

TEACHING ON N'DAKINNA

An Abenaki, Pennacook, and Wabanaki Planning
and Resource Guide for New Hampshire Educators

Adapted by the Indigenous New Hampshire
Collaborative Collective for New Hampshire
audiences from Portland ME Public Schools
“Wabanaki Studies Planning Guide for Portland
Educators”

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INTRODUCTION

United States educational institutions have historically acted—and continue to act today—as colonizing forces. White-washed curricula perpetuate myths of Indigenous extinction and work to uphold colonial and racial hierarchies. The creation of new curriculum is therefore an important decolonizing tool. Educators must consider whose knowledge and ways of knowing are given priority in their classrooms. However, developing and implementing a meaningful, robust, and sensitive Indigenous education program isn't quick or straightforward. It requires collaboration and consultation with Indigenous advisors, critical evaluation of existing curricula and instructional methods, professional training and development, and shifts in pedagogy. These efforts must center Indigenous voices, avoid circulating inaccurate information, and steer clear of cultural appropriation and stereotypes that romanticize Native people or relegate them to a distant past. Navigating it all can be overwhelming—especially given the lack of statewide educational standards or guidelines in New Hampshire. This goal of this guide is to provide New Hampshire educators with an easy place to start: a centralized document outlining important considerations when teaching Indigenous content and offering places to look for pre-vetted resources (including ready-made lesson plans, picture books, films, and more). While the guide is designed for educators teaching within the boundaries of so-called New Hampshire, its contents may be applicable to those teaching and learning throughout N'dakinna, which also includes parts of Massachusetts, Vermont, and Maine.

We ([Indigenous New Hampshire Collaborative Collective](#), or INHCC) were inspired to create this guide by the “Wabanaki Studies Planning Guide for Portland Educators,” which was compiled by Fiona Hopper for Portland Public Schools in Maine. It is thanks to the kindness and generosity of Fiona Hopper, Starr Kelly, Bridgid Neptune, and their extensive network of Indigenous and non-Indigenous collaborators that we have been allowed to reproduce and distribute the products of their amazing work. We share this adapted version with gratitude and respect for the processes of research and tribal consultation which the original guide's production involved. To serve educators in the state of New Hampshire, we've made adaptations for New Hampshire audiences, adding educational resources created and collected through our years of advocacy in the state. Though there are no federally recognized tribes in the state of New Hampshire, Indigenous people continue to live in and maintain traditional relationships with its land, water, flora, and fauna.

Indigenous New Hampshire Collaborative Collective is a grassroots movement of community members of diverse cultural backgrounds working to re-frame New Hampshire's heritage through a decolonial lens. We are a team of co-conspirators, including local Tribal leaders, Indigenous and non-Indigenous students, staff, and faculty at the University of New Hampshire, local community activists and volunteers, artists and filmmakers, researchers, and high school students. INHCC began in 2016 as a small collaboration between the Cowasuck Band of the Abenaki-Pennacook Tribal Leaders, UNH faculty and undergraduate students (hence the logo, Bezoak, which means “wildcats” in Abenaki), and has continued to grow in the years since. It is



important to note that we are not a tribe and do not speak on behalf of Indigenous peoples; we work in solidarity and in collaboration with Indigenous peoples.

This guide has been vetted by INHCC co-conspirators, but is not a static or definitive resource. It is a living document that will respond to the need for change—please contact us at contact@indigenoush.com if you feel there is something that should be added, edited, or omitted.

BEFORE LESSON PLANNING BEGINS

Self-Reflection

Living and working in what is now called New Hampshire, we must acknowledge the spiritual and physical connection the Pennacook, Abenaki, and Wabanaki Peoples have maintained to N'dakinna and its aki (land), nibi (water), lolakwikak (flora), and awaasak (fauna). We must also acknowledge the hardships they continue to endure after the loss of unceded homelands and champion our collective responsibility to foster relationships and opportunities that strengthen the well-being of the Indigenous People who carry forward the traditions of their ancestors.

Indigenizing your classroom is a wonderful place to start—but first, it is important to take time to think about yourself in relation to Indigenous and Abenaki culture and history. This process will likely look and feel quite different for non-Indigenous educators and Indigenous educators and for white educators and educators of color. Ask yourself how you and your family have been impacted by settler colonialism and Indigenous displacement. Have you or your ancestors benefitted from these historical processes? How does learning and teaching about them make you feel, and why? Take time to note and explore your feelings.

Consider your level of knowledge in Indigenous Studies generally, as well as your level of knowledge about Abenaki and Indigenous history and culture in your region specifically. Remember that it's okay to not know everything! Everyone has learning to do, and it is important to approach this work with humility and with openness to learning and listening, no matter your identity or prior level of knowledge and personal experience. As you reflect, consider the learning opportunities that would support you in integrating Indigenous content into your curriculum and how much time you need to devote to your own learning. Note that this guide includes resources for you as you make your own personal learning journey—they can be found in the “Educator Enrichment” section. Use your reflections on your own experience and learning needs to determine how much to take on in your first attempts. Remember that it's okay to start small, take time to learn, and keep your expectations realistic.

And finally — this is a reminder for non-Native teachers in particular — please remember as you plan and prepare that there might be Native students (from Wabanaki tribes or other tribes) in your classroom. You might not know who they are and they may not identify themselves, but assume that Native students are present, while always allowing students the time and space to identify themselves if they choose. This practice of remembering and acknowledging contemporary Native presence is part of decolonizing work. It pushes back against the myth of Native extinction and contributes to the safety and wellbeing of Native students and educators.

Cultural Appropriation

Take some time to familiarize yourself with the term cultural appropriation in the context of Indigenous cultures.

