



Dear Georgina

VIEWER'S GUIDE by Dr. Mishy Lesser

UP UPSTANDER
PROJECT

FILM SYNOPSIS

At the age of two, Georgina Sappier-Richardson was removed from her home and Passamaquoddy community in downeast Maine by the state's child protection services. She would never see her parents again. Terror and abuse followed over 16 years in four different foster homes.

Dear Georgina accompanies this Passamaquoddy elder from Motahkomikuk (Passamaquoddy homelands) as she tries to fill in the blurry outlines of her identity. Now a grandmother, Georgina is still attempting to re-integrate herself into the community she barely knew.



Georgina Sappier-Richardson school photos from Mars Hill, Maine

She remembers, "When I was 30 years old and I went back to the reservation this Indian lady told me, 'You look exactly like your mother as a young person.' So that made me feel special, made me feel real." This propels Georgina's lifelong mission to find herself.

But despite her gregarious personality and infectious laugh, she feels stuck straddling two different worlds. At the end, Georgina travels to her foster community in northern Maine. Determined to reclaim some fragment of her lost childhood she makes an incredible discovery, but will it help heal decades-old wounds?

Dear Georgina is a follow-up to the Upstander Project's Emmy® award-winning feature film, *Dawnland* (Independent Lens, 2018), in which Georgina tells a small portion of her harrowing story of surviving foster care. Georgina is just one of hundreds of thousands of Indigenous people with similar stories.



Dawnland Poster Art

WHO THIS GUIDE WAS WRITTEN FOR

This guide was written for viewers who want to learn more about the issues raised in the film, *Dear Georgina*. Community screening hosts, healing circles, neighborhood groups, book clubs, faith organizations, librarians, and people who love documentary film will find helpful information and resources to enrich their viewing. Those who want to learn more about the history of the relationship between Indigenous peoples and European settlers in Ckuwaponakik (now called New England) can watch [Dawnland](#) and download the [Dawnland Teacher's Guide](#).

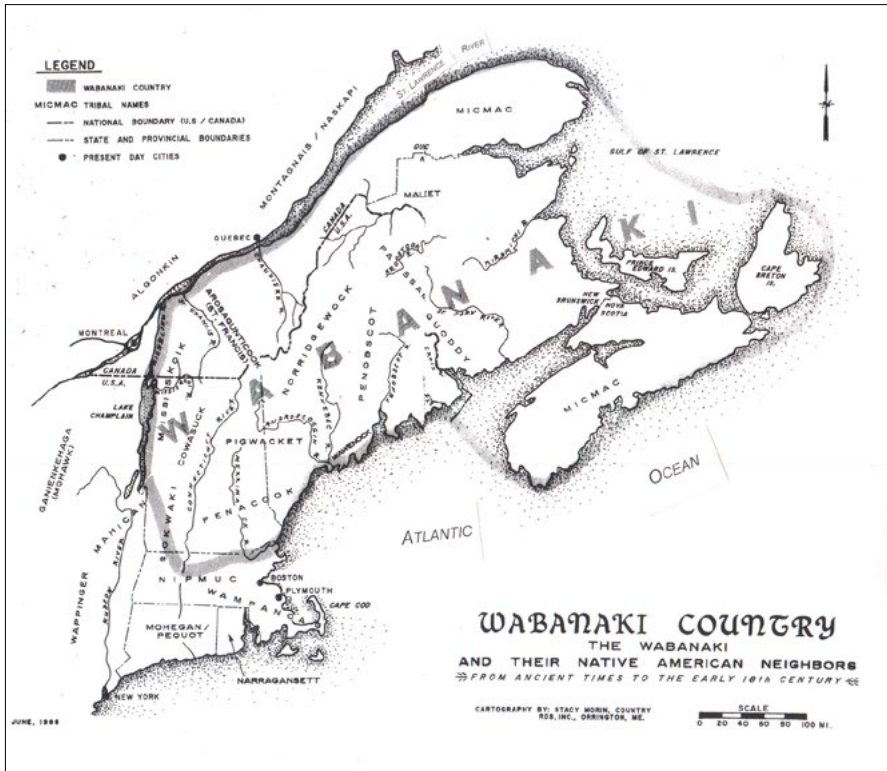


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LETTER FROM THE FILMMAKERS



Adam Mazo.
Photo by Jeremy Dennis.

During the production of *Dawnland*, we spent two years in and around Wabanaki communities, gathering more than 450 hours of footage and meeting tribal members and individuals affected by the foster care system. That's how we met Georgina. When *Dawnland* was complete our whole team agreed that Georgina and her journey deserved a standalone short film. With *Dear Georgina*, we hope viewers will be inspired by Georgina's life story, as we were, to tell and learn their own family stories, to interview their elders, or share with younger ones. Learning our own history is one way we can find our place in our own culture and society. I believe that makes it more possible to appreciate the struggles and triumphs of others, and doing that helps us become upstanders. – ADAM MAZO, FILMMAKER



Ben Pender-Cudlip.
Photo by Jeremy Dennis.

I was inspired to make this film because of Georgina's exuberance, strength, and willingness to explore her personal history. Even though Georgina's separation from her family happened in the 1940s, Indigenous child removal is not consigned to history; it is an urgent and ongoing concern in Native communities today. – BEN PENDER-CUDLIP, FILMMAKER



Tracy Rector.
Photo by Zorn B. Taylor.

We are so humbled to know that *Dawnland* is being used in countless Native and non-Native communities across the country and is helping to support burgeoning truth and reconciliation processes in Minnesota, Michigan and Washington State. I've had the privilege of sharing *Dawnland* in dozens of communities. It is clear that viewers see the film and teacher's guide as powerful tools for learning, reflection, and transformation to boost awareness and increase support for true decolonization. Our hope is that *Dear Georgina* will be another inspiring entry point for viewers to embark on their own healing journeys. – TRACY RECTOR (CHOCTAW/SEMINOLE), PRODUCER

ABOUT THE FILM AND TEAM

A Passamaquoddy elder journeys into an unclear past to better understand herself and her culture.

Learn more at upstanderproject.org/georgina

DEAR GEORGINA

AN UPSTANDER PROJECT FILM IN ASSOCIATION WITH UNRENDERED FILMS,

CENTER FOR INDEPENDENT DOCUMENTARY AND LONGHOUSE MEDIA

PRODUCERS ADAM MAZO, TRACY RECTOR (Choctaw/Seminole) AND N. BRUCE DUTHU (Houma)

EDITOR KRISTEN SALERNO

COMPOSER KAYLA BRIËT (Prairie-Band Potawatomi)

LEARNING DIRECTOR MISHY LESSER, Ed.D.

POSTER PHOTO JEREMY DENNIS (Shinnecock)

TOTAL RUNNING TIME: 15 minutes

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Upstander Project is a Boston-based organization co-founded in 2009 by Emmy® Award-winning documentarian Adam Mazo and educator/curriculum designer Mishy Lesser. Upstander Project's documentary films and companion teachers' guides focus on post-genocide Rwanda (*COEXIST*) and genocide against Indigenous peoples in the U.S. (*DAWNLAND*, *FIRST LIGHT*, *DEAR GEORGINA*). These films and learning resources were created for mass audiences to create more inclusive curricula and schools, public conversations and spaces, and to help educators and students acknowledge bias so we can all place local history in a deeper and more complete historical context.

To watch *Dear Georgina* and all Upstander Project films, visit upstanderproject.org



PROLOGUE

(00:00) **Community**

Motahkomikuk, Maine (Passamaquoddy Territory) We meet Georgina at Motahkomikuk Community Days as she watches people dance and tells us she was raised by foster parents to be fearful of Native people.



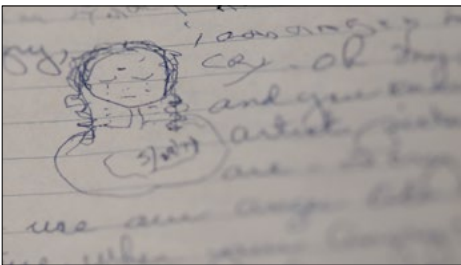
(01:45) **Home**

We join Georgina at her home near the Passamaquoddy reservation. She shows us family photos, her drawings, and journal entries. She shares she doesn't have any childhood photos.



(3:50) **Lake**

We walk with her beside the lake. She talks about self-forgiveness for not being able to protect herself as a child and encounters a baby raccoon. Writing in her journal to her childhood self, Georgina tries to forgive herself.



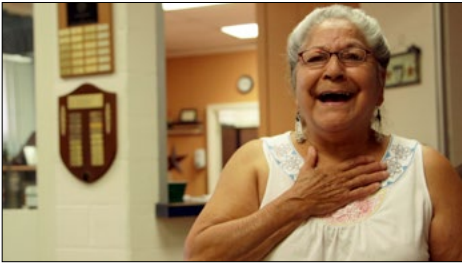
(7:24) **Suffering**

Georgina recounts abuse she suffered as a foster child. She and her husband John share different views of how people recover from traumatic experiences.



(08:50) **Mars Hill**

Georgina sets out on a journey of discovery, tracing her roots back to Mars Hill, a quiet town under a big sky in the sparse northern reaches of Maine where she lived with foster families. Walking up to a former neighbor's house she shares she's trying to get all the memories she can.



(10:52) **School**

Georgina's journey takes her to her old high school. Disarmed by the old woman looking for her past, staff members manage to find her old assessments and report cards. Turning a page, Georgina steps back and exclaims, "Oh My God...I found me." There are three childhood pictures stapled to the record, the first she can ever remember seeing. Written underneath one in a teacher's handwriting are the words "Very timid. Complex."



(12:23) **Photos**

Georgina lights sage and smudges herself. She looks carefully at the photos of her childhood self and tries to read into what the images convey.

GETTING TO KNOW GEORGINA

Georgina Sappier-Richardson is a Passamaquoddy elder who lives in Calais, Maine. Georgina was born in 1939 to Stella Francis Tomah and Peter Sappier. She was one of five siblings all of whom were placed in foster care. After being taken away, she never saw her parents again.



Georgina Sappier-Richardson.
Photo by Jeremy Dennis.

Georgina has four sons and one daughter. In 2014 she heard about the Maine Wabanaki-State Child Welfare Truth and Reconciliation Commission and drove with her son for an entire day to provide a statement. Georgina's forced removal predated passage of the Indian Child Welfare Act of 1978, which aims to keep Native children in their communities and connected to their cultures. When she was a child there was no law to prevent her removal. While the Maine Wabanaki TRC focused on Wabanaki people taken from their families and communities in violation of the Indian Child Welfare Act, Georgina was invited to testify anyway to support her healing and add to the TRC's historical record. In the feature film *Dawnland*, Georgina makes a series of statements when meeting with and offering testimony to the Maine Wabanaki-State Child Welfare Truth and Reconciliation Commission. Here are some of her comments as seen and heard in *Dawnland*:

- Some of the wounds are so deep, how do you propose that we're supposed to be healing?
- I can't get over...the nightmares. What do they want to do? They want to give you a pill, and another pill, and another pill, and another pill, where you can't even think sometimes because of the medicine, just to try and get that out of your head. You can't heal someone that's gone through hell. And I used to say to myself, "God, what did we ever do to get this punishment? What did we ever do?" Number one, we cursed him because he made us brown.
- My baby sister and I sat in a tub of bleach one time, tried to convince each other that we're getting white. And then we knew they would accept us. The boys in our school, they said we were dirt and we were used for one thing. Where was the state? Where was the state...they were supposed to have been our guardians, but where were they? They weren't there for us.
- We didn't know. We knew nothing else but foster people. And how come it took so long for you all to get a group together to see if they can help us?
- I know one thing that's scarred me bad was our foster father taking us out to the shed. Back then we had a shed attached to the house and he would tell us to strip. I could see him now, that filthy, rotten, dirty man.
- It takes a little bit of a load off us and makes us realize that, yes, there are people...that really care.

This is a film about one individual's unique trauma that tragically bears strong resemblance to traumas suffered by millions of people over hundreds of years. These traumas are carried in the generations of their descendants. Disparities in physical, mental, and communal health are indicative of intergenerational trauma. Researchers and clinicians refer to historical and intergenerational trauma when describing the impact of historical events upon groups of people. These key terms and their definitions may help viewers tease out some of the meanings of *Dear Georgina*.



Georgina Sappier-Richardson sharing her story with the Maine-Wabanaki truth commission at Motahkomikuk, Maine. Still from video by Ben Pender-Cudlip.

KEY TERMS AND DEFINITIONS

Trauma impacts individuals, families, communities, nations, organizations, and entire societies. Here are some terms used to describe the experiences of those who have been traumatized.

- **Historical trauma:** refers to cumulative emotional and psychological wounding resulting from massive group trauma due to loss of homeland, livelihood, cultural identity, social integrity, and threats to the group's survival; suggests that events from the past involving significant loss can continue to impact current and future generations.
- **Intergenerational trauma:** experienced by members of a family, inherited trauma can be transferred from one generation to the next by way of complex post-traumatic stress mechanisms; manifests psychologically as well as physically; while each generation may experience its own trauma, more recent experiences are layered upon earlier experiences of trauma that may go back decades or centuries. Native social worker and professor, [Dr. Maria Yellow Horse Brave Heart](#) (Hunkpapa and Oglala Lakota), applied the terms historical and intergenerational trauma to massive group trauma experienced by Native Peoples across generations, including the forced removal of their children. Her model for addressing unresolved grief and collective wounding is highly regarded and frequently used in Indian Country.
- **Epigenetics:** the study of heritable changes in organisms caused by modification of gene expression rather than alteration of the genetic code itself; suggests genes can store traumatic memories which are transmitted across generations through epigenetic markers; epigenetic changes alter the physical structure of DNA though they do not change the underlying DNA sequence.



Georgina Sappier-Richardson and Peggy Pottle (Passamaquoddy). Photo by Jeremy Dennis.

- **Social traumas:** can result from personal experiences of prejudice, discrimination, abuse, neglect, and structural inequities due to race, gender, age, sexual orientation, religion, and ability.¹

¹Understanding the Effects of Prejudice, Discrimination and Inequity in the Body, Thea M. Lee, M.A., LMFT (CA), SEP and Tommy Lee Woon, M.S., SEP <https://www.niwrc.org/sites/default/files/documents/Resources/5%20SE%20POC%281%29.pdf>

- Historical injustices that can cause trauma include
 - Invasion of homeland
 - Catastrophic contagious diseases
 - Land dispossession, displacement, and dispersal
 - Forced exile, enslavement, indentured servitude
 - Massacres
 - Being targeted and hunted
 - Denial of right to traditional medicine and spiritual practices
 - Destruction of lifeways and right to live in accordance with one's beliefs
 - Social and cultural erasure, loss of language
 - Domestic violence
 - Environmental degradation caused by extractive economy
 - Forced removal of children to boarding schools or through adoption and placement with a foster family
 - Rape and murder of women
 - Disproportionate numbers of abducted women and girls.
 - Discrimination and ongoing prejudice (e.g., Indian mascots, celebration of Columbus Day, public monuments, false telling of history)
 - Dissolution of Indigenous rights, legally and politically, such as the erasure of Tribal Sovereignty
 - Continuing broken treaties
 - Denial of access to traditional foodways
 - Other?

- Consequences of trauma
 - Staggering maternal and infant mortality rates
 - High rate of diabetes, cancer, and heart disease
 - High rate of unemployment
 - Soaring rates of incarceration
 - Drug and alcohol abuse
 - High rate of suicide especially among youth
 - Frequent feelings of sadness, depression, anger, rage, anxiety, insomnia, hyper-vigilance, inability to concentrate, feelings of shame and isolation, distrust of outsiders
 - Adults and children who can't find their way home
 - Internalized oppression
 - Higher rates of domestic violence
 - Loss of identity
 - Splintered in-group dynamics
 - Dissolution of traditional forms of kinship and family
 - Other?

BACKGROUND INFORMATION



Penobscot Nation citizens and allies rallying to protect their water. Still from video by Ben-Pender-Cudlip.



Tyler Sabbatis (Passamaquoddy) harvesting clams. Still from video by Ben-Pender-Cudlip.

Wabanaki History

The Wabanaki, **"People of the Dawn," are organized in a confederacy of tribal nations in Maine and Atlantic Canada.** They are among the thousands of Native societies that live on Turtle Island and have for **millennia.** After European colonization, settlers began to refer to Turtle Island as North and South America, and entire tribal nations were forcibly removed or migrated from their ancestral homelands due to the expansion of settler colonies, towns and cities. Despite early and short-lived instances of coexistence and cooperation, settlers broke treaties, spread catastrophic new diseases, and forced children and adults into indentured servitude and slavery. Violence and war came to define the early relationship between settlers and Native communities.



Diné children at a federal government run boarding school in 1929. Still from video by University of South Carolina.

Boarding School Era

In the 1800s, the U.S. government began funding and operating boarding schools with the explicit goal of assimilating Native children into white culture. Students were required to cut their hair, abandon their clothes, cease their ceremonies, and were prohibited from speaking their own languages. Captain Richard H. Pratt, founder of the Carlisle Indian Industrial School, infamously articulated the boarding school philosophy as: “Kill the Indian in him, and Save the Man.” (Carlisle Indian School Project, 2018). Digitized student records can be searched according to a student’s nation and tribe at the Carlisle Indian School Digital Resource Center, which includes student files, documents, and correspondence. Penobscot, Passamaquoddy, and other Indigenous children from hundreds of tribes and nations were sent to Carlisle. The records of some students were marked as ‘deserters’. Others who did not stay long at Carlisle were marked ‘unsatisfactory pupil’. Researchers are left wondering if this was due to defiance and repeated acts of resistance.



Senator James Abourezk at 1974 U.S. Senate Hearing on Indian Child Welfare. Photo courtesy NBCUniversal.



Chery Spider DeCoteau (Sisseton Wahpeton Oyate), a parent who testified about predatory practices by state child welfare at the 1974 U.S. Senate Hearing. Photo courtesy NBCUniversal.

This ideology filtered its way into state child welfare agencies as they were formed throughout the 1900s. By the 1970s, between 25 to 35 percent of all Native children were being removed from their families and communities and placed in white homes primarily—even when “fit and willing” relatives were available. Native American advocates argued that the massive removal of children from their cultures was harmful to both the well-being of the children and the long-term survival of their tribes, nations and communities. They urged Congress to hold official hearings on the issue—the testimony of which can be heard in the never before seen archival footage included in the opening scene of *Dawnland*. The chair of that hearing, Senator James Abourezk of South Dakota, would later sponsor the Indian Child Welfare Act, which was signed into federal law by President Jimmy Carter in 1978.

Indian Child Welfare Act (ICWA)

ICWA outlines a protocol for child welfare workers to follow when placing Native children in homes. That protocol prioritizes placement with Native families in order to maintain a connection between the children and their culture. It has become the **“gold standard” of child welfare policy** now serving as a model for children of any group.

Native children today are nearly three times more likely than white children to be in foster care, nationwide². Implementation of ICWA has also been an issue in states such as Maine, which was found to be out of compliance with the law in 1999. Other states have passed their own laws and guidelines to strengthen the federal law. The federal government released its first set of compliance guidelines in 2015, 37 years after the Act was passed, in order to improve state adherence.

²See the National Council of Juvenile and Family Court Judges: <https://www.ncjfcj.org> and the most recent report from the Adoption and Foster Care Analysis Reporting System (AFCARS) for 2016: <https://www.acf.hhs.gov/cb/resource/afcars-report-24>.

Maine-Wabanaki Truth and Reconciliation Commission

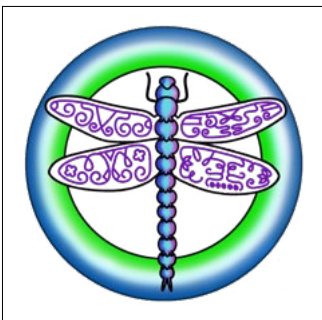


The five commissioners of the Maine-Wabanaki State Child Welfare Truth and Reconciliation Commission. Still from video by Ben Pender-Cudlip.

From 2012 - 2015, the Maine-Wabanaki Truth and Reconciliation Commission gathered testimony from more than 200 people, including Georgina, most of whom are survivors of forced separation. State child welfare workers also gave testimony to the TRC, which published [a 90-page report](#) that includes recommendations on how to improve Native child welfare in Maine. (MWTRC, 2015)



Georgina Sappier-Richardson offering her statement to the truth commission. Still from video by Ben Pender-Cudlip.



Maine-Wabanaki REACH logo.

Maine-Wabanaki REACH

REACH stands for restoration, engagement, advocacy, change, and healing. The organization advances Wabanaki self-determination by strengthening cultural, spiritual, and physical well-being of Native people in Maine. REACH created the Maine-Wabanaki Truth and Reconciliation Commission and leads efforts in Maine to transform the child welfare system. Their efforts are widely recognized all over the country as cutting edge when it comes to system reform.

Genocide and Cultural Genocide in the Wabanaki Homeland



Children in Sipayik, Maine.

In its final report, the Maine Wabanaki-State Child Welfare Truth and Reconciliation Commission found that “disproportionate entry into care of Wabanaki children can be held within the context of continued cultural genocide.”

The term ‘cultural genocide’ was barred by powerful countries with significant Indigenous populations, including the U.S., from appearing in the United Nations Convention on the Prevention and Punishment of the Crime of Genocide. A compromise provision (Article II, clause e) was included, which states that genocide is committed with the intent to destroy, in whole or in part, a national, ethnical, racial or religious group, as such, by “forcibly transferring children of the group to another group.” The forcible transfer of children from a targeted group to a dominant group is seen as part of cultural genocide.

Effects of Family Separation and Historical Trauma

What Indigenous communities and healers have known and dominant culture mental health professionals are now asserting is that children who are forcibly separated from their parents experience an **extreme level of stress that has long-lasting effects on their psychological development**. Community and traditional kinship are central to human health. Many of the adults interviewed by the Maine Wabanaki-State Child Welfare Truth and Reconciliation Commission experienced intensified trauma due to separation from their parents and communities, and the abuse and neglect at the hands of foster parents that were assigned with caring for them as children.

BEFORE WATCHING DEAR GEORGINA

You may want to pair *Dear Georgina* with Upstander Project’s 13-minute short film, *First Light* (2015), which introduces viewers to the Maine Wabanaki-State Child Welfare Truth and Reconciliation Commission and the forced removal and coerced assimilation of Native children due to an abuse of state power. *First Light* is accompanied by nine learning resources for teachers. This short film is a prequel to the feature-length film, *Dawnland*. <https://upstanderproject.org/firstlight/>



Whose Land Are You On?



You Are on Indigenous Land Poster by Upstander Project. Posters for many areas across the U.S. are available at dawnland.org/take-action.

We invite you to participate in the movement to acknowledge the Native Land upon which your event takes place. This practice is becoming more prevalent in the U.S. as it has been for decades in Canada, Australia, and New Zealand. A recognition in what is currently called Boston, Massachusetts may sound like: “I begin by acknowledging and paying deep respect to the Massachusetts tribal nation, their elders and ancestors—past, present, and future—who have stewarded this land for hundreds of generations. I recognize the repeated violations of sovereignty, territory, and water perpetrated by settlers like us that have impacted the original inhabitants of this land since the arrival of Europeans, and extend my respect to citizens of these Nations who live here **now**, and their ancestors who have lived here for over five hundred generations, and to all Indigenous people here today. I also affirm that this acknowledgement is completely insufficient. It does not undo the harm that has been done and that continues to be perpetrated against Indigenous people, their land and water.”

The act of acknowledging Native land and people brings local tribal nations to the foreground while addressing the problematic history of settler colonialism’s attempt to erase Native American cultures and peoples. Refer to this map for guidance: <https://native-land.ca/> (or the app version) or this one <https://www.natgeomaps.com/re-indian-country>. Accuracy is important. Be thorough in ensuring you are recognizing the right people by asking colleagues, local libraries, teachers, and Native-led organizations. When in doubt we suggest inclusivity. Land acknowledgements are just a start to becoming better neighbors. See the “Ideas for Taking Action” (hyperlink to that page) section for additional steps you can take.

Watching the film may especially impact those in the audience who were separated from their family, sent to boarding school, adopted or fostered, and for that reason we strongly encourage people to acknowledge this prior to watching the film so they can be well supported while viewing. Stating that this film may be re-traumatizing allows viewers to decide if they are ready to experience Georgina's story. Please take care of yourself and support others.

Reflect on these questions before the film starts:

- What did you learn about Native American culture and history as a child?
- How do people in your community heal from trauma?

AFTER WATCHING DEAR GEORGINA



Georgina Sappier-Richardson in Sipayik, Maine.
Still from video by Ben Pender-Cudlip.

Guidelines

A primary goal of *Dear Georgina* is for viewers to have a conversation that is based on listening and accountability. Feelings of shame or guilt, particularly from non-Native audience members, may come up and these feelings can sometimes overwhelm the conversation. If you are planning to participate in a discussion and are non-Native, we encourage you to listen to the experiences of Native People.

If you are planning to participate in a post-screening discussion, we suggest a common set of discussion guidelines. For example:

- Speak from your own personal experience and use “I statements” to prevent over-generalizing your individual experiences. For example, “My experience has taught me that...” instead of “We all know that...”
- Refrain from interruptions or back talk in response to someone else’s sharing of their experience.
- Be mindful to share the airtime and not dominate the conversation.
- Understand that not everyone will want to process their responses immediately as a group and that is fine.

If you choose to have a Listening Circle, feel free to consult [these guidelines](#).

Discussion Questions



Georgina Sappier-Richardson. Still from video by Ben Pender-Cudlip.

- How did you feel watching this film? What emotions came up for you?
- In your own words, how would you describe Georgina's struggle? What is she searching for?
- As a child who was taken away, what did Georgina lose?
- Georgina states that her foster parents told the kids to "run if you see an Indian. And we did it." How do you think that impacted her sense of self?
- When she was 30 years old Georgina went back to the reservation and an Indian lady told her she looked exactly like her mother. Georgina said "that made me feel pretty special. That made me feel real." How do you understand her comment?
- What roles do journaling and drawing and walking play in Georgina's process of recovery? Why might she have written letters to her younger self?
- Why do you think Georgina's counselor suggested she find a photo of herself as a child? What is Georgina referring to when she says, "I found me"?
- Why do you think community is a necessary part of healing? Can healing be done in solitude?
- Is Georgina's experience an anomaly in America? Is child separation part of the American experience?
- What questions are you left with?
- What are the names of the Indigenous tribes and nations living in your area? Do you have a relationship with members of these tribes and nations? If not, what steps can you take to find out if they would like to develop a relationship with you? What can you learn about the issues or concerns specific to these communities? What are the local priorities you should know about? Are there ways that non-Native neighbors can be of support?
- What questions do you have for elders in your family and community after watching *Dear Georgina*?

IDEAS FOR TAKING ACTION

- Support the work of [Maine-Wabanaki REACH](#) (creators of the Maine-Wabanaki TRC), which includes: healing circles for incarcerated Wabanaki people, child welfare system reform efforts, ally trainings.
- Launch a **donation drive** to support the First Nations Repatriation Institute that is a resource for First Nations people impacted by foster care or adoption to return home, reconnect, and reclaim their identity. <http://www.wearecominghome.com/>



Tribal Nations Map
by Aaron Carapella (Cherokee).

- Gift large-scale Tribal Nations Maps to local schools. The Tribal Nations Map, created by Aaron Carapella, depicts more than 600 tribal nations using original Native names and places that they inhabited in North America. For more about the maps, listen to this interview featured on NPR: <https://www.npr.org/sections/codeswitch/2014/06/24/323665644/the-map-of-native-american-tribes-youve-never-seen-before>. To find maps for purchase, visit: <http://www.tribalnationsmaps.com/>.
- Connect teachers and students at your local schools to *Dawnland* and its Teacher's Guide: <http://dawnland.org/teachers-guide/>.
- Connect teachers and administrators with Indigenously-owned educational support services like the Akomawt Educational Initiative, <http://www.Akomawt.org/>.
- Encourage your library to create a **book display** to help connect audience members to additional educational resources. Here are some reading suggestions:
 - Dunbar-Ortiz, Roxanne. *An Indigenous Peoples' History of the United States*. Boston: Beacon Press, 2014.
 - Dunbar-Ortiz, Roxanne and Dina Gilio-Whitaker. *"All The Real Indians Died Off" And 20 Other Myths About Native Americans*. Boston: Beacon Press, 2016.
 - Brooks, Lisa. *Our Beloved Kin: A New History of King Philip's War*. New Haven: Yale University Press, 2018.

- DeLucia, Christine M. *Memory Lands: King Philip's War and the Place of Violence in the Northeast*. New Haven: Yale University Press, 2018.
- Weatherford, Jack. *Indian Givers: How Native Americans Transformed the World*. New York: Three Rivers Press, 2010.
- Takaki, Ronald. Adapted by Rebecca Stefoff. *A Different Mirror for Young People: A History of Multicultural America (For Young People Series)*. New York: Seven Stories Press, 2012.
- Orange, Tommy. *There There*. New York: Knopf, 2018.
- Leitch Smith, Cynthia. *Hearts Unbroken*. Somerville, Mass.: Candlewick Press, 2018.
- Erdrich, Louise. *The Round House*. New York: Harper Perennial, 2012.
- Long Soldier, Layli. *Whereas*. Minneapolis: Graywolf Press, 2017.
- Chaat Smith, Paul. *Everything You Know About Indians is Wrong*. Minneapolis: University of Minnesota Press, 2009.

RESOURCES FOR FURTHER LEARNING



Georgina Sappier-Richardson with her son Dwight at the world premiere of *Dear Georgina* at the Camden International Film Festival in the Camden, Maine Opera House. Photo by Adam Mazo.

These websites provide additional information that may be helpful.

- <http://www.mainewabanakireach.org/> - Maine-Wabanaki REACH is the organization featured in *Dawnland* and *First Light* that created the TRC and is helping to lead efforts to promote healing and create change in state child welfare systems. REACH conducts trainings so non-Native people can learn about Wabanaki history and their own privilege. They facilitate healing circles in a variety of settings, including prisons where Wabanaki people are incarcerated, and help teach Maine-Wabanaki history through a powerful interactive learning experience.
- <http://www.mainewabanakitrc.org/> - Official website of the Maine Wabanaki-State Child Welfare TRC.
- https://tribalinformationexchange.org/?s=&category_name=resource-library and <https://tribalinformationexchange.org/index.php/healing/> Indigenous Healing: We Are All Connected; Intergenerational/Historical Trauma (Targeted Resources for Tribal Child Welfare)
- Melody Walker Brook (Abenaki) on intergenerational trauma: 8" TED Talk <https://www.youtube.com/watch?v=vFSRiQ2h6NY>
- "Collective Trauma" —Sousan Abadian: <https://harvardmagazine.com/2008/03/trails-of-tears-and-hope>
- <https://www.nicwa.org/> - National Indian Child Welfare Association, which works to eliminate child abuse and neglect by strengthening Native families, tribes, and the laws that protect them.

- <https://digitalcommons.bowdoin.edu/maine-wabanaki-trc/> Maine Wabanaki-State Child Welfare Truth and Reconciliation Commission collection, housed at Bowdoin College Digital Commons, includes video, audio, and written statements, and other personal documents contributed by participants, founding documents, the final report, and administrative and research records.
- <http://healourcommunities.org/> - The Truth, Racial Healing & Transformation initiative is a program funded by the W.K. Kellogg Foundation to address the historic and contemporary effects of racism.
- Brave Heart, M. Y., & DeBruyn, L. M. (1998). The American Indian Holocaust: Healing historical unresolved grief. *American and Indian Alaska Native Mental Health Research*, 8(2), 56-78. Retrieved from <https://www.ncbi.nlm.nih.gov/pubmed/9842066>
- Duran, B., Duran, E., & Brave Heart, M. (1998). Native Americans and the trauma of history. In *Studying Native America: Problems and prospects*. (Thornton, R., Ed.). Madison, Wis.: University of Wisconsin Press.
- <https://boardingschoolhealing.org/> The National Native American Boarding School Healing Coalition.
- <http://dawnland.org/> - a website created by Upstander Project for *Dawnland*, which includes information about screenings and resources such as the film's curriculum: <http://dawnland.org/teachers-guide/>.
- <https://upstanderproject.org/firstlight/> - *First Light* (2015), a 13-minute documentary created by Upstander Project that is accompanied by nine learning resources for teachers. This short film evolved into the feature feature-length film, *Dawnland*.



Georgina Sappier-Richardson greeting a little one at Indian Days at Motahkomikuk, Maine.

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