



P.O.V.

Season 19

Discussion Guide

The Boys of Baraka

A Film by Heidi Ewing and Rachel Grady



www.pbs.org/pov



Letter from the Filmmakers

New York, N.Y., 2006

Dear Viewer,

The Boys of Baraka took over three years to make, and the experience had a profound effect on us as filmmakers in addition to impacting our views of American society.

We had both made films about the disenfranchised: people living on the margins of society. But the kids that we met in Baltimore — and became very close to over the years — were impoverished on a level we hadn't seen so intimately before.

Baltimore is a typical "rust belt" city, filled with seemingly endless blocks of ghettos, boarded-up homes, discarded human beings. Some families are made up of fifth and sixth generations of abject poverty — and the result is extremely destructive, wasteful and ugly. When you grow to love someone who is personally suffering because of the family they were born into, you feel how truly unjust it really is.

The deeper understanding we gleaned about poverty was directly linked to our absolute shock at what the public education system fails to offer inner-city youth. They are taught from their first "institution" (i.e. the school system) what their roles are in American society. In a place where an African-American boy who graduates from high school is considered miraculous, ambition and dreams are squashed early on. These children are taught that they are born losers, are instructed to aim as low as possible. The school system seems to be simply a reflection of what society has in store for them.

Yet, once removed from this grim environment, the students seemed to flourish, to become the powerful young men they knew existed inside of them. It was incredible how quickly bad attitudes and tough exteriors dissipated in an atmosphere of positive reinforcement and encouragement. The boys learned to be competitive with their grades, to strive to please their teachers and themselves. They were hungry for knowledge and actively looking forward to their futures. They allowed themselves to fantasize about careers as chemists, teachers and architects, instead of a life on the corner or on the stoop. As documentary subjects, the boys illustrated grace and dignity. They confided their hopes and fears with complete openness and brutal honesty. They were funny, curious and tender. Although they came from a bleak and seemingly hopeless world, their humanity shone through.

The experience of meeting these kids and making this film taught us to be more human and less judgmental. The boys would be shocked to know that they taught us so much, and we're eternally grateful to them for that. We hope they will touch audiences in the same profound way they touched us.

Heidi Ewing and Rachel Grady

Filmmakers, *The Boys of Baraka*



*Heidi Ewing and Rachel Grady,
Directors of "The Boys of Baraka."
Photo courtesy of Loki Films*



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Introduction



A group of 12- and 13-year-old boys from the roughest ghettos of inner city Baltimore, at risk of ending up in prison or dead, are given an opportunity to shine — these are the “Boys of Baraka.” In 1996, the Baltimore City Public School System, in cooperation with a local Baltimore foundation, sponsored an educational experiment. They offered frequently disruptive middle school boys an opportunity to attend seventh and eighth grade at the Baraka School, a boarding school located in rural Kenya in East Africa. ***The Boys of Baraka***, a feature-length (90-minute) film, documents the experience of the school’s 2001 class. Theirs is an exhilarating and grueling journey towards putting their lives on a fresh path.

The story takes an unexpected twist when, after a promising year, political unrest in Kenya and questions about funding result in the closure of the program and force the boys back into the troubled Baltimore public schools. The contrast in experiences between rural Kenya — where there are few distractions, lots of adult attention, and consistent discipline) — and the violent, overcrowded, and overwhelmed schools of Baltimore provide viewers with a chance to think deeply about what fosters educational success.

A scene from “The Boys of Baraka.”

Photo Kevin Lemoine

The film profiles a community in crisis. The Baraka School is just one program that sought to remove a group of children from some of the destructive elements in their lives and address some of the inequalities. While the program was forced to close, it proved that, given a chance, children from the most difficult circumstances can flourish.

As an outreach tool, ***The Boys of Baraka*** can spark discussions about the role of private educational foundations and educational reform. It can also help people confront the reality of American children who are lost to their families and communities because their childhood is erased by poverty, drugs, crime, absent parents, unstable homes, or violence. Finally, the film can inspire. Through their courage to change, the boys and their families provide hope for a better future.



Potential Partners

Key Issues

The Boys of Baraka is well suited for use in a variety of settings and is especially recommended for use with:

- **Your local PBS station**
- **Groups that have discussed previous PBS and P.O.V. films relating to boys, education, poverty, or urban youth, including *The Hobart Shakespeareans*.**
- **Groups focused on any of the issues listed to the right**
- **Legislators / policy makers**
- **High school and middle school students and teachers**
- **Business and community leaders**
- **Faith-based organizations and institutions**
- **After-school programs and youth organizations**
- **Academic departments and student groups at colleges, universities, community colleges and high schools**
- **Community organizations with a mission to promote education and learning, such as P.O.V.'s national partners Elderhostel Learning in Retirement Centers, members of the Listen Up! Youth Media Network, or your local library**

As an outreach tool, *The Boys of Baraka* can transform theoretical debates about school improvement and educational policy into real-life stories with actual consequences on real students. The film will be of special interest to people interested in the issues below:

- **Adolescent behavior**
- **African Americans**
- **Boys' needs / gender**
- **Crime**
- **Discipline**
- **Education**
- **Families**
- **Parenting**
- **Poverty**
- **Prison reform**
- **Psychology**
- **Racism**
- **Religious studies**
- **Socioeconomic class**
- **Substance abuse**
- **Urban issues**
- **Violence**

Event Ideas

Use a screening of *The Boys of Baraka* to:

- **Convene a town hall-style discussion on educational reform, looking specifically at what children need and how public schools can meet those needs.**
- **Help young people think more deeply about what is and isn't working in their schools. Then organize a "speak out" where the students share their conclusions.**
- **Partner with a local youth organization to recruit mentors for the young people they serve.**
- **Partner with local organizations to support parents and families in their efforts to improve educational outcomes for their children.**



Using this Guide

This guide is designed to help you use *The Boys of Baraka* as the centerpiece of a community event. It contains suggestions for organizing an event as well as ideas for how to help participants think more deeply about the issues in the film. The discussion questions are designed for a very wide range of audiences. Rather than attempt to address them all, choose one or two that best meet the needs and interests of your group.

Planning an Event

In addition to showcasing documentary film as an art form, screenings of P.O.V. films can be used to present information, get people interested in taking action on an issue, provide opportunities for people from different groups or perspectives to exchange views, or create space for reflection. Using the questions below as a planning checklist will help ensure a high-quality, high-impact event.

- **Have you defined your goals?** Set realistic goals with your partners. Will you host a single event or engage in an ongoing project? Being clear about your goals will make it easier to structure the event, target publicity and evaluate results.
- **Does the way you are planning to structure the event fit your goals?** Do you need an outside facilitator, translator or sign language interpreter? If your goal is to share information, are there local experts on the topic who should be present? How large an audience do you want? (Large groups are appropriate for information exchanges. Small groups allow for more intensive dialogue.)
- **Have you arranged to involve all stakeholders?** It is especially important that people be allowed to speak for themselves. If your group is planning to take action that affects people other than those present, how will you give voice to those not in the room?
- **Is the event being held in a space where all participants will feel equally comfortable?** Is it wheelchair accessible? Is it in a part of town that's easy to reach by various kinds of transportation? If you are bringing together different constituencies, is it neutral territory? Does the physical configuration allow for the kind of discussion you hope to have?
- **Will the set-up of the room help you meet your goals?** Is it comfortable? If you intend to have a discussion, can people see one another? Are there spaces to use for small breakout groups? Can everyone easily see and hear the film?
- **Have you scheduled time to plan for action?** Planning next steps can help people leave the room feeling energized and optimistic, even if the discussion has been difficult. Action steps are especially important for people who already have a good deal of experience talking about the issues on the table. For those who are new to the issues, just engaging in public discussion serves as an action step.



Using this Guide

Facilitating a Discussion

Controversial topics often make for excellent discussions. By their nature, those same topics can also give rise to deep emotions and strongly held beliefs. As a facilitator, you can create an atmosphere where people feel safe, encouraged and respected, making it more likely that they will be willing to share their ideas openly and honestly. Here's how:

Preparing Yourself

Identify your own hot-button issues. View the film before your event and give yourself time to reflect so you aren't dealing with raw emotions at the same time that you are trying to facilitate a discussion.

Be knowledgeable. You don't need to be an expert on urban education, education reform, or the needs of African American adolescent boys to lead an event, but knowing the basics can help you keep a discussion on track and gently correct misstatements of fact. In addition to the "Background Information" section below, you may want to take a look at the suggested Web sites and books in the "Resources" section on p.19.

Be clear about your role. You may find yourself taking on several roles for an event, such as host, organizer, or even projectionist. If you are also planning to serve as facilitator, be sure that you can focus on that responsibility and avoid distractions during the discussion. Keep in mind that as a facilitator, your job is to remain neutral and to help move the discussion along without imposing your views on the dialogue.

Know your group. Issues can play out very differently for different groups of people. Is your group new to the issue, or have they dealt with it before? Factors like geography, age, race, religion and socioeconomic class can all have an impact on comfort levels, speaking styles and prior knowledge. Take care not to assume that all members of a particular group share the same point of view. If you are bringing together different segments of your community, we strongly recommend that you hire an experienced facilitator.

Who Should Facilitate?

You may or may not be the best person to facilitate, especially if you have multiple responsibilities for your event. If you are particularly invested in a topic, it might be wise to ask someone more neutral to guide the dialogue.

If you need to find someone else to facilitate, some university professors, human resource professionals, clergy and youth leaders may be specially trained in facilitation skills. In addition to these local resources, groups such as the National Conference for Community and Justice (NCCJ) and the National Association for Community Mediation (NAFCM) may be able to provide or help you locate skilled facilitators. Be sure that your facilitator receives a copy of this guide well in advance of your event.



Using this Guide

Preparing the Group

Consider how well group members know one another. If you are bringing together people who have never met, you may want to devote some time at the beginning of the event for introductions.

Agree to ground rules around language. Involve the group in establishing some basic rules to ensure respect and aid clarity. Typically such rules include prohibiting yelling and the use of slurs and asking people to speak in the first person (“I think....”) rather than generalizing for others (“Everyone knows that...”).

Ensure that everyone has an opportunity to be heard. Be clear about how people will take turns or indicate that they want to speak. Plan a strategy for preventing one or two people from dominating the discussion. If the group is large, are there plans to break into small groups or partners, or should attendance be limited?

Talk about the difference between dialogue and debate. In a debate, participants try to convince others that they are right. In a dialogue, participants try to understand one another and expand their thinking by sharing viewpoints and listening actively. Remind people that they are engaged in a dialogue. This will be especially important in preventing a discussion from dissolving into a repetitive, rhetorical, political or religious debate.

Encourage active listening. Ask the group to think of the event as being about listening as well as discussing. Participants can be encouraged to listen for things that challenge as well as reinforce their own ideas. You may also consider asking people to practice formal “active listening,” where participants listen without interrupting the speaker, then re-phrase what was said to confirm that they have heard it correctly.

Remind participants that everyone sees through the lens of his or her own experience. Who we are influences how we interpret what we see. Everyone in the group may have a different view about the content and meaning of the film they have just seen, and all of them may be accurate. It can help people to understand one another’s perspectives if people identify the evidence on which they base their opinions as well as sharing their views.

Take care of yourself and group members. If the intensity level rises, pause to let everyone take a deep breath. You might also consider providing a safe space to “vent,” perhaps with a partner or in a small group of familiar faces. If you anticipate that your topic may upset people, be prepared to refer them to local support agencies or have local professionals present. Think carefully about what you ask people to share publicly, and explain things like confidentiality and whether or not press will be present.



Background Information



Devon as seen in "The Boys of Baraka."
Photo courtesy of Corey Kohn

The Baraka School

The creation of the Baraka School was spearheaded by Baltimore's Abell Foundation with the notion that if one relocates the most disruptive inner-city students to a residential learning situation, it would both help the disruptive students and make it easier for existing schools to do a better job. The site in Kenya was chosen in part because land was inexpensive, and teachers, half of whom were Kenyan, were willing to work for salaries as low as \$5,000 a year. The total cost per year – approximately \$14,000 to \$15,000 per pupil – was nearly double what the city of Baltimore typically spends (approximately \$7,000 per pupil).

The school was developed for boys because studies show that boys pose disciplinary problems more often than girls. The structure was designed to foster academic success. With a

teacher-to-student ratio of one to five, no student could "slip through the cracks." Individual attention was coupled with high expectations, strict discipline, and an absence of distractions — there was no television, electricity only six hours a day, and only a single satellite phone, which was controlled by staff.

Three out of four boys who attended the Baraka School in its first years of operation went on to graduate from high school.

[Source: Goldstein, Andrew. Time Magazine. "The Africa Experiment." February 15, 2001]



Background Information



Baltimore streets

Photo courtesy of Robert Palumbo

Baltimore Statistics:

- 2004 Baltimore demographics: 65.4% African American, 30.8% White. 19.3% of all Baltimore families were living below the poverty line, compared to 10.1% nationwide.¹
- In 2003, 61% of graduating-age African American boys in Baltimore public schools did not receive high school diplomas.²
- According to the 2005 Maryland State Report Card, the comprehensive dropout rate for grades nine through twelve in Baltimore was 11.69%. African American males accounted for 14.17% of the dropouts.³
- The Maryland Department of Education's suspension rates report indicates that from 2004 to 2005, 20,345 students from Baltimore public schools were suspended, and 11,892 (58.5%) of those students were African American. African American students were predominantly suspended for fighting and for insubordination, disrespect, or disruption.⁴
- According to the University of Maryland's Center for Substance Abuse Research (CESAR), in 2003, 23,630 adults over the age of 18 in Baltimore were admitted for treatment for substance abuse. The over-18 population of Baltimore was 451,394 in 2004.⁵



Background Information



Richard and Romesh at playground
Photo courtesy of "Loki Films"

- A 2002 National Institute on Drug Abuse (NIDA) report, revised in 2004, showed a sharp increase in cocaine and crack usage in Baltimore.⁶
- A 2005 report issued by the Maryland Department of Juvenile Services shows that Baltimore had the highest amount of juvenile intakes in the state. 56% of all intakes were African American. Most intakes were between the ages of 15 and 17.⁷

[Source:

- 1 U.S. Census Bureau (<http://factfinder.census.gov/>)
- 2 Manhattan Institute Report "Leaving Boys Behind"
- 3 State of Maryland Report Card
- 4 Maryland Department of Education
- 5 University of Maryland Center for Substance Abuse Research
- 6 National Institute on Drug Abuse
- 7 Maryland Department of Juvenile Services



Background Information

Selected People Featured in *The Boys of Baraka*



Richard—The first boy we meet in the film (at the playground) is the son of Leeortia, a former drug dealer who is raising five children by herself, and a father who is serving a life sentence for a homicide charge. The staff of the Baraka school discovers that he has severe learning disabilities. His difficulty learning pierces through his bravado and erodes his self-esteem. Since returning from Kenya, he has dropped out of high school and participated in Job Corps.



Romesh—Richard's younger brother, who, after packing his bags at Baraka and attempting to leave, excels academically there. After he returned from Kenya he was accepted to the Piney Woods boarding academy in Jackson, Mississippi, the oldest Africa-American boarding school in the U.S., but was expelled for fighting and has returned home to Baltimore.



Background Information

Selected People Featured in *The Boys of Baraka*



Devon—He has been raised by his grandparents, who see to it that Devon goes to church and does not roam the streets with other boys his age. His mother has been in and out of jail on drug charges for most of his life. After Baraka, Devon attended a new public high school (ACE Academy) that incorporates job training and internships. He was class president and has befriended the mayor of Baltimore, Martin O'Malley. His grandmother continues to set a fine example by working toward her degree at a community college.



Montrey—He starts out as the consummate troublemaker, mouthing off, picking fights and getting suspended. His father has been in and out of jail and has no role in Montrey's life, and his mother is often not available because she is busy trying to make ends meet by working the night shift at a woman's correctional facility. At the Baraka School, Montrey becomes an avid reader, works on his temper, and makes the dean's list. After Baraka he was the highest-scoring 8th grader on the Maryland State math exams and was accepted into the Piney Woods boarding school in Jackson, Mississippi.



General Discussion Questions

Immediately after the film, you may want to give people a few quiet moments to reflect on what they have seen. If the mood seems tense, you may want to pose a general question and give people some time to themselves to jot down or think about their answers before opening the discussion.

Unless you think participants are so uncomfortable that they can't engage until they have had a break, don't encourage people to leave the room between the film and the discussion. If you save your break for an appropriate moment during the discussion, you won't lose the feeling of the film as you begin your dialogue.

One way to get a discussion going is to pose a general question such as

- **If you could ask anyone in the film a single question, who would you ask and what would you ask them?**
- **What insights, inspiration or new knowledge did you gain from this film?**
- **Which scenes from the film did you find to be especially powerful? What, specifically, did you find to be compelling?**



Romesh and Kevin as seen in "The Boys of Baraka."
Photo Kevin Lemoine



Discussion Prompts

Educational Policy

- The boys did better academically at the school in Kenya than in their school in Baltimore. What, specifically, do you think accounts for their improved academic performance? How might those practices be used to improve performance for students in non-residential public schools?
- Do you think the U.S. public school system should open more boarding schools as part of a national strategy to support troubled students and/or struggling school districts? Why or why not? What are the advantages of residential schools? What are the drawbacks?
- How do programs sometimes hurt the communities and the individuals they are trying to help? Do you think the Baraka School model could have been a long-term solution to the educational problems in the community?
- In what ways did the Baraka School prepare the boys to cope with the community to which they would return? Did Baraka give boys the skills they needed to return to their community and thrive, or was it focused on preparing the boys to escape from their community? What difference would each of those goals make in terms of educational design or course content? How might you give a young person living in an impoverished or dangerous community hope for a better life without undermining his relationship with his roots?
- The boys see Baraka as “strict.” How do they define “strict”? How do you? Is strictness part of the answer for improving urban schools? Why or why not?
- After Baraka closes, Mavis, the recruiter for the school, advises Richard to go to a high school with a good automotive program, saying that he may never be mayor, but he “can always work on cars and make some money.” Do you think this



Keith gets kids' opinions about school experiences
Photo courtesy of "Loki Films"

is helpful, realistic advice for Richard, or is it a case of low expectations and of sending the message that Richard is not capable of greatness?

The Baraka Experience

- How was the boys' experience influenced by locating the school in Kenya rather than in the U.S. or elsewhere in Africa?
- How was the boys' experience influenced by locating the school in a rural rather than an urban center in Kenya? What did the boys learn about themselves as they experienced rural Kenya?
- When the school's headmaster encourages the boys to share what they have observed about the people in a poor town near the school, Montrey says, “they be talking low but they still be hearing each other.” What do you think he meant? What lessons do they seem to take away from being around people who, as Devon put it, were like him, “black and poor”? What lessons, if any, do the boys seem to take away from how rural Kenyans deal with poverty and their cultural heritage?



Discussion Prompts



Richard as seen in "The Boys of Baraka."

Photo courtesy of Corey Kohn

- What are the historic intersections between socioeconomic class and race in the United States? How are those intersections related to what the boys see in Kenya? How does a Baraka-style education address the ties between race and poverty, if at all?

Community

- At some point in the film, all of the boys exhibit anger. In your view, what are the sources of their anger? What kinds of services or interventions could address those sources of anger? How many of those services or interventions should schools be expected to provide? Who else should or could provide needed support? How can young people in similar situations resolve the anger they feel? How can educators and other community members best support young people in these scenarios?
- Assuming that environment is an influential teacher, what lessons are these boys learning from the neighborhoods in which they live? How do different boys choose to react to their environment? How is what they are learning similar to or different from what white, wealthy or suburban boys their age experience?
- At the beginning of the film, Mavis tells the boys they have three alternatives: prison, death or a diploma. Imagine that you are writing a speech to the children in your local school. Would you outline the same options? Are these the only options for the boys in Baltimore? What is the impact of labeling or categorizing students?



Discussion Prompts

- What kinds of hopes did the Baraka boys' families have for them? What did they see as the primary obstacles to the boys' achieving their dreams? What role did they think that Baraka would play in fulfilling their hopes? Were their expectations reasonable? Besides Baraka, what other factors in the families' lives helped support the boys in their quest for success? How did the closing of the school affect the families' hopes for the boys?
- Many specialists believe that fathers are important role models for boys. What have these boys learned from their fathers? How did the lack of father figures in the familial unit affect the boys? What other male role models are available to them in their community? How might boys from communities like this sub-section of inner-city Baltimore be provided with positive male role models?
- The film ends with Montrey saying, "I think that people think a kid from Baltimore is supposed to grow up to be nothing. That we ain't got no future simply because we from the ghetto. So I figure I'm gonna try and make a difference." In your view, where did Montrey get the message that people don't think of kids from Baltimore as capable? What kinds of institutions or people in his community might give him the opposite message? How might you support them or their message?
- On hearing that the Baraka School is closing because of political unrest in Kenya, one parent says, "It's a war zone here. They're more likely to get killed here in Baltimore on the corner than they would over there." What does this say about the parents' attitudes towards their own community? What kind of vision for their community can help them move away from a sense of helplessness?
- Due to political instability in Kenya, officials decide to close the Baraka School. There was no contingency plan to address the situation the last Baraka class faced. How do you feel about the decision to send the students back to Baltimore, and to Baltimore's public school system? How would you resolve the situation so that the students were able to continue



Boys take trip up Mount Kenya
Photo courtesy of "Loki Films"

their learning and development? What responsibilities do you think the foundation had to the students and their families?

- What is the impact of the situation in Baltimore on the rest of the United States? What is the responsibility of people living in safe communities to address the needs of communities that are violent? What is the responsibility of communities that are financially well off to address the needs of communities that are poor?



Taking Action



Mavis Jackson, recruiter for the baraka school
Photo courtesy of "Loki Films"

- A key to success at the Baraka School was lots of attention from caring adults. Figure out ways that you might provide or facilitate positive adult attention for "at-risk" youth in your community.
- Find out your school district's rates for graduation, suspensions, truancy and enrollment in advanced placement or remedial classes. Bring together stakeholders to develop a plan to improve where needed. As a follow-up, analyze the statistics by race, gender, culture, and socioeconomic class. If the analysis uncovers disparities, work with local groups to address them.
- Write to or speak with elected representatives and policy makers and tell them what you think is and isn't working in the provisions of the No Child Left Behind Act. Clearly explain, using evidence, why you think a provision is or is not effective and suggest alternatives for the provisions that you find problematic.
- Convene a town hall meeting about the goals of the juvenile justice system and whether or not those goals are being met. Invite panelists who can explain the relationship between dollars spent on prison construction and incarceration in relation to dollars spent on education. Investigate whether or not there are prevention programs and viable alternatives to incarceration for juvenile offenders in your community.



Resources

WEBSITES

The film

P.O.V.'s *The Boys of Baraka* Web site
www.pbs.org/pov/alotrolado

The companion Web site to *The Boys of Baraka* offers exclusive streaming video clips from the film and a wealth of additional resources, including a Q&A with filmmakers Heidi Ewing and Rachel Grady, ample opportunities for viewers to “talk back” and talk to one another about the film, and the following special features:

WATCHING THE BOYS OF BARAKA

“The Boys of Baraka” observes four young boys in make-or-break dash to exit the cycle of poor education, incarceration and poverty. P.O.V. asked writers Nancy Boyd-Franklin and Alex Kotlowitz to respond to the themes and characters in the documentary.

THE BOYS TODAY

“The Boys of Baraka” filmmakers visited Devon, Montrey and Richard in Baltimore in the summer of 2006 to catch up on their lives since filming stopped.

What’s Your P.O.V.?

*P.O.V.’s online Talking Back Tapestry is a colorful, interactive representation of your feelings about **The Boys of Baraka**.*

Listen to other P.O.V. viewers talk about the film and add your thoughts by calling 1-800-688-4768. www.pbs.org/pov/talkingback.html

The Baraka School

TIME MAGAZINE

www.time.com/time/education/printout/0,8816,56364,00.html

This links to a Time Magazine article about boys attending the Baraka School in years previous to those depicted in the film. Also see the photo essay at: www.time.com/time/education/photoessay/flash.html

BALTIMORE CITY PUBLIC SCHOOL SYSTEM

www.bcps.k12.md.us/Student_Performance/Program_Evaluation/Baraka.asp

Read the Baltimore City Public School System’s evaluation of the Baraka program.

THE ABELL FOUNDATION

www.abell.org/programareas/education.html

Describes the Abell Foundation’s various educational programs in Baltimore



Resources

Education Policy

U.S. DEPARTMENT OF EDUCATION

www.ed.gov/news/opeds/factsheets/index.html?src=gu

Government fact sheets about the requirements and impact of No Child Left Behind (NCLB).

NATIONAL EDUCATION ASSOCIATION

www.nea.org/esea/index.html

The nation's largest teachers union supports many reforms but opposes many of the requirements of NCLB. See www.aft.org/topics/nclb/index.htm for an assessment of NCLB by the American Federation of Teachers.

EDUCATION DISINFORMATION DETECTION AND REPORTING AGENCY

www.america-tomorrow.com/bracey/EDDRA/

A set of links to articles and reports by outspoken NCLB critic Gerald Bracey.

THE EDUCATION TRUST

www2.edtrust.org/edtrust/ESEA

Includes written testimony of Kati Haycock, Director of the Education Trust, before the U.S. House of Representatives Committee on Education and the Workforce: *"Closing the Achievement Gap in America's Public Schools: The No Child Left Behind Act."*

PBS' FRONTLINE'S TESTING OUR SCHOOLS

www.pbs.org/wgbh/pages/frontline/shows/schools

Includes interviews with experts who have a range of views on NCLB, a guide to testing and standards in all 50 states and a parents' guide to the debate over standardized testing.

Poverty / Child Welfare

THE POVERTY AND RACE RESEARCH ACTION COUNCIL

www.prrac.org

A nonpartisan group that sponsors and disseminates research about race and poverty. The Web site includes a wide range of articles on related topics.

THE CHILDREN'S DEFENSE FUND

www.childrensdefense.org/data/default.aspx

An advocacy group focused on the needs and welfare of children provides a variety of resources, including statistical data and policy analysis.

THE ANNIE E. CASEY FOUNDATION

www.aecf.org/kidscount/city/balt_md.htm

The foundation's "Kids Count" report provides data on how children have fared in big cities across the United States.

Parenting / Family Support

CENTER FOR THE IMPROVEMENT OF CHILD CARING

www.ciccparenting.org/

The Center for the Improvement of Child Caring was established in 1974 and has grown to become one of America's largest and most influential parenting and parent education organizations. It is a private, nonprofit community service, training and research corporation and major organizer and supporter of a nationwide "effective parenting" movement to improve the overall quality of child rearing and child care in the United States.

THE NATIONAL PARENTING CENTER

www.tnpc.com/

Dedicated to providing parents with comprehensive and responsible guidance from the world's most renowned authorities on child rearing.

FAMILY SUPPORT AMERICA

www.familysupportamerica.org/content/home.htm

The Family Support America's mission is to promote, strengthen, and expand the family support movement. The family support movement seeks to strengthen and empower families, neighborhoods, and communities so that they can foster the optimal development of children, youth, and adult family members.



How to Buy the Film

To order *The Boys of Baraka*, please email info@lokifilms.com or call 212-343-8900.



Produced by American Documentary, Inc. and entering its 19th season on PBS, the award-

winning P.O.V. series is the longest-running series on television to feature the work of America's best contemporary-issue independent filmmakers. Airing Tuesdays at 10 p.m., June through October, with primetime specials during the year, P.O.V. has brought over 250 award-winning documentaries to millions nationwide, and now has a Webby Award-winning online series, *P.O.V.'s Borders*. Since 1988, P.O.V. has pioneered the art of presentation and outreach using independent nonfiction media to build new communities in conversation about today's most pressing social issues. More information about P.O.V is available online at www.pbs.org/pov.

P.O.V. Community Engagement and Education

P.O.V. provides Discussion Guides for all films as well as curriculum-based P.O.V. Lesson Plans for select films to promote the use of independent media among varied constituencies. Available free online, these originally produced materials ensure the ongoing use of P.O.V.'s documentaries with educators, community workers, opinion leaders and general audiences nationally. P.O.V. also works closely with local public-television stations to partner with local museums, libraries, schools and community-based organizations to raise awareness of the issues in P.O.V.'s films.

Front cover photo:

Rick and Roro as seen in "The Boys of Baraka."

Photo Tony Hardmon

P.O.V. Interactive

www.pbs.org/pov

P.O.V.'s award-winning Web department produces our Web-only showcase for interactive storytelling, *P.O.V.'s Borders*. It also produces a Web site for every P.O.V. presentation, extending the life of P.O.V. films through community-based and educational applications, focusing on involving viewers in activities, information and feedback on the issues. In addition, www.pbs.org/pov houses our unique Talking Back feature, filmmaker interviews and viewer resources, and information on the P.O.V. archives as well as myriad special sites for previous P.O.V. broadcasts.

P.O.V. is a project of American Documentary, Inc. Major funding for P.O.V. is provided by the John D. and Catherine T. MacArthur Foundation, the National Endowment for the Arts, the New York State Council on the Arts, the Ford Foundation, PBS and public television viewers. Funding for P.O.V.'s Community Engagement activities and the Diverse Voices Project is provided by the Corporation for Public Broadcasting. P.O.V. is presented by a consortium of public television stations, including KCET/Los Angeles, WGBH/Boston and WNET/New York. Cara Mertes is executive director of American Documentary | P.O.V.

American Documentary, Inc.

www.americandocumentary.org

American Documentary, Inc. (AmDoc) is a multimedia company dedicated to creating, identifying and presenting contemporary stories that express opinions and perspectives rarely featured in mainstream media outlets. AmDoc is a catalyst for public culture, developing collaborative strategic engagement activities around socially relevant content on television, on-line and in community settings. These activities are designed to trigger action, from dialogue and feedback to educational opportunities and community participation.



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