[This guide](#), available from Simon Fraser University as part of their Intellectual Property Issues in Cultural Heritage Project (2015), includes a very clear, accessible, and concise explanation of

cultural appropriation. The following set of questions, to help you “think before you appropriate,” were adapted from this source (which was originally created for designers, not educators), and from [the Elementary Teachers’ Federation of Ontario’s guide “Cultural Appropriation vs. Appreciation”](#):

When including Indigenous content in your lesson plans, ask yourself...

1. Am I basing my plan on accurate knowledge and representations of Indigenous peoples and their cultural heritage/history? How can I find out?
2. Was the resource developed with the Indigenous community?
3. Does the resource credit an Indigenous artist and/or community?
4. Am I sure that my plan in no way reproduces stereotypes about Indigenous peoples? Am I sure that my plan does not show disrespect for the beliefs and worldviews of the Indigenous peoples whose cultural heritage inspires me?
5. Am I as the educator the best person to deliver this content? Is there someone more fitting or appropriate that can help me? Can I position myself as a learner and participate alongside my class?

If your answer to any of these questions is not a resounding “Yes”, discuss the resource or plan with colleagues and people from your local Indigenous community to determine whether all or parts of the resource can be used. It is important to do this together with members from the Indigenous community in order to create a learning environment that is culturally authentic and respectful.

In the classroom, cultural appropriation often occurs through the use or replication of Indigenous artistic traditions and stories. However, it comes in many forms. The best way to keep it in check is to seek out Indigenous voices and avoid engaging in, or having students engage in, interpretation of Indigenous art, stories, or spiritual practices. Non-Indigenous people don’t need to know everything about Indigenous cultures in order to teach students that Indigenous peoples and cultures exist and to offer an honest account of US history.

Another key point is to *always cite your sources*. Crediting the Indigenous artists, story tellers, and knowledge keepers whose stories or traditions you are sharing can go a very long way. Always ask for permission, and always give credit.

[This section \(“Appropriate Use of Indigenous Content”\) from the book *Pulling Together: A Guide for Curriculum Developers*](#) includes a clear and useful analysis of two different lesson plans that attempt to honor Indigenous artistic traditions — and what makes one lesson plan more respectful than the other. It’s a helpful illustration of the nuances of cultural appropriation in the classroom. (The activities included are worth exploring, as well!)

[“The do’s don’ts, maybes, and I-don’t-knows of cultural appropriation”](#), written by Métis educator and public intellectual Chelsea Vowel, is another great article to consult, with links to further resources and explanations of key principles.

Dos and Don'ts

The following list is a reproduction of [this resource](#), which was put together by Fiona Hopper for Portland Public Schools, after listening to the concerns and perspectives of tribal leaders and citizens and after many conversations with Portland educators. We (INHCC) have made minor modifications to adapt it for use by New Hampshire educators.

"We don't need to know everything. We can respect what we don't know and can't know."

- *Tribal leaders and PPS meeting at the Abbe Museum on 3-22-19*

The three key guidelines are:

1. *Develop an awareness of what you don't know.*
2. *Do not engage in cultural appropriation or interpretation.*
3. *Seek out Indigenous perspectives.*

This is not a comprehensive list, nor is it a substitute for your own personal learning. The recommendations below are meant to be used as general guidelines for teachers implementing Wabanaki Studies and/or Native Studies for the first time, or for those needing to update or rethink their approach.

Language and Terminology:

Please do...

- Do use names of specific tribes and communities whenever possible. It's even better if you use the names and spellings the tribes use or have reclaimed. For example, the Maliseet Nations in Canada have reclaimed their traditional name, Wolastoqiyik.
- Do use the term Indigenous when in need of a collective term. Native American is also widely used and accepted. Indigenous is often preferable because it is more accurate, inclusive, and is unbound by colonial borders.

Please don't...

- Don't use possessives when talking about Indigenous peoples (e.g. New Hampshire's Native people, Our Native people, etc.).
- Don't use phrasing that makes it sound like all Native people live on reservations.
- Don't use "people" when referring to a group of distinct peoples (eg. there are five distinct peoples within the Wabanaki Confederacy).
- Don't refer to Indigenous people in the past tense.
- Don't use the term Indian (unless it is contextually appropriate, like when talking about federal Indian law, or the actual name of something). It is a term best avoided by those who are not part of an Indigenous nation.

Approach:

Please do...

- Do center your inquiry around environment/land/landscape and Indigenous peoples' relationship to it.
- Do use simulations that teach about theft of land, colonization, etc, that are thoughtfully designed. Ideally these would be designed in collaboration with Indigenous community members, tribal leaders, or an organization like the Abbe Museum. Better to be patient and thorough rather than rush to do something that will be potentially detrimental.
- See *cultural appropriation* section for further information.

Please don't...

- Don't structure your curriculum around a checklist of cultural components (housing, transportation, art, music, etc). Culture is important to learn about, but it matters how you get there. Framing surface culture in terms of environment is essential to developing deep understanding.
- Don't use simulations or scenarios that involve a group of students "playing Indian" (There are plays of Glooscap stories available on penobscotculture.org. Just think carefully about use of costumes if you choose to perform a play. Don't have students dress up as Indigenous peoples).

Resources:

Please do...

- Do be mindful of the resources you are using. There are many mediocre, inaccurate, and downright harmful resources out there. Please take the time to ask a few questions before using a resource:
 - Who wrote it and when?
 - What perspective is it elevating?
 - How are Native peoples represented?
 - Is it from a reliable source of information?

For a more comprehensive questioning guide, please see [this guide at Oyate](#), as well as the "Evaluating Resources" section of this document.

- The following are a few recommendations of where to find reliable resources:
 - From tribal communities themselves! (example: [The Cowasuck Band of the Pennacook Abenaki](#)).
 - [Oyate](#)
 - [American Indians in Children's Literature](#)
 - The Museum of The American Indian [Native Knowledge 360](#)

Please don't...

- Don't assume the first map, book, or other text that appears in a Google search is accurate or legitimate.
- Don't assume that anything and everything created by a Native person (or a self-proclaimed Native person) is accurate. Not all individual Native persons represent the majority views of their communities.
- Don't assume that anything written by a non-Native person is inaccurate. That said, it is good to take an extra close look at sources written by non-Native people about Native peoples and cultures.

Guest Speakers:

Please do...

- Do invite Indigenous guest speakers into your classes.
- Do make sure to:
 - Find someone reliable. A tribe's website is a good place to start. Some tribes have lists available.
 - Do prepare your students so they ask relevant questions (not things like: do you live in a teepee?)
 - Do pay — or at least offer to pay — a guest speaker for his/her/their time in your school.
 - Do reimburse mileage at the federal rate (which changes annually) for those who have to travel.
 - Do have students write thank you cards to the guest speaker.

Please don't...

- Don't ask just anyone to come into your classroom to represent a "Native perspective." No one person speaks for all members of any community.
- Don't limit your Wabanaki Studies learning to just a few hours with a guest speaker. A guest speaker should be part of a larger plan, not *the* plan.
- Don't forgo the opportunity to hear from Indigenous peoples just because you can't pay someone. There are many excellent videos available, along with the feature film [Dawnland](#), that you can share with students.

Stories:

Please keep stories in the context of science/geography, as many function like maps. Indigenous stories should be used to learn about the landscape and environment, not seen as fairy tales, folktales, or myths. And please, please, please, check your sources. When in doubt, steer away from stories!

Please do...

- Do address the importance of oral tradition.
- Do invite Indigenous storytellers to your classroom.
- Do find and share reliable versions of Indigenous stories.
- Do play recordings of Indigenous stories, perhaps even in the language of the tribe from which they come.
- Do learn about and discuss the relationship between natural environment/natural resources and Indigenous stories.
- Do treat Indigenous stories with respect.

[Proceed with Caution: Using Native American Folktales in the Classroom](#) - by Debbie Reese

Please don't...

- Don't treat Indigenous stories as one would Greek or Roman mythology. They are not dead.
- Don't treat Indigenous stories as one would a fairy tale. They are connected to Indigenous spiritual traditions and are not just fun stories for kids.
- Don't have students make up their own versions of an Indigenous story or invent a new story with an Indigenous figure (Glooscap, Coyote, Raven, etc) in it.
- Don't engage in cultural interpretation. This is not the time for literary analysis.
- Indigenous stories are the intellectual property of Indigenous peoples, do not treat them as though they are in the public domain!

Indigenous Students:

Please do...

- Do assume there might be Native students (Wabanaki and otherwise) in your classes.
- Do develop an awareness of who is Indigenous in your school. That means not just growing your awareness of Wabanaki students, Native American and First Nations students from the US and Canada, but also thinking about students arriving from Central and South America who are from Indigenous cultures or communities.
- Do build bridges to the Native families in your school community.

Please don't...

- Don't put an Indigenous student on the spot to speak for his/her/their tribe, community, or culture.
- Don't impose a Native identification on a student because of something you've heard or have seen. Identifying as Native is very personal. A choice not to identify as Native can be seen as a matter of safety.

Spirituality/Religion:

Please don't approach Indigenous spiritual and religious traditions without having done your homework and without having sought out guidance from tribal leaders. Tribal historians are a fantastic resource. You can find their contact information on a tribe's website.

Please do...

- Do address the fact that Indigenous peoples have distinct spiritual and religious traditions. Best to find high quality videos/films that can aid you in this.
- Do invite a knowledgeable guest speaker to your class.
- Do use only very carefully selected texts.

Please don't...

- Don't attempt to recreate any kind of ceremony or ritual.
- Don't teach what you *think* Indigenous spiritual practices or religions are.
- Don't engage in cultural interpretation.

Tools for Evaluating Resources

Carefully consider what resources you use to teach Indigenous content in your classroom. The following tools can help you evaluate whether a resource is suitable for use. They have been compiled by Fiona Hopper for Portland Public Schools and re-listed here with permission:

Search texts and reviews at [American Indians in Children's Literature](#).

Consider purchasing "How to Tell the Difference: A Guide to Evaluating Children's Books for Anti-Indian Bias" from Oyate, or look to [this summary of its criteria for evaluating books about Native peoples](#). Also check out [this easy-to-use checklist](#) adapted from Oyate by Matthew Bernstein and Alberto Morales (Casco Bay High School):

- Our materials **DO NOT** show Indigenous people as savages, or primitive craftspeople, or simple tribal people, now extinct.
- Our materials **DO NOT** use stereotypes to oversimplify or generalize Indigenous people as all one color or all one style. The materials honor the fact that there are many unique and separate Indigenous cultures.
- Our materials **DO NOT** use insulting language to describe Indigenous people and cultures. Words like "primitive," "pristine," "simple," "Injun" or "savage" are **NOT** used.
- Our materials **DO NOT** portray Indigenous communities as simplistic, mythological, or dependent on non-Indigenous people. The materials honor the full complexity of Indigenous communities and cultures and recognize the ability of Indigenous peoples to govern their own land and communities.
- Our materials **DO NOT** suggest that Indigenous peoples are responsible for their mistreatment. The materials recognize that Euro-Americans have acted with greed and violence.
- Our materials **DO NOT** suggest that Indigenous peoples are only victims. The materials recognize that Native people have always resisted Euro-American conquest.
- Our materials **DO NOT** use past tense to describe Indigenous peoples, unless explicitly discussing history. The materials recognize that Indigenous people are alive today and that Indigenous people and communities exist in the present tense.
- Our materials **DO NOT** celebrate cultural appropriation. The materials acknowledge that Native culture can be celebrated, but that Native culture belongs to Native people.

[Decolonization Resource Evaluation Tool](#) (reproduced below)

Created by Fiona Hopper, Portland Public Schools, Portland, ME

Reviewed and improved by tribal leaders from the Penobscot, Passamaquoddy, Maliseet (Wolastoqi), and Mi'kmaq Nations in 2018

The following lesson, unit, and resource evaluation tool can be applied to texts, images, films, lesson plans, or even whole curriculums. It is not comprehensive, but provides a starting point for resource and curriculum analysis. The key understandings emerged from the decolonization work and resources of Native nations — particularly *Whose Land is it Anyway?: A Manual for Decolonization*, by Peter McFarlane and Nicole Schabus. The key understandings were reviewed and improved by tribal leaders from the Penobscot, Passamaquoddy, Maliseet (Wolastoqi), and Mi'kmaq Nations in October 2018.

CONTINUOUS EXISTENCE

I. Key Understanding

Indigenous people have continuously inhabited the Dawnland for well over 13,000 years (some estimates are as much as 20,000).

Questions

1. Does the text/image/film give the impression that Native people no longer exist? Are Native peoples referred to in the past or present tense?
2. Are the images and/or descriptions of Native peoples anachronistic? Or are there images and/or descriptions of contemporary Native peoples and nations?
3. Is there a connection to current events or contemporary struggles and/or successes of Native peoples?

COLONIZATION AND RESISTANCE

II. Key Understanding

Indigenous people have experienced and resisted colonization in [New Hampshire] for over four hundred years and continue to today.

Questions

1. Does the text/image/film gloss over the horrors of colonization? Does it explicitly use the word genocide, or does it shy away from that term? Are attacks by Native people on white settlers framed in the context of colonial land theft, or do they come across as random acts of violence?
2. Does the text/image/film victimize Native peoples and/or give the impression that they were ultimately responsible for what happened to them?
3. Are there examples of Indigenous resistance to settler colonialism, genocide, and continued cultural genocide? Or could you easily connect this text/image/film to resistance efforts?

SOVEREIGNTY AND DIPLOMACY

III. Key Understanding

The Wabanaki tribes have a legacy and continued practice of self-governance, self-determination, and cross-nation relationship building.

Questions

1. Does this text/image/film focus connect surface elements of culture (wigwams, drumming, baskets, etc) to Native lifeways, or is it all about surface elements of culture? Are tribal nations portrayed as sophisticated, complex civilizations?
2. Is there information about tribal government structures? Sovereignty? Treaties between England and/or the USA and tribal nations?
3. Are the diplomatic practices used by tribal nations to maintain peace emphasized or even mentioned?

SUSTAINABILITY AND ENDURANCE

IV. Key Understanding

Maintaining ecological balance, respecting the Earth, and sharing resources are central to Wabanaki culture.

Questions

1. Does this text/image/film describe the relationship between Native peoples and the Earth? If so, is it grounded in facts and examples, or is the relationship described in vague, simplistic terms?
2. Is there information about Native nations' contemporary efforts to safeguard natural resources and ecological balance? How is IEK (Indigenous Ecological Knowledge) represented?

Standards

By law, the state is required to adopt new New Hampshire state social studies standards every 10 years, but the last revision was completed in 2006. In 2020, a current revision is underway, but until the NH Board of Education adopts this revision, the old frameworks are still official, however imperfect they may be. Find them [here](#).

[Next Gen Science Standards](#) - These provide a myriad of opportunities for integrating Wabanaki Studies at the elementary level.

[CCSS Text Complexity Measures](#) - Use the measurement guide from CCSS to determine text complexity of Wabanaki Studies materials, including primary sources.

[C3 Framework Standards](#) – Indigenous content and themes can also be easily integrated with C3 framework standards for instruction in civics, economics, geography, and history. The C3 Framework also makes explicit connections to Common Core State Standards in English Language Arts and Literacy in History/Social Studies.

RECOMMENDED RESOURCES

Educator Enrichment

Our Beloved Kin: A New History of King Philip's War, by Lisa Brooks (Abenaki) - A dense, but phenomenal read with great maps! There's a [website](#), too. See note in web-based resources section.

The Common Pot: The Recovery of Native Space in the Northeast, by Lisa Brooks (Abenaki)

Dawnland Voices: An Anthology of Indigenous Writing from New England – edited by Siobhan Senier. There is a website companion to the anthology, [Dawnland Voices 2.0](#).

Memory Lands: King Philip's War and the Place of Violence in the Northeast, by Christine DeLucia

[Reading list](#) from the NEH Summer Institute for Teachers: Native Americans of New England

[Whose Land is it Anyway?: A Manual for Decolonization](#) – Edited by Peter McFarlane and Nicole Schabus

[Changing the Narrative About Native Americans: A Guide for Allies](#)

An Indigenous Peoples' History of the United States, by Roxanne Dunbar-Ortiz

Survivance: Narratives of Native Presence, by Gerald Vizenor (Minnesota Chippewa, White Earth Reservation)

Decolonizing Museums: Representing Native America in National and Tribal Museums, by Amy Lonetree (Ho-Chunk)

Braiding Sweetgrass, by Robin Wall Kimmerer (Citizen Potawatomi)

NOT Recommended:

1. *Twelve Thousand Years: American Indians in Maine*, by Bruce Bourque
Bruce Bourque is notorious for holding uncompromising views about the ancestry of Wabanaki peoples, views that often directly contradict the oral histories and beliefs of Wabanaki peoples. He recently retired from the Maine State Museum. He held a lock on the archeological world of Maine and, therefore, institutional understanding of Wabanaki culture and history. His beliefs and writings have done a lot of harm. This text is often a go-to resource when learning about the Wabanaki. Please avoid it and seek out resources written by tribal citizens or endorsed by tribal leaders.
2. *The Abenaki*, by Bruce Heald (historian at Plymouth State)
3. *A Day in Abenaki History*, by Brian Sivernett

Curriculum Guides and Lesson Plans

[Indigenous New Hampshire Harvest Calendar](#) – Includes [Introduction](#) and materials for [Spring \(Zigwan\)](#), [Summer \(Niban\)](#), [Fall \(Tagw&go\)](#), [Winter \(Pebon\)](#). For each season, materials include background information, seasonal harvest plants, recipes, and activities/lesson plans.

[The Wabanakis of Maine and the Maritimes: A Resource Book About Penobscot, Passamaquoddy, Maliset, Micmac, and Abenaki Indians](#) - Prepared for and published by the Wabanaki Program of the American Friends Service Committee. Includes historical overview, lesson plans, readings, and fact sheets.

[Dawnland Teacher's Guide](#) – An extensive resource that contains 12 lessons to accompany the *Dawnland* film. This teacher's guide digs deep into the colonial history of New England. Best for grades 7-12.

[Indigenous New Hampshire 13 Moons Curriculum](#) – Intended for grades 1 and 2. Includes an introductory lesson and 13 lesson plans corresponding to the 13 moons of the year, with focus questions, activities, supplementary resources, and possible extensions. As of August 2021, 6 of the 13 lesson plans have been uploaded, and the rest are in progress, to be uploaded soon.

[Penobscot Culture](#) – Extremely thorough K-12 curriculum resources, available for free from the Penobscot Cultural & Historic Preservation Department. Themes/units include: biographies, homeland, the river, stereotypes, disease, performing arts, stories, land claims, and more. Units include power presentations, sample student work, curriculum units, downloadable resources.

[National Parks Service Passamaquoddy Teaching Kit](#) – made in collaboration with the Passamaquoddy.

Abbe Museum - [Stereotyping and Racism Curriculum](#), [Growing Up with Stereotypes: A Native Woman's Perspective \(Grades 6-8\)](#), [Lesson plans for PreK – Grade 9](#).

[Native Knowledge 360° - Interactive Teaching Resources](#) - From the Smithsonian's National Museum of the American Indian, this resource offers lesson plans and virtual programming for K-12 students to learn about American Indian history and current issues.

[Bioneers Indigeneity Program](#) – Includes lesson plans for specific topics and recorded talks by Indigenous speakers.

[Teaching Native American Histories](#) – From the University of Massachusetts Amherst. Can search K-12 lesson plans by grade level, subject area focus, estimated days to complete.

[NEH Summer Institute for Teachers: Native Americans of New England](#) – Can search lesson plans.

[Teaching Tolerance](#) - Great framing lesson. There are other resources in Teaching Tolerance, too.

[Zinn Project](#) - Great resources for general teaching about Indigenous history and contemporary struggles. Use the search function to find specific grade level lessons.

Decolonizing Curricular Resources: A Bibliography for Teaching and Learning Native American and Indigenous Studies in New England – Resource lists for [Curricular Planning and Lessons](#) and [Indigenous Pedagogy Theory and Methodologies](#), by the Karuna Center for Peacebuilding.

NOT Recommended:

1. Moose on the Loose, from the New Hampshire Historical Society - It is misleading and contains inaccurate historical information about New Hampshire Indigenous peoples. We recommend resources that acknowledge that human history in New Hampshire predates the 1500s.

Websites

[Indigenousnh.com](#) – Contains extensive resources for land acknowledgements, lesson plans, and ways to take action.

[Cawasuck Band of the Pennacook Abenaki People](#)

[Alnobak Newsletter Archive](#)

[Maine Tribal Governments](#)

Annejennison.com

Indianmuseum.org – Mt. Kearsarge Indian Museum

[Wabanaki REACH](#) - sign up for their newsletter to find out about workshops and film screenings throughout the state of Maine

[The Wabanaki Collection](#) - A rich resource that draws on materials created from the tribes of the Wabanaki Confederacy located in both the United States and Canada.

[Our Beloved Kin: Remapping a New History of King Philip's War](#) - This website was developed to accompany the book, *Our Beloved Kin*, by Lisa Brooks. Lisa Brooks is Abenaki and an Indigenous scholar who teaches at Amherst College.

[Wabanaki Alliance](#) - formed in June 2020, find history, contemporary information, and information about current tribal lands in the state of Maine.

[Strawberry Banke, People of the Dawnland](#) – website for an interactive exhibit in the Jones House Family Discovery Center at Strawberry Banke Museum that invites visitors, especially families, to learn more about the Abenaki/Wabanaki peoples of Northern New England, southern Quebec, and the Canadian Maritime Provinces, past and present, by exploring their culture, arts, foodways and storytelling traditions.

[Dawnland Voices](#) - This website is the home page for the 2014 edited volume which features historic and contemporary writing from Abenaki and other New England Tribal authors.

[Abbe Museum](#)

[Decolonizing Curricular Resources: A Bibliography for Teaching and Learning Native American and Indigenous Studies in New England](#) – From the Karuna Center for Peacebuilding; includes an extensive list of resources separated into 14 categories.

[Indigikitchen](#)- An online cooking show dedicated to re-indigenizing our diets using digital media. Using foods native to the Americas, Indigikitchen gives Native viewers the important tools they need to find and prepare food on their own territories. Its recipes, incorporated thoughtfully, can be useful for food-based activities.

[Ne-Do-Ba: Exploring & Sharing the Wabanaki History of Interior New England](#)

[Holding Up the Sky: Wabanaki People, Culture, History & Art \(Maine Memory Network, MHS\)](#) - The digital version of a recent exhibit at the Maine Historical Society. The exhibit was co-curated by Wabanaki leaders, historians, and scholars.

[A Visit to Our Ancestors' Place](#) and [N'tolonapemk Village - an archeological guide](#) - These are fabulous resources that tie together history, culture, and current environmental concerns through an exploration of an ancient Passamaquoddy village site that is now an EPA superfund site. The text was written by Donald Soctomah, tribal historian of the Passamaquoddy Nation. There is a [DVD called N'tolonapemk](#) that accompanies these texts as well.

[The Upstander Project](#) - creators of the film Dawnland. They also run an excellent summer academy for educators.

[Urban Iskwew](#) – coloring pages available for free from Hawlii Pichette, a Mushkego Cree iskwew artist and illustrator

NOT Recommended:

1. Moose on the Loose, from the New Hampshire Historical Society - It is misleading and contains inaccurate historical information about New Hampshire Indigenous peoples. We recommend resources that acknowledge that human history in New Hampshire predates the 1500s.

Student Literature

Picture Books

[Indigenous Voices for Little Ears: 15 Books About Native American Tradition and History for Children](#) - This resource lists various children's books surrounding Indigenous knowledge. The stories come from diverse Indigenous Populations and traditions, not limited to New England.

[Joseph Bruchac's site](#) - Joseph Bruchac (Abenaki) has written extensively about Native Americans, especially his own Abenaki people

[Greenfield Review Press](#)

[Muskrat Will Be Swimming](#) – Cheryl Savageau (Abenaki), grades 2-5, [Teacher's guide](#).

[*Remember Me: Tomah Joseph's Gift to Franklin Roosevelt*](#) - by Jean Flahive and Donald Soctomah (Passamaquoddy), grades 4-7, [Teacher's Guide](#).

[*The Canoe Maker: David Moses Bridges, Passamaquoddy Birch Bark Artisan*](#) - by Jean Flahive and Donald Soctomah (Passamaquoddy), grades 4-7.

[*Malian's Song*](#) – by Marge Bruchac (Abenaki), best for upper elementary, grades 3-6.

[*Tihtiyas and Jean*](#) (text in French, Passamaquoddy, and English) - Nathalie Gagnon and Donald Soctomah (Passamaquoddy), grades 3-6.

[*Thanks to the Animals*](#) – Allen Sockabasin (Passamaquoddy), grades pre-k-5. You can find a recording of him reading it in Passamaquoddy [here](#). There is also a [teacher's guide](#) available through the publisher.

[*Kunu's Basket: A Story from Indian Island*](#) – Lee DeCora Francis (Penobscot), grades k-5, [Teacher's Guide](#).

[Mi'kmaw Coloring book](#) - created by the Mi'kmaw First Nation of Nova Scotia, grades pre-k-5.

[*Mi'kmaw Animals*](#) (text in Mi'kmaq and English) - Alan Syliboy (Mi'kmaq), grades pre-k-2.

[Counting in Mi'kmaw](#) - Loretta Gould (Mi'kmaq), grades pre-k-2.

[*The Penobscot People*](#) - Level E book from Benchmark/Advance ALL, consulted with James Francis (Penobscot), grades 1-4.

[*The Gathering*](#) - Theresa Meuse (Mi'kmaq).

[*The Sharing Circle*](#) - Theresa Meuse (Mi'kmaq).

[*L'Nu'k: The People, Mi'kmaw History, Culture, and Heritage*](#) - Theresa Meuse (Mi'kmaq).

[*I Lost My Talk*](#) - Rita Joe (Mi'kmaq), illustrations by Pauline Young. Meant to be read with [*I am Finding My Talk*](#) - Rebecca Thomas (Mi'kmaq), illustrations by Pauline Young.

[Juji'jk: Mi'kmaw Insects](#) - Cultural and Heritage Education Committee.

[Long Powwow Nights](#) - Pamela Aleekuk (Metis) and David Bouchard (Metis), illustrations by Leonard Paul (Mi'kmaq).

[Bowwow Powwow](#) - by Brenda Child (Ojibwe), not from a tribal citizen of a tribe in the Wabanaki Confederacy, but a fantastic and highly recommended book about powwows, which are important community gatherings for tribal citizens in the Dawnland.

Decolonizing Curricular Resources: A Bibliography for Teaching and Learning Native American and Indigenous Studies in New England – Resource lists for Children's Books, [Grades PreK-2](#) and [Grades 3-5](#), by the Karuna Center for Peacebuilding.

NOT RECOMMENDED: *I am Birch* - Scott Kelly, see this [blog post](#) for why.

Traditional Storytelling

The sharing of Indigenous stories by non-Indigenous teachers can be very problematic. Please look into non-story-based ways to approach the topic of Wabanaki Studies before jumping right into stories and storytelling. Stories can seem like an easy fit, especially in elementary school, but there are many variables to consider. If you do teach stories, contextualize them with Wabanaki Studies content rather than teaching them as a stand-alone story unit or as part of a broader story unit. Please DO NOT include Gluskabe stories in units about fairy tales! Please see the section on stories in [Dos and Don'ts](#) before going forward. Also, read [Proceed with Caution: Using Native American Folktales in the Classroom](#) by Debbie Reese.

General Storytelling Resources

Annejennison.com – Anne Jennison is a New Hampshire-based storyteller with European and Abenaki heritage. Her website contains story recordings, as well as information about performances, workshops, resources, and booking information.

[“I Heard a Story Today” Unit](#) from Penobscot Cultural & Historic Preservation Department.

[Joseph Bruchac's site](#) - Joseph Bruchac (Abenaki) has written extensively about Native Americans, especially his own Abenaki people.

Stories with Pictures

[Gluskabe and the Four Wishes](#) - Joseph Bruchac (Abenaki), grades 1-5.

[The Mighty Glooscap Transforms Animals and Landscape](#) - (text in Mi'kmaq, French, and English) - Allison Mitcham, grades 1-5.

[A Little Boy Catches A Whale](#) - (text in Mi'kmaq, French, and English) - Allison Mitcham, grades 1-5.

[The Thundermaker](#) (text in Mi'kmaq and English) - Alan Syliboy (Mi'kmaq), grades K-5.

[Wolverine and Little Thunder](#) (text in Mi'kmaq and English) - Alan Syliboy (Mi'kmaq), grades K-5. Check out the [short animated video](#) that goes with this story!

[Muin and the Seven Bird Hunters](#) (text in Mi'kmaq and English) - by Prune Harris, Lillian Marshall (Mi'kmaq), and Murden Marshall (Mi'kmaq), grades 2-5 .

Not Recommended:

I am Birch - Scott Kelly, see this [blog post](#) for why.

Stories without Pictures

Tales of Gluskabe: Secondary Hero Tales – available in print at the Penobscot Nation Museum.

[Katahdin: Wigwam Tales](#) – Molly Spotted Elk (Penobscot).

[Giants of the Dawnland](#) - Collected by Alice Mead and Arnold Neptune.

[The Wind Eagle and Other Abenaki Stories](#) - Joseph Bruchac (Abenaki).

[Tales from Maliseet Country](#) - Translated and Edited by Philip S. LeSourd.

[Stories Our Grandmother Told](#) US - edited by Wayne A Newell .

YA Novels, Poetry, and Nonfiction- *reading levels 4th grade through about 10th grade*

[Winter People](#) – by Joseph Bruchac (historical fiction, Abenaki characters).

[Arrow Over the Door](#) – by Joseph Bruchac (historical fiction, Mohawk and Abenaki characters).

[Hidden Roots](#) – by Joseph Bruchac (realistic fiction/historical fiction about Vermont eugenics laws, Abenaki characters).

[Dawnland](#) - by Joseph Bruchac (this is the first in a trilogy). WARNING: contains some sexual violence. Not appropriate for young children.

[Guests](#) – by Michael Dorris (Southern New England, takes place around the time of the first Thanksgiving, not Wabanaki-specific).

[Crossing the Starlight Bridge](#) - by Alice Mead (non-Indigenous) story about a nine-year-old Penobscot girl who has to move off the reservation after her father leaves.

[The Mi'kmaq Anthology](#) - Theresa Meuse, Lesley Choyce, and Julia Swan.

[Mujinji'j Becomes a Man](#) - Misel Joe (chief of the only recognized Mi'kmaq band in Newfoundland).

[Dawnland Voices: An Anthology of Indigenous Writing from New England](#) – edited by Siobhan Senier and there is a website companion to the anthology [Dawnland Voices 2.0](#). This anthology includes historical and contemporary writings.

[Out of the Depths](#) - by Isabelle Knockwood (Mi'kmaq) - this is about her experiences at the residential school in Nova Scotia. Please make sure to pre-read before deciding when and how to share this with your class. This could be a trauma trigger for some students and families.

Decolonizing Curricular Resources: A Bibliography for Teaching and Learning Native American and Indigenous Studies in New England – Resource list for Children's Books, [Young Adult](#), by the Karuna Center for Peacebuilding.

Advanced Reading - *excerpts from these texts could be used for 8th-12th grade, possibly complete texts in some cases. All would also be valuable for personal learning.*

[Sunrise over Sipayik: A Passamaquoddy Tribal and Personal Oral History](#) - as told by David Francis (Passamaquoddy).

[Women of the Dawn](#) - Bunny McBride.

[Molly Spotted Elk: A Penobscot in Paris](#) - Bunny McBride.

[An Upriver Passamaquoddy](#) - Allen J. Sockabasin (Passamaquoddy).

[The Maine Woods](#) - Henry David Thoreau (*It will make you rethink Thoreau—and not for the better!*).

[Unsettled Past, Unsettled Future](#) - Neil Rolde.

[Dawnland Voices: An Anthology of Indigenous Writing from New England](#) – edited by Siobhan Senier. There is a website companion to the anthology [Dawnland Voices 2.0](#).

[Unsettled](#) - multi-part series in the Press Herald by Colin Woodard, also available as an ebook download. It traces the story of the Indian Civil Right Movement in Maine from a murder at Pleasant Point in 1965 to the Indian Land Claims Settlement Act of 1980.

[Katahdin: Wigwam Tales](#) – Molly Spotted Elk (Penobscot).

[20th Century Powwow Playland](#) (poetry) - Mikhu Paul (Maliseet/Wolastoqiyik)
****Mikhu Paul is an artist, writer, and activist in Portland. She may be willing to visit your classroom, but please don't ask her (or any Indigenous presenter to speak) to your class for free!*

[We Were Not the Savages](#) - Daniel N. Paul (Mi'kmaq).

[In the Shadow of the Eagle](#) - Donna Loring (former Penobscot representative to the State of Maine, currently Senior Advisor on Tribal Affairs).

[There, There](#) - Tommy Orange (West Coast, California-based novel focused on “walking in two cultures”).

[Woven Through the Sweetgrass: Memories of a New England Abenaki Family](#)

Films and Videos

[Dawnland](#) – An excellent 86-minute film about the Truth and Reconciliation Committee in Maine and their work with Indigenous people to restore justice. The website includes additional materials including twelve lesson plans.

[Dear Georgina](#) – by the Upstander Project (who also made *Dawnland*), a 15-minute documentary about a Passamaquoddy elder who seeks to better understand her past and her cultural heritage.

[First Light](#) – by the Upstander Project, a 13-minute documentary about the history of the United States government taking Native children away from their tribes, devastating families and denying children their traditions, culture, and identity.

[An Indigenous Tour of Lake Winnepesaukee](#) – A 17-minute film by the Indigenous New Hampshire Collaborative Collective.

Videos on dam removal in New Hampshire - [Mill Pond Dam: A Community Discussion](#) and [Restoring Our Water and Food Ways of N'dakinna \(Our Homelands\)](#). Useful for connecting traditional Indigenous practices and local history to contemporary issues.

[A New Dawn](#) – short documentary available on the Wabanaki Reach TRC website.

[Waban-Aki: People from Where the Sun Rises](#) – a feature-length documentary from Alanis Obomsawin, in which the filmmaker returns to the village where she was raised.

[Invisible](#) - a documentary film by James Francis (Penobscot), tribal historian of the Penobscot Nation (DVD only.) A teaching guide for the film can be found in the downloadable curriculum available at penobscotculture.com.

[Voices from the Barrens: Native People, Blueberries, and Sovereignty](#) - film released in 2020.

[Indigenous Existence is Political Resistance](#) - Ted X Dirigo talk with basket maker and activist Geo Neptune (Passamaquoddy).

[What Does Two Spirit Mean?](#) - Geo Neptune (Passamaquoddy).

[In Our Veins](#) - A 6-minute documentary narrated by contemporary Penobscots about the centrality of the Penobscot River.

[Penobscot: A Fight for Ancestral Waters](#) - A short film about the water rights struggle between the Penobscot Nation and the state of Maine.

[This Issue](#) - interview with Sherri Mitchell (Penobscot) in which she discusses racism, water rights, and other contemporary struggles facing her tribe.

[Mi'kmaq Beatles Songs](#)

[Jeremy Dutcher](#) - contemporary Wolastoqiyik (called Maliseet in Maine) musician and [interview](#).

[Addressing Wicked Problems with Wabanaki Diplomacy](#) - a Ted X Dirigo with Dr. Darren Ranco (Penobscot), head of the Native Studies department at UMO.

[Restoration of Land Stewardship](#) - a 4-minute film about the restoration of 750 acres to the Penobscot Nation.

[Indigenous People in Maine are Not Mascots](#) - a Ted X Dirigo talk with Maulian Dana (Penobscot), Ambassador of the Penobscot Nation to the Maine State government.

[N'tolonapemk](#) - a film created by Donald Soctomah, tribal historian of the Passamaquoddy Nations.

[Penobscot Sense of Place](#) - a lecture with James Francis, Penobscot Nation.

[WERU 89.9](#) - Listen to recent installments of Dawnland Signals, a weekly radio podcast that discusses contemporary Indigenous issues and features the work and voices of local Indigenous leaders.

[Representations of Native Americans in Art](#) - a talk with Darren Ranco (Director of Native Studies at UMO, Penobscot) and James Francis (Director of Historic and Cultural Preservation at the Penobscot Nation) about the artwork of Winslow Homer and Fredrick Remmington. They discuss how even as they depict Indigenous peoples, Homer and Remington engage in erasure. James also talks about his film, *Invisible*.

[Little Thunder](#) - short animation that goes with Alan Syliboy's book, *The Wolverine and Little Thunder*.

[An excellent talk about Passamaquoddy music](#) - Wayne Newell and Blanch Sockabasin [Listen to a recording of Passamaquoddy music from 1890!](#)

[We Shall Remain](#) - PBS American Experience, 5-part series about Native American history (the first part focuses on New England).

[Native America](#) - PBS four-part series from 2018. This provides a very helpful overview for understanding continuous Indigenous presence in the Americas.

[Rumble: The Indians Who Rocked the World](#) - recent feature film about Indigenous rock musicians.

[Gather](#) - a 2020 film about Indigenous food sovereignty movements across Turtle Island.

Maps

[Indigenous New Hampshire Collaborative Collective Story Map](#) – Interactive map with extensive on Indigenous history throughout New Hampshire.

[Early Maps: Traveling Along the Northeast Shore](#) - These early maps, available through the Maine Memory Network, depict a variety of maps of locations in the Northeast. The site provides scans of the early maps as well as explanations and context for each map.

[Wabanaki Place Names Map](#) - This is the map that was on view at the *Holding Up the Sky* exhibit at the MHS. For more information about how to use the map, check out this [site](#).

The Penobscot Office of Historic and Cultural Preservation has a gorgeous [bilingual map \(Penobscot and English\) of the Penobscot river](#). You can get it at the Maine Historical Society or by contacting the Penobscot Nation Museum.

[Abbe Museum map](#) that shows land dispossession.

[Osher Map Library](#) - many amazing digitized maps that can we used to contextualize the state's theft of Indigenous land.

NOT recommended: The Tribal Nations Maps created by Aaron Carapella. These are typically the maps that pop up when you do a google search for a map of tribal nations. [Here](#) is some guidance and suggestions for finding alternatives.

In general, note that maps are often made to highlight recognized tribes, but there are many other unrecognized tribes that maintain traditional relationships with their ancestral land. I.e. be careful with maps!

Thanksgiving and Indigenous Peoples Day

Thanksgiving and so-called Columbus Day are both times when harmful narratives and stereotypes about Native people tend to circulate. Please, please be careful when using stories or activities around these days. Take a moment to think and reflect on what your materials say about Native people, and about the history of colonization. Refer to the “Tools for Evaluating Resources” section of this guide for help. Below are resources that we recommend to engage with students about the history of Thanksgiving and Indigenous Peoples’ Day (aka Columbus Day).

Indigenous Peoples Day

[Deconstructing the Myths of Christopher Columbus in Children’s Literature](#) - Judy Dow (Abenaki).

[Indigenous Peoples Day Video and Lesson Plan](#) – by Indigenous New Hampshire Collaborative Collective.

[Zinn Education Project Abolish Columbus Day Campaign](#):

[Beacon Press Indigenous Peoples’ Day Lesson Plan](#) –by Natalie Martinez, PhD (Laguna Pueblo), for grades 6-8.

[List of cities and towns that have recognized Indigenous Peoples Day in New Hampshire and New England](#)

[Rethinking Columbus](#) – book from Rethinking Schools.

[Teaching Resources That Tell the Truth About Columbus](#) - Indian Country Magazine.

[We Are One](#) - Music video released on Indigenous Peoples Day 2019 by Taboo, Shoshonee musician from the Black Eyed Peas.

Thanksgiving

[Deconstructing the Myths of “The First Thanksgiving”](#) – by Judy Dