



THE TORCH

(CRTP NEWSLETTER) SEPT. '09



You are now reading the first issue of the best year ever for *The Torch*. We are making important changes to our monthly newsletter so that it will better serve you and your civil rights teams. These changes are aimed to make *The Torch* more useful and relevant.

How can we accomplish this? We thought about what you and your teams need and how to better organize *The Torch* to provide it. From now on *The Torch's* content will be organized into sections that you can expect each and every month.

These sections include:

Civil Rights Teams in Action, where we give an in-depth look at a civil rights team and what they're doing. This month, we'll look at Belfast Area High School and an anti-hate speech campaign they launched against hate speech last June.

Activity Ideas, where we offer at least one ready-to-use activity for use with your team. This month's activity is good for students of all ages and is a perfect activity for the beginning of the year.

Pop Culture Winners and Losers, where we look at what's happening in popular culture from a civil rights perspective. This month, we review some summer movies, an advertisement, comments from a prominent athlete, some questionable covers on a young adult novel and popular magazine, and a controversial toy that was pulled from shelves after customer complaints.

FA Issues, where we begin a discussion on an issue facing you as a faculty advisor. The ultimate objective is to get you thinking about the issues specific to running a civil rights team and offer some practical advice to make your job easier and more effective. There



THE TORCH

(CRTP NEWSLETTER) SEPT. '09

will also be opportunities to extend the discussion online. This month, we address an issue that's been nagging us lately: where are all the boys?

Relevant Resources, where we sift through everything that's out there and give you an in-depth look at some of the more useful resources. This month, we celebrate Maine's Native American art and offer a profile of the Abbe Museum in Bar Harbor.

Using Our Website, where we highlight features and options on our Moodle website, in an effort to get you onto the site for a meaningful online experience. This month mostly serves as a reminder that the site is out there, encouraging you to log on and access everything it has to offer.

Upcoming Events, where we share what's going on in the civil rights world, so you know what to look for in the next few months.

There it is. You can expect each of these features, once a month, delivered to you electronically through e-mail in your copy of *The Torch*. And of course, back issues of the newsletter will be catalogued online and available with just a few clicks of your mouse.

As always, we want to encourage you in alerting our attention to anything you think we could use in this newsletter. Let us know what you're doing and what's out there! We appreciate your continued support and positive comments about *The Torch*. Keep reading it and using it, especially as we try to keep improving it.

Brandon Baldwin – Newsletter Editor

This newsletter is written and distributed by the Civil Rights Team Project, a state-wide program under the auspices of the Maine Office of the Attorney General. The mission of the Civil Rights Team Project is to increase the safety of high school, middle school and elementary school students and to reduce the incidence of bias-motivated harassment and violence in schools.

Janet T. Mills—Attorney General

Thomas A. Harnett—Director, Civil Rights Education & Enforcement Unit

Debi Lettre—Civil Rights Project Administrator

Brandon Baldwin—Schools/Curriculum Coordinator



The End of the School Year Brings the Beginning of Something Big in Belfast

**“The time is always right to do the right thing.”
Martin Luther King, Jr.**



At a time when most everything in school is winding down, the Belfast Area High School civil rights team was gearing up and launching a major campaign. With graduation just one day away, it only seemed appropriate to think towards the future, and the civil rights team was already looking forward to next year and the prospect of a school devoid of hateful language.

For weeks the signs in the halls posed a simple question: are you up for it? On Friday, June 11th, Belfast students learned what “it” was: the NOT IN OUR SCHOOL campaign



THE TORCH

(CRTP NEWSLETTER) SEPT. '09

against hate speech. Earlier that week the team had already led single grade assemblies for freshmen, sophomores, and juniors, educating students on the impact of hateful words. That was to serve as preparation for the launching of the campaign.

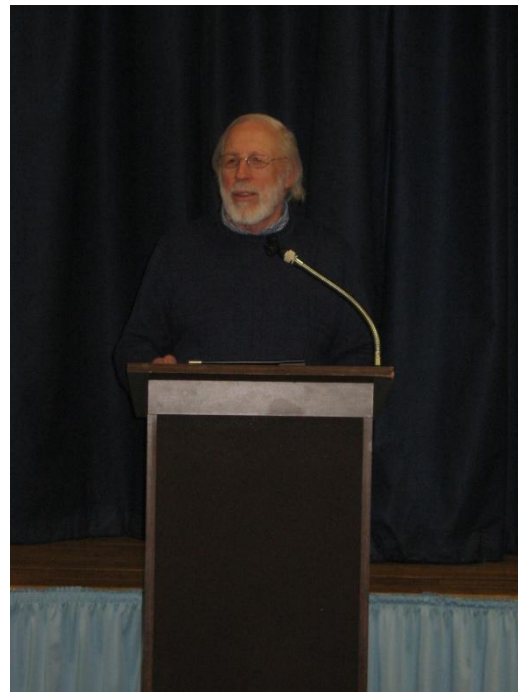
Friday's assembly featured guest speaker T. Richard Snyder, a Presbyterian minister and founder of the Restorative Justice Project of Mid-Coast Maine. This was the second time the civil rights team invited Snyder to speak at their school; in September he delivered a lecture titled "Civil Rights in an Uncivil Society". On Friday, Snyder challenged students to rise above hate:

Although hate is a powerful force in our world, it doesn't take any strength of character to hate. It doesn't take any real strength to put others down: to insult, belittle, or bully...

But you have to be strong to stop hate. It takes enormous courage to recognize why we might be tempted to act that way. It takes enormous strength to not go along with the crowd. It takes a lot of effort to really put yourself in someone else's shoes and understand what they feel. It takes guts to stand up and say "No, that's not right." It takes enormous strength to stand with others who are being put down and hated because we might be lumped together with them and suffer the same treatment. It takes courage and strength to stop hate.



One of the conspicuously placed signs.



Dr. Snyder speaks to students.



THE TORCH

(CRTP NEWSLETTER) SEPT. '09

As I was sitting on stage, listening to Dr. Snyder speak these words, I couldn't help but think of how well they apply to Belfast's civil rights team and what they're trying to do for their school. It takes an extraordinary amount of courage and determination to stand up in front of your peers and challenge them to change their behavior.

It may be difficult, but that's exactly what happened in Belfast. Members of the team spoke openly and honestly about what they see and hear in their school, and shared a vision for the future; one where students and teachers alike work together to confront hateful words and show that it won't be tolerated, not in their school.

Friday's events are only one piece of a puzzle, as the team is taking a comprehensive approach to addressing the issue of hate speech in their school. As mentioned earlier, the team held grade level assemblies earlier that week. They posted signs throughout the school to generate interest, and invested in staff education, too. Moving forward, the team will distribute and post signs in every room around the school saying "NOT IN OUR SCHOOL". They have plans to revisit the campaign and slogan at the beginning of the next school year.

The team understands that one assembly alone will do little to change student behaviors. The assembly, the slogan, the signs, the new t-shirts, bulletin boards, guest speakers. These are all pieces of something bigger: a vision. The civil rights team has a vision of a school where everyone feels welcome, and no one is subject to the hateful and hurtful words that make so many of our students feel so unwelcome. While the student body at Belfast Area High School has only just learned of this campaign, the team's vision has been there all along, and will sustain them through the summer and into the future. We wish them luck and offer them support for their commitment and good work, in the past, present, and especially the future.

Editor's Note: I would be remiss if I did not mention the great work of Belfast's faculty advisor, Lila Nation. She has retired from both teaching and the Civil Rights Team Project. Just minutes before this assembly, Lila was meeting with her potential replacement, answering questions about the French program at Belfast and giving a tour of her room. She may have been just days from retirement, but Lila's hard work and leadership were on full display, right up until the end. We can only thank her and wish her well in retirement.



Activity Idea: Team Descriptors

It's not easy to undertake a major project in the opening weeks of school. Ideally we would have total continuity and your team would pick up right where it left off last year, but we know that the reality is frequently different. The team's composition may have changed since last year, and it takes time to form an identity.

But you can speed that process along through identity-forming activities. An especially useful opening activity is a modified version of creating a mission statement. Mission statements are nice, but it can be difficult getting a group to truly work together in crafting one, and the final product can be a bit wordy. By simplifying the mission statement down to a set of ideals that can be expressed in individual words, though, we can get everyone involved and have a concise set of guiding ideals.

Start off by having students come up with three words to describe an ideal civil rights team member. Compile a group list. Narrow that group list down to three. This should involve discussion and an eventual group vote so that the team arrives at some sort of consensus.

Next, have students come up with three words to describe a good civil rights team. Again, compile a group list and go through the same process so that you end up with three. You now have something resembling a mission statement, but much simpler and more direct: you have **descriptors** for ideal civil rights team members and good teams.

The team should work together to create some sort of display that highlights these two sets of descriptors. During civil rights team meetings throughout the year, the display should live up to its name: display it prominently. It can help guide you and your team in everything you do. The more you make reference to it, the more valuable it becomes. If someone is behaving in a way that doesn't live up to the ideals the team came up with for civil rights team member descriptors, reference the display. If your team is weighing options for the next potential project, reference the display. And if you're weary, feeling small, when tears are in your eyes... no wait, those are the lyrics to "Bridge Over Troubled Water."



THE TORCH

(CRTP NEWSLETTER) SEPT. '09

But that's what your display can be for you and your team! It can be your bridge: something to keep you focused all year. We highly encourage you to take the time to do this simple activity and share the results with us. We'd love to see some of the displays!

Pop Culture Watch: Summer of 2009

The Pop Culture Watch is where we offer our opinions on what's going on in popular culture from a civil rights perspective!

This first Pop Culture Watch will be longer than usual: we've got a whole summer of pop culture to catch up on. Also, if it seems like there is a negative bent to what we feature: well, we're just responding to what's out there.



Let's give Pixar Studios some credit for *Up*. Two of the three movie's main characters and heroes are elderly people. Pixar films are typically the domain of the young, and animated films aren't usually so kind to the elderly, typically casting them in hopeless parent or evil villain roles.

But the best part of *Up* is the fact that the film's main character is Asian-American. For years there have been fears that white audiences won't be able to identify with Asian characters. *Up*'s monster summer box office should help destroy that myth, and hopefully increase the casting of Asians in something other than martial arts films.

But before we give Pixar the Summer Diversity Award, we need to mention their terrible track record in terms of gender. Pixar films have yet to feature a female lead. Ten films: ten stories of males on some sort of journey of self-discovery. There may be an occasional female sidekick or love interest, but Pixar films are the stuff of male fantasy.

Read a great open letter to Pixar on this issue at:

www.npr.org/blogs/monkeysee/2009/06/dear_pixar_from_all_the_girls.html



THE TORCH

(CRTP NEWSLETTER) SEPT. '09



Away We Go

This movie may have taken its lumps for being “hipper than thou”, but the film gets points for portraying an interracial couple struggling with adulthood and impending parenthood. Perhaps most refreshing is the fact that their struggles have little to do with race, although the movie doesn’t sidestep the issue, either.

But the very best news is that the scriptwriters, Dave Eggers and Vendela Vida, had *Saturday Night Live* cast veteran Maya Rudolph in mind as they wrote Verona’s part. They wrote a part for a black woman, not because she is a black woman, but because they thought she’d be great in the role. A rare glimpse of a future where people are judged on their actual credentials and talents? Away we go, indeed.



Microsoft®

Microsoft “Laptop Hunter” ad

As a lifetime Apple user, it pains me to credit Microsoft for anything, but they deserve credit for one of their ubiquitous “laptop hunter” ads. You’ve seen these: someone is offered a challenge where if they can find a laptop for a certain price, the good people of Microsoft will be kind enough to buy it for them. Miraculously, they always end up with a PC!

Anyway, one their “laptop hunter” ads features a young interracial couple. What’s the big deal? Well, the world of advertising is by nature conservative, as they are trying to have mass appeal. And think about it: how often do you see interracial couples in advertising? Almost never.

But wait, there’s more. The couple is a black male and white female, the most taboo of interracial romances. And finally... they have a child. So it really doesn’t leave anything to the imagination.

Of course a 30 second ad for laptop computers isn’t going to change the world, but that doesn’t mean it’s not a big deal. Storm Front, a white supremacist organization,



THE TORCH

(CRTP NEWSLETTER) SEPT. '09

promised a boycott of Microsoft because of the ad. Of course, they also “outed” Microsoft as a “Jewish company” back in January. Trust me: you don’t want to know more about either of these “controversies” from the Storm Front perspective.

Watch this very innocuous but progressive Microsoft ad at:

www.microsoft.com/windows/watchheads/video/mattandolivia/default.aspx



Transformers 2: Revenge of the Fallen

You’d be hard pressed to find much positive commentary on Michael Bay’s overblown summer blockbuster. People flocked to the film, knowing exactly what they’d get: a couple hours of mindless entertainment and things blowing up. What was unexpected, though, was a new twist on racial stereotypes: Skids and Mudflap, twin robots who speak in street slang, sport gold teeth, and can’t read.

Defenders say the twin robots provide comic relief for the film. That sounds a lot like the role of black performers in old minstrel shows. Bay’s response to the controversy doesn’t help the situation much:

“It’s done in fun. I don’t know if it’s stereotypes – they are robots, by the way. These are the voice actors. This is kind of the direction they were taking the characters and we went with it.”

Let me respond. First off, “done in fun” is never an acceptable excuse. This is eerily similar to the “just joking around” defense students regularly use to justify their worst behaviors. Second, the fact that they are robots makes the racial caricatures even worse. The film somehow found a way to racialize robots, and probably reasoned that since they weren’t real live humans, there’d be no harm. Finally, blaming the voice actors seems spineless. The director didn’t have control over how the characters in his movie were portrayed? Doubtful. And it’s probably worth mentioning that the twin robots were voiced by one black actor and one white actor, who happens to be the voice of SpongeBob Squarepants.

For anyone who thinks that this isn’t a big deal: know your history. Creating and casting characters to “act black” as comic relief is a damaging racial stereotype. Jim Crow has no place in popular culture in 2009.



THE TORCH

(CRTP NEWSLETTER) SEPT. '09



Jim Brown

On a summer episode of *HBO Real Sports with Bryant Gumbel*, NFL legend and social activist Jim Brown levied some heavy criticism on Michael Jordan and Tiger Woods. He lambasted them for their seeming unwillingness to offer opinions and engage in socially important issues, especially those related to race. He was especially critical of Woods:

“You know what's so interesting about Tiger to me? If it was just a matter of me looking at an individual that's a monster competitor, this cat is a mamajama, he is a killer. He'll run over you, he'll kick your ass, but as an individual for social change, or any of that kind of _____. Terrible. Terrible. Because he can get away with teaching kids to play golf, and that's his contribution. And in the real world, man, I can't teach no kids to play golf and that's my contribution, if I got that kind of power.”

We can appreciate the sentiment: we wish that celebrities would use their power and influence to enact social change. But why is this criticism so frequently focused on black athletes? Nobody questions Peyton Manning and Tom Brady about what they're doing to make the world a better place. Why is this the black man's burden?

And who is Jim Brown to criticize Tiger Woods? Woods may keep quiet on social issues, but it's his life and he can do as he chooses. Perhaps it's more important that we judge him not so much on what he says, but what he does. And here's the thing: Woods has done things in his private life that are quite progressive from a racial standpoint. He was mocked for embracing all the facets of his complicated racial identity when he labeled himself Cablinasian. (See the January '09 *Torch* for that story.) He married a white woman but keeps his private life private.

But Woods has certainly never done anything to discredit his family or himself. What about Jim Brown? He has been in almost constant trouble with the law for domestic violence, including an incident where he threw his pregnant girlfriend off a balcony. It's worth remembering that gender is a part of Maine Civil Rights Act, and that a majority of Maine's homicides fall under the category of domestic violence. Violence against women is a serious problem: why hasn't Jim Brown said or done anything about that?



THE TORCH

(CRTP NEWSLETTER) SEPT. '09



Talk about a *Liar*: Bloomsbury Children's Books

There was a storm of bad publicity for Bloomsbury because of the cover art they released for Australian author Justine Larbalestier's young adult novel *Liar*. Larbalestier described her protagonist as a "black girl with short, nappy hair." Now look at the cover Bloomsbury chose for stateside publication of this book. They got a girl on the cover, but other than that, they didn't get anything right. She's white, with long, straight hair.

What were they thinking? Probably that for the book to sell, they'd need a white face on the cover. Shameful.

Check out what the author has to say about the controversy here:

<http://justinelarbalestier.com/blog/2009/07/23/aint-that-a-shame/>

And for an in-depth look at the issue of race in young adult literature, check out this article in the *School Library Journal*:

www.schoollibraryjournal.com/article/CA6647713.html?q=straight+talk+on+race

Update: Bloomsbury changed the cover! It's not necessarily consistent with the author's description of the main character, but it at least features a black face. Let this be a powerful example of how public outcry over injustices and wrongs can enact change.



Self denial

Before we shred *Self*, let's get one thing straight: we're not naïve enough to think that the women we see on magazine covers appear "as is." These are images aimed at capturing a certain ideal, and there is almost always a certain level of retouching necessary to achieve that ideal.



THE TORCH

(CRTP NEWSLETTER) SEPT. '09

But what *Self* did with their September cover featuring Kelly Clarkson goes well beyond the industry standards of retouching: it's a digitalized hack job. In the cover shot Clarkson appears significantly thinner than she is in real life. *Self* editor Lucy Danzinger defended the image by saying that they simply retouched the image to make Clarkson "look her personal best," and that "this photo is the truest we have ever put out there on the newsstand."

Oh, really? We know that this is common practice in the industry, but think of the problematic message it sends *Self* readers about appearances. Where the Clarkson cover seems particularly egregious, however, is in the blatant hypocrisy of the magazine's supposed message. The cover's largest headline is for "Total Body Confidence," and in the featured Clarkson article she states:

When people talk about my weight, I'm like, "You seem to have a problem with it; I don't. I'm fine!" I'm never trying to lose weight – or gain it. I'm just being!

Well, Kelly, apparently that just isn't good enough for the cover of *Self* magazine.



Brass Key Keepsakes and Costco

This looked really bad. And by really bad, we mean **really** bad. Brass Key Keepsakes created a black doll called Lil' Monkey. The doll comes packaged with a stuffed monkey and monkey-themed accessories, including a banana. The dolls were sold at Costco which pulled them off shelves in response to customer complaints.

Perhaps you are now wondering why this isn't the largest "thumbs down" we could possible create. Well... it was. We ripped Brass Key for creating such a racist image and Costco for selling it. More than anything, though, we were shocked that no one saw this as potentially problematic, and that the doll somehow made it onto shelves.

But we didn't get the full story. Yes, the black Lil' Monkey doll was real, and it was available at Costco, but so were two other versions of the doll. The company created black, white, and Hispanic versions of the doll. So the monkey theme was not specific to the black doll. You could even argue that the company was doing something positive by creating products that cater to people of different racial backgrounds.



THE TORCH

(CRTP NEWSLETTER) SEPT. '09

The media attention that the Lil' Monkey doll first received should serve as a warning: get your facts straight. We were guilty of jumping all over this racist image, which seems less racist now that we know more about the product line.

But we're still not comfortable with the fact that a black doll called Lil' Monkey made it into stores. Someone should have seen this as a racist image, and raised concerns.

Think of our question mark as a "WHAT WERE YOU THINKING?"

FA Issues: Getting Boys on Civil Rights Teams



It seems impossible not to notice it: male participation in the Civil Rights Team Project is significantly lower than female participation. This is an issue we have great personal interest in, as Thom and I seem to be rare exceptions to a trend. It also creates a unique problem, however, as it's difficult for us to understand why more males aren't involved in the Project.

But first let's analyze the situation. We don't have numbers available, but our eyes don't deceive us. When we conduct trainings and visit civil rights teams, we can't help but notice that most of the team members are female. With some teams this trend is especially pronounced; we are rarely surprised to find teams with one or two males, while some teams are even exclusively female.



THE TORCH

(CRTP NEWSLETTER) SEPT. '09

Is this problematic? We certainly think so. There are probably boys in your school who would make great civil rights team members, but for some reason they aren't participating. Your team could be missing out on these individuals, but also on a male perspective. In a program that values diversity, you want to have a variety of voices and ideas on your team. This should definitely include strong female and male voices.

But this might signal an even bigger problem. There is great potential for a disconnect between half of your student body and your team's initiatives if there are no males on the team. Young males may look at a mostly female team and conclude that civil rights issues are not their concern. This is problematic: since males are the dominant group and enjoy privilege in our society, they are the cause of many civil rights violations and ongoing issues. For real change, we must engage males in the process.

This seems to be a struggle, though. How come? Surely, we are all enlightened enough to avoid concluding that civil rights work isn't for guys. Such a conclusion would be silly and limiting. But clearly there's something out there that serves to block male interest in civil rights teams. Is civil rights work... unmanly?

Of course it isn't, but we're battling public perceptions as much as reality, so it's an issue worth addressing. First off, civil rights teams deal and trade in empathy. We participate in the Project because we care: we care about other people's feelings. Let's face it: we live in a society that discourages males from experiencing, let alone demonstrating, empathy. One of the first things young males learn about gender is how "boys don't cry." We shouldn't be hugely surprised if males lack empathy later in life; they've grown up in a culture that actively teaches them not to appear weak or show emotion.

Add this heap of societal expectations to that growing adolescent awareness of self and how others perceive that self, and what do you get? Enormous pressure for young males to appear anything other than empathetic. (And it's worth noting that there is a pattern in many school districts where elementary school teams have equal numbers of girls and boys; over time, however, as the students get older, many boys lose interest. This might explain why the gender issue exists more with middle and high school teams.)

In the eyes of many adolescents, then, and especially young males, civil rights work probably is considered unmanly. We have two options for response. We can either accept it as fact that boys don't want to be on our civil rights teams, or we can acknowledge this as an important issue and work to change it.

You can probably guess where we stand on the issue.

So what can we do to generate more male interest in the Civil Rights Team Project? We do not recommend that you play into stereotypes and try to make your civil rights work more "manly" by including more explosions and fart jokes. Please don't.



THE TORCH

(CRTP NEWSLETTER) SEPT. '09

One of the simplest ways to create change may be by looking at the ways students end up on your team. Do students self-select? How much are you relying on student interest and initiative?

Most teams have an open philosophy and rely on the idea that interested students will seek out opportunities to pursue their passions. The potential problem here is that many students lack this initiative or simply don't think of themselves as civil rights team material. They may not realize that they're perfect for each other.

These students will never find you or your team. But there's no reason why you can't find them. If you make personal appeals to students about joining the team, they are much more likely to seriously consider participation. They may not have ever given it any serious consideration, or perhaps they've never given themselves any serious consideration. But if they are told that they're just the kind of people you're looking for to be on the civil rights team, and that they'd be great at it... they'll at least think it over, right? It then becomes a serious possibility, and that's a start.

We encourage you to take an active role in getting students on your team. Of course there's no one right way to recruit and create a team; we just want you to think about your team's composition and the process you use to get there.



It's important to have males and females on your team, and the way that students end up on your team may influence this.

This is an idea we want to extend. The plan for the monthly "FA Issues" is to introduce a topic and then allow you the opportunity to use our Moodle website to enhance and extend the experience online. We want this to be a continuing conversation, expanding the dialogue to include interaction and exchange.

We have set up an FA Issues section on our Moodle site. Go there and you'll find a simple poll question and discussion forum on this month's topic. We want to hear from you, but we really want you to hear from each other! So go contribute at:

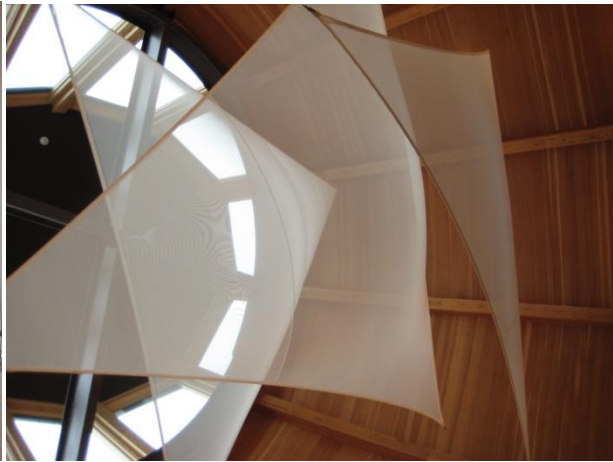
www.civilrightsteams.org



Relevant Resources: The Abbe Museum



Some of Maine's modern Native Americans...



in the decidedly modern setting that is the Abbe

When I think of Native American art, I think of old blankets, baskets, and chipped arrowheads. On my way to the Abbe Museum, which celebrates Maine's Native American heritage, I was pretty sure that I was going to experience a lot of history and a lot of folk art.

Well, my visit to the Abbe ended up being a powerful experience in examining my own prejudice and stereotypes. This is very much a modern museum making an active effort to show Maine's Native American population in a contemporary context. It was not what I expected, and indeed, this is part of the Abbe's mission: defy expectations and challenge museum-goers to think of Native Americans in a different context.

The Abbe issues this challenge almost immediately, as the first permanent exhibit is a timeline featuring Maine and American history with particular attention on events important to Native Americans. The chronology works backwards, starting in the present and moving into the past. This timeline and the large photographs of Native Americans in a modern Maine setting offer a striking reminder that this history is important because it is a history that is ongoing and unfinished. Native American people have a past, present, and future in this state, even though most people focus exclusively on the past.

The museum's temporary exhibits highlight these ideas, too. One of the exhibits is the Waponahki Student Art Show, featuring artwork from young Passamaquoddy and Penobscot artists. The 36 young artists have professionally framed art hanging in a wonderful exhibit space. The artists also offer words to accompany their work, giving voice to the future of Native Americans here in Maine.



THE TORCH

(CRTP NEWSLETTER) SEPT. '09

The second temporary exhibit features professional artists and their takes on the interplay between tradition, the modern world, and artistic expression. *Twisted Path: Contemporary Native American Artists Walking in Two Worlds*, invited ten Native American artists to reflect on their identities as Native American artists. The exhibit is fascinating. Two thoughts overwhelmed me as I experienced the exhibit, though:

1. The modern art surprised me. Shame on me, but it did. When I hear about Native American art, I think of traditional forms of art, but much of the exhibit is decidedly modern. This thought process isn't far removed from the very common perception that Native Americans exist only in the past. But just as there are modern Native Americans in the world today, there are also Native American artists creating contemporary works.

2. The exhibit offers a look into the artist's concept of Native American identity. Some of the works address this issue directly, to the point where I was reminded of W.E.B. DuBois and his concept of double consciousness. In *The Souls of Black Folk*, he wrote that "It is a peculiar sensation, this sense of always looking at one's self through the eyes of others," and how "one ever feels his twoness--an American, a Negro; two souls, two thoughts, two unreconciled strivings; two warring ideals in one dark body, whose dogged strength alone keeps it from being torn asunder." The interplay between Native and American identity, tradition and modernity is very present in *Twisted Paths*.

I highly recommend visiting the Abbe Museum. It can be a powerful experience in countering people's assumptions about Native American art and museums, but more importantly, assumptions about Native American people themselves. One of the student works in particular highlights this idea. *Calm and Casual*, a pencil drawing by an eighth grader from the Indian Township School, depicts an adolescent girl, Native American, wearing the same clothes we so often see in classrooms every day. The artist's description states that "It's a rather modern type of picture, but that's how we all are nowadays."

Such an important reminder, straight from an eighth grade girl, that we just don't get anywhere else.





THE TORCH

(CRTP NEWSLETTER) SEPT. '09

A blog post on my new favorite blog, *Sociological Images*, addresses one of the important issues raised with the Twisted Paths exhibit: what exactly is Indian art, anyway? Is it limited to art forms traditionally thought of as Native American, defined by certain themes and styles? Or is it any art created by Native American artists? And who decides?

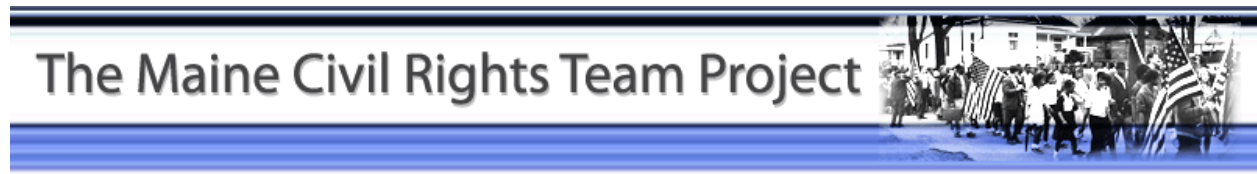
<http://contexts.org/socimages/2009/06/15/what-counts-as-indian-art>

If you are interested in visiting the Abbe Museum, they only charge \$3 per student and have an excellent array of educational programs available. They are even willing to travel to your school. For more information, feel free to contact Raney Bench, their Museum Education and Programs Coordinator. She has classroom teaching experience and is an excellent resource. She can be reached at: educator@abbemuseum.net or 288-3519.

You can also check out the Abbe's Museum's thorough website at:

www.abbemuseum.org

Using Our Website: www.civilrightsteams.org



In an effort to increase traffic at our CRTP Moodle website, we will be highlighting different aspects of the site here in our newsletter each month. For this first month, we're going to keep things simple. Consider this a reminder about the site: it's there, and it's waiting for you.

New faculty advisors: contact me and I'll get you access to the site.

Returning faculty advisors: you probably haven't visited the site recently. And if you're anything like me, there's a good chance that you can't remember your username or password. If you get to the site and discover such a memory block, please contact me! I can easily get you this information.

One more thing: many of you created usernames and passwords but never accessed the site. Perhaps you played around with the title page and looked at your user profile and were totally underwhelmed. If so... you never made it to the actual site content. After you login, you need to click on "CRTP Faculty Advisors" in the middle of the screen,



THE TORCH

(CRTP NEWSLETTER) SEPT. '09

under “Available Courses”. You’ll be asked for a course enrollment password: you need to get this code from me. Then you can access our site content.

Really, though, the point of this month’s Moodle website feature is simple:

**If you are having any trouble
accessing our website, please
contact Brandon Baldwin at:**

brandon.baldwin@maine.gov

or

626-8548

Upcoming Events:



Faculty Advisor Training Sessions:

September 22 in Augusta

October 1 in Orono

October 5 in Portland

Civil Rights Team Trainings:

October 13-14 in Augusta

October 19-20 in Portland

October 30 in Farmington

November 4-5 in Brewer

November 10 in Presque Isle

September 21: International Day of Peace



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Learn more about this day of global unity at www.peaceday.org/en/welcome

October 13: *Packaging Boyhood* Hits Stores

A new book by local authors and CRTP friends Lyn Mikel Brown and Mark Tappan on media stereotypes on masculinity. This book follows *Packaging Girlhood*.

Learn more about the book at the official website at <http://packagingboyhood.com>

October 14, 20, and 26: Regional MCLU Conferences on Civil Liberties

Farmington, Belfast, and Portland
Sponsored by the Maine Civil Liberties Union

For more information contact Brianna Twofoot at btwofoot@mclu.org or 774-5444.

November 10: National Mix It Up at Lunch Day

Learn more about this annual event at www.tolerance.org/teach/mix_it_up/index.jsp



This newsletter is written and distributed by the Civil Rights Team Project, a state-wide program under the auspices of the Maine Office of the Attorney General. The mission of the Civil Rights Team Project is to increase the safety of high school, middle school and elementary school students and to reduce the incidence of bias-motivated harassment and violence in schools.

Janet T. Mills—Attorney General

Thomas A. Harnett—Director, Civil Rights Education & Enforcement Unit

Debi Lettre—Civil Rights Project Administrator

Brandon Baldwin—Schools/Curriculum Coordinator