did not respond to the prospect of school integration as

well as many cities and rural areas in the South did. A small, self-determined Black population, present in Boston since before the Revolutionary War, expanded in the 20th century due to migration patterns of Black people from the South and the West Indies. Roxbury, a largely Jewish and commercially stable neighborhood within Boston, had become known as a Black and economically disenfranchised section of the town. The growing presence of the Black community and the new desegregation legislation gave people opposing integration and court-enforced busing incentive to organize and protest.

Resistance among school and public officials continued, so in June of 1974, federal judge Arthur Garrity ordered school buses to immediately begin moving school children throughout Boston's neighborhoods within the city. In the fall of that year, children from Roxbury were bused across town to South Boston, a close-knit White Irish Catholic neighborhood, and vice versa, in an attempt to integrate the schools. But as school buses turned the corner, the dream of an excellent education for all Boston students quickly became a living nightmare. The date was September 12, 1974. And as one woman said, "nothing would ever be the same again." ■

## **Performance for Talking: An Artist's Statement**

by Robbie McCauley

IN **TURF**, I AM TRYING to provide an example of dialogue about the charged issues of race, class and power. **TURF** is a performance theater piece I created with actors of various levels of experience, various cultural and racial backgrounds and a wide age range. As a Black woman, I have always been personally fascinated by how Black people have survived the systematic racism that most people now know is a part of the history of the United States. I've often said that much has changed and much has not, and that much of that history remains "in our bones." I mean that most people in this society have been affected by this racism in direct or indirect ways, whether they consciously recognize it or not.

**TURF** is about the court-ordered desegregation of Boston's schools in 1974, which touched off a lot of tension that we found had been in this city — and all over — long before 1974. I and the actors with whom I collaborated interviewed people all over town who had in some way witnessed or participated in these events. In order to provide material for the piece, we talked among ourselves. These dialogues provided the material for the script and the style of performance.

Most of the theater I make is from what people say about their experiences as well as some research into what is written about certain events — from personal and political material. Being willing to take emotional risks and have dialogue about differences is an essential element of the way the performance is created. This makes it possible to create a process for working where people feel safe to express their opinions. The process is never easy or perfect; it's actually rather messy.

But it does provide a safe place to take risks, for people to say what they think and feel.

There is an agreement to listen to each other and pay attention to the creative process. That process is necessary to make a performance that stimulates audience members to think or talk about issues that often seem impossible to resolve. Such events can be as huge as court-ordered desegregation, fear at seeing things in your neighborhood change because different people are moving in, or telling a favorite relative you now longer can laugh at their "ethnic jokes" always told at traditional family gatherings. ■



**TURF** actors Juanita Rodrigues (left) and Kristin Johnson (right) as teenagers who attended Boston-area schools in the 1970s.

## **Teacher Preparation, Strategies and Follow-up Questions**

by Paula Elliott

### **Before the class begins**

This guide is for teachers who wish to take full advantage of this radio program for use in their classrooms. This guide was created from dialogue between the play's artistic director and a cast member who was a classroom teacher and now works in graduate teacher education. We shared our understanding about the play's creative process, the motivations of the artistic direction and our beliefs about race, class, gender and oppression in society. We hope others may take the opportunity to share their responses to the piece with a colleague or friend who has also listened to the tape.

We feel that highlighting our period of collegial dialogue is important in this teacher's study guide. The time we talked, after the radio performance was recorded, allowed room for debriefing, further reflection and support for our respective creative aspirations. Teachers typically work in a climate that allows little time or space for debriefing, reflection and mutual support. Due to this pace, they frequently appreciate concrete directions to ease the incorporation of new curricular ideas. This step-by-step orientation will not be offered here. It runs counter to the artistic process of the work, the nature of discussions about charged topics and our pedagogical philosophy. As educators, we owe it to ourselves to take time. Make time and room now for thinking about the themes of this radio show, your current classroom activity and the "why" that moves you to teach in the first place.

As artists and educators, we found a common concern about race relations and social justice that motivated our work. If you have questions and ideas about "Why

individuals, racial/ethnic groups and countries have such a hard time just getting along," does that concern get explicitly woven into why you teach? Not believing there are quick answers to such concerns, we do assert the importance of asking the questions. Some of the **TURF** actors had never had extended conversations about race and racism before working with Robbie, but came to value the unique opportunity of having a supportive place to talk about it. Knowing people rarely feel fully ready to introduce, engage and maintain these conversations, we want to validate your openness to take the risk and to try something that may be new.

### **Instructional practices, activities and critical thinking guides**

The guidelines that follow can be applied to almost any grade level, but are best suited for high and middle school students. These instructional practices are most applicable to interdisciplinary curricular approaches, yet can be used in specific subject areas such as history, social studies, civics, language arts, music, theater and art. These practices were synthesized from Robbie McCauley's approach to art making and established student-centered pedagogical practice. Frequently in this guide, we refer to the process we engaged in during rehearsals. We want to share that background about our creative process and highlight linkages to your teaching and learning activity. While in the classroom, teachers are encouraged to:

- Create and sustain a place for dialogue
- Recognize the value of presenting multiple perspectives

- Allow creation and sharing of personal narrative
- See themselves inside and outside of the dialogue so that active listening and risk-taking are encouraged.

Sensitivity to establishing a climate for dialogue is important, and you and your students are your own best gauge. In our creative process during rehearsals, we worked to suspend judgment or at least refrain from imposing our judgments on others so that we could concentrate on listening to one another. That process can often be hard for students, so at times you may need reminders of the challenge or to schedule time to practice focused use of their listening skills. Robbie would ask us: "What did you hear him/her say?" and "What do you have to say?" "Are you listening to what's being said or to your own point of view?" "Are you able to consider another person's point of view?"

Any activity organized to address the following questions should encourage class participation and discussion. The instructional ideas are based on issues raised in the piece along with those you believe have relevance in the lives of your students. Key concepts we associate with our work and these questions are:

- Race
- Racism
- Social and economic status
- Identity
- Culture
- Group membership
- Neighborhood turf

Teachers should be prepared to introduce students to concrete information about the meaning of these

concepts. (See Resource Guide, p.22). Teachers may consider: ① subject area ② grade level ③ curricular objectives ④ existing instructional practices and ⑤ student perspectives/interests and experiences in determining why, how and when this information gets introduced, infused and examined in the curriculum.

For example, a teacher could address any of these topics based on instructional objectives designed to strengthen media literacy, critical thinking skills, thematic analysis or examination of multiple points of view. The questions can and should be modified in ways you feel can best serve your students and are relevant to the demographics of your school community and region of the country. As creativity and tenacity on the part of the teacher is encouraged, we hope the use of this material is not reserved exclusively for one-shot activities or short-term crisis intervention strategies outside the parameters of your course of study. We hope **TURF** and this study guide serve to further the academic and social competence of all students who be the 21st century's citizens in a racially, culturally and linguistically diverse democratic society.

### **"Private" questions: challenges for teachers**

Often discussions of race evoke strong feelings and sometimes get expressed in terms of extremes, from impassioned outrage to avoidance and denial. There were many people that created and heard this radio work that had never really thought seriously, or talked publicly, about their feelings and beliefs about race and racism in this country, in their neighborhood or in their personal lives. Many of the actors came to appreciate

the opportunity to talk about it, as did many of the audience members who stayed after the live performances, sometimes for hours, to talk with us on stage. One person said: "I don't know what I know, and what I don't know" about race. We believe it is equally important that people were willing to find out what they did not know. As one actor said: "My reading list is growing by leaps and bounds!" We believe this radio show and guide give you and your students a way to start, to open up the discussion. We know it is not easy and *trust* you can start wherever you want to begin.

Just as actors "warm up" before a performance, the following private questions are offered as a "warm up" for you. Robbie would say that vulnerability is a source of strength and asked that of the actors. We invite you to be vulnerable with yourself; create room for yourself to have anger, sadness, guilt and humorous feelings. These questions are personal and allow you to be surprised and reminded that it is "OK" to *not* always have *the* right answers.

- Does **TURF** call attention to racial, ethnic, cultural and linguistic issues at my school?
- How have those issues been addressed in the past? Are there useful lessons for me in how they were addressed?
- How does talking about race make me feel? What can I do to have confidence in carrying out a conversation about race?
- Am I comfortable leading my students to discuss the definitions and distinctions between race, ethnicity,



prejudice and racism? If not, what resources would help prepare me for this discussion?

- How do my students identify themselves racially and/or culturally? Have I talked to them about how they identify?
- How are discussions about race oriented to a Black/White frame of reference? What should be done to assure that students of color who are not of African descent can feel that their perspectives about race are solicited and valued?
- How do I self-identify racially and/or culturally? If I have considered these questions before, what does that mean for how I proceed with this discussion with my students?

### **Use of same-race groups to promote dialogue**

"Black talk!" and "White talk!" were solicited during the play and in its creation. The cast was divided by race, Black and White, to talk among themselves. If you have racially, culturally and linguistically diverse students in your class, some of the more sensitive topics may be addressed at first in same-race or same-language "affinity" groups and then in the larger setting of the full class. Students who identify as bi-racial/bi-cultural should be allowed the latitude to pick the racial group with which they have the strongest affinity. You may have to address the impact of this strategy for White students, who generally have had the least experience in being identified racially, as they are asked to assemble as members of a racial group. If the use of

these racial affinity groups is not an instructional method with which you are accustomed, you may see the approach as divisive. Experience has shown that it is not; students typically congregate informally this way for mutual support and would welcome the message that at times it is "OK" in the classroom learning experience. To be effective, teachers need to be open to the use of same race/affinity groups as an appropriate instructional method. You are urged to present it as a strategy that encourages honest dialogue about contentious topics and believe that its use can eventually enhance the quality of cross-cultural/racial communication.

### **Discussion topics, points of view and related questions**

These discussion topics and related questions are designed for you to choose and use any or all. We hope you will find ways to integrate them into your curriculum and instructional objectives.

1. **Finding a shared language:  
Examine the circumstances in which you and your students talk about race and evolve a shared language from which you as a class can talk.**

It may help to establish guidelines for you as a class to learn how to discuss race and racism as you see it in your lives. To reduce separation of the topic from general activity and instructional goals, find ways in which discussions of race and racism can be addressed through your subject matter. In the meantime, use the following questions to examine the ways in which you do and do not talk about race.

- Do you talk about racism at home, in school, with friends, family, or at all?
- If so, what is the nature of the conversation?
- When is racism discussed? Does something like an incident or a particular person have to prompt the discussion?
- What do you know or not know about race and racism? What are the differences between racism, prejudice and discrimination?
- Are there ways we can identify and examine issues of race and racism through use of our curriculum materials?

## **2.**

### **Racism and race:**

**What does race and racism mean among Latinos, Asian/Asian-Pacific Americans, Native Americans, African Americans and other people of African descent? What issues of race and racism are distinctive within the different racial groups and what issues are shared?**

This radio program is presented within a Black/White context. As a teacher/facilitator/member of a racial group, consider the implications of the dominance of the Black/White context of race relations for you. Points to consider include: what are the implications of this tape for your students of color who are not White or Black? In circumstances when any individual of color is in the numeric minority, what conditions should be established so that a person's distinctive perspective is recognized and valued in these discussions? Are the concepts of race, ethnicity and culture used interchangeably in

discussions when they are not synonymous with each other? As a teacher, have you clarified what you mean by these terms and encouraged students to be aware of how the terms are used? What would you and your class have to consider to have a discussion about race from the frame of reference of people who are not Black or White?

- What does racism look like for people who are Native American, Asian American and Latino/Hispanic?
- How do these racial groups perceive the influence and impact of the dominant Black/White context for discussing race in this country? What sources of information about views of race and racism among various communities of color are available to you and your students?
- How does language influence cultural, ethnic and racial awareness for those students whose first language is not English?

## **3.**

**Race, identity and group membership:  
Examine the ways in which race, class and other social factors influence identity.  
Consider how they influence the academic and social experiences of your students.**

A cast member asked in rehearsal: "What is race?" We came to know about race as a concept that is socially constructed far more than one influenced by biological interpretations. In our work, the African American actors would talk about race and racism more readily than the White actors. They said it was because racism affected their lives in more obvious and direct ways than it did

for White people. Some of the White actors came identified as members of the working class; class for them influenced their sense of identity. We came to see how some people are more conscious of their group membership than others. This play depicts the actors' sense of identity as multiple, overlapping lenses influenced by their own race, class and gender. The play also reminds the listener how oppression based on race and class influenced the quality of education for students in Boston and continues to do so throughout the country. These questions are designed to help students examine individual identity, group membership/identity and perceptions of race, class and gender in schools and society.

### **Individual identity**

- How do you describe yourself?
- What categories of descriptors are used by students? (For example, race, class, culture, ethnicity, language, religion, region of birth, geographic community, age/peer group, etc.)
- Who influences your identity? What experiences have influenced who you are?
- What group(s) do you belong to?

### **Group membership in schools and society**

- How does their racial group membership influence experiences in school? In their community?

- How does their class status influence experiences in school? In their community?
- How does their gender/sexual orientation influence experiences in school? In their community?
- What perceptions about the influence of race, class and gender in their school experience do different groups share? What perceptions are different?
- What perceptions/stereotypes do individuals have about racial *groups* to which they do not belong?
- How do they characterize different races as a group? What values are associated with their descriptions, stereotypes and characterizations?
- What privileges and advantages do students believe are accorded to particular racial groups?
- How did they learn about different groups? What were their sources of direct and indirect information?

### **4.**

**Influences on language:  
Examine the ways in which race and racism  
are portrayed in the media. Examine the  
specific types and forms of the media that are  
influential in your students' lives.**

- What messages do your students receive from different forms of media about different racial groups?
- How are the racial groups represented in your classroom, school and community generally portrayed in the media?

- Are some groups overly represented as negative? Are some groups consistently ignored or represented as one-dimensional?
- Do some types of media, like specific magazines or TV shows, portray more representative information about your racial group? Which ones do and how?
- What resources and habits can help your students be more discerning and critical of the media in terms of negative and one-dimensional stereotypes of racial, cultural and linguistic groups?

### **Suggested theater/ interdisciplinary activities**

Along with these questions, teachers may have students examine the responses different groups had to events that took place in their neighborhoods. The busing strategy to desegregate schools brought to the surface tremendous dissatisfaction with the quality of schools on the part of residents across racial lines. Educators in many communities across the country who have been involved with busing or other types of desegregation efforts may be able to relate to the play based on ideas or other events that evoked strong public responses. Students may develop questionnaires or interview questions to collect stories among people, across generations, varied racial, immigrant and linguistic groups, home owners, teachers, business and media representatives, etc. From these stories, they can do their own research and create their own literary, visual or dramatic enactments of their community's social history.

The last idea is in the following narrative, conceived by Robbie McCauley, as an exercise she has used in theater workshops. It is an example of a monologue from someone trying to speak about that which is unspeakable. The text is directly grounded in perceptions, feelings and beliefs much more than in fact. It serves the purpose of freeing people up to speak about perceptions that could be used to sort fact from fiction.

We think it is necessary to try to speak that which for some is unspeakable in polite company. We think it is particularly important that students find a place to take responsibility, to speak and examine what they say, they see, hear, feel and believe in schools. This exercise is intended to set the stage for later self-examination; for now it is important that students feel others are willing and prepared to listen.

## Feeling History: a guided writing exercise

by Robbie McCauley

"I'll just dance!"  
Tezz Yancey in  
the opening scene  
of **TURF**.



"White Talk"  
left to right: Kristin  
Johnson, John  
Ennis, Paul Leary,  
Mari Novotny-  
Jones and Tom  
Sypek.



IF I WERE TEACHING about systematic racism, I would present simply my views about it as in the paragraph below. I know it does not tell the whole story, but it is generally what I go back to in my mind. Perhaps a good exercise might be to have people write a paragraph on their feelings about racism based on what they feel about the history of it. This may stimulate a discussion about it and about how close their feelings are to the facts and what others believe was left out.

*Long ago, before this country was called the United States of America, Black people were brought over from Africa and made to work under horrible conditions as slaves. This work, as well as the Native (also known as Indian) land on which people from Europe settled, became the basis of the economy of the United States, which eventually became the richest country in the world. One of the justifications for slavery was that African people were inferior in their development as intelligent, civilized people. Not many Europeans questioned these assumptions because that was the way things were. From the beginning, Native people and African people rebelled against these assumptions in a variety of ways. Also, Black people learned to live with the oppression of slavery as best they could. When enough White people saw no need for slavery anymore or were offended by its inhumanity, the Civil War happened, and those Whites who were still holding onto slavery had to give it up. So, it was officially ended. But that history, the assumptions and feelings, remain with people long after laws and official practices change. Many feelings left over from slavery remain with us today. ■*

## Race and Social Justice Issues in the Classroom:

A Teacher's Guide to Resources

by Paula Elliott



Jim Spruill tells a story of growing up in Boston's black community as (left to right) Paul Leary, Tom Sypek, Paula Elliott, Tezz Yancey and Robbie McCauley look on.

Bigelow, B., Christensen, L., Karp, S., Miner, B. and Peterson, B. (Eds.). (1994) *Rethinking Our Classrooms: Teaching for Equity and Justice*. Milwaukee, WI: Rethinking Schools Limited. A compilation of practical and thoughtful essays written by teachers for teachers. The non-profit organization, Rethinking Schools, also publishes a quarterly newspaper that reflects on the daily challenges of new and experienced teachers.

Cahan, S. & Kocur, Z. (Eds.) (1996), *Contemporary Art and Multicultural Education*. NYC: The New Museum of New York, Routledge. A series of essays, artistic resources and lesson plans by racially, culturally and linguistically diverse artists, multicultural and bilingual specialists, art educators, and critics.

Delpit, Lisa. (1995) *Other People's Children: Cultural Conflict in the Classroom*. NYC: New Press. Acknowledging rapidly changing demographic patterns within students and the constancy of the teaching work force, this series of essays examines the communication issues among teachers,

students, and families. The author, a 1993 MacArthur Fellowship winner, interprets these interpersonal communication issues within the context of larger socio-political forces.

Donaldson, Karen McLean. (1996) *Through Students' Eyes: Combating Racism in United States Schools*. Westport, CT: Praeger Press. A rationale and series of strategies for working with students to combat racism.

Helms, Janet. (1992). *A Race is a Nice Thing to Have: A Guide to Being a White Person*. Topeka, KS: Content Communications. A succinct, very accessible introduction to the racial identity developmental process of Blacks and Whites.

Heyden, Robert, C. *African Americans in Boston: More Than 350 Years*. Boston: The Museum of Afro-American History. A history of Boston's Black communities.

Hidalgo, N.M., McDowell, C. & Siddle, E. (Eds.). (1990) "Facing Racism in Education." *Cambridge: Harvard Educational Review*, 21. A series of scholarly essays addressing the impact of race and racism on the academic lives of children from various communities of color. The essays also provide perspectives of educators of color.

Lee, Enid. (1992) *Letters to Marcia: A Teacher's Guide to Anti-Racist Education*. Toronto: Cross-Cultural Communications Centre. A teacher's guide with student/classroom activities for anti-racist education.

Lucas, Anthony, J. (1985) *Common Ground: A Turbulent Decade in the Lives of Three American Families*. NYC: Alfred A. Knopf. A popular book detailing the lives of three families in Boston and perspectives on the city's history of race relations via its distinctive and often insular ethnic neighborhoods.

Mizell, Linda, (1992) *Talking About Racism*. NYC: Walker and Company. A series of strategies for working with students to combat racism.

Nieto, Sonia. (1996) *Affirming Diversity: The Socio-Political Context of Multicultural Education*. NYC: Longman Press. An essential and comprehensive resource on current discussions about multicultural education for educators and teacher educators. This text includes analysis of the theoretical foundations of the field of multicultural education and serving students whose first language is not English. It also includes interviews and case studies of a wide range of racially, culturally and linguistically diverse students on how they perceive their lives in schools.

O'Brian, Mark and Little, C. (Eds.) (1990) *Reimagining America: The Arts of Social Change*. Philadelphia: New Society Publishers. A series of essays by racially, linguistically and culturally diverse artists, activists, educators and cultural workers on the transformative power of art and the art making process.

Orfield, Gary, Schley, S., Glass, D., Reardon, D. (1994, April) "The Growth of Segregation in American Schools: Changing Patterns of Separation and Poverty Since 1968." Amherst, MA: *Education and Equity*, v.27. A brief summary of the most comprehensive research on the negative academic impact of structural segregation on poor and Black and Latino students. The study documents regional demographic patterns and nationwide resurgence of segregated schools since the 1980s.

Paley, Vivian. (1979) *White Teacher*. Cambridge, Harvard Univ. Press. The personal journal of a White teacher's growing recognition of the impact of race and racism on her professional and personal life and the academic lives of the Black students in her class.

Stalvey, Lois. (1989) *Education of a WASP*. Madison, WI: Univ. of Wisconsin Press. A personal reflection by a White woman on her growing awareness of race in her professional and personal life.

Takaki, Ronald. (1993). *A Different Mirror: A History of Multicultural America*. Boston: Little, Brown and Company. A history of this country from racially and linguistically diverse perspectives.

West, Cornel. (1993) *Race Matters*. NYC: Random House. A popular and accessible discussion on race and race relations by a widely known African American philosopher and scholar.



Left to right: Juanita Rodrigues, Mari Novotny-Jones and Janice Allen in a scene from **TURF** about teachers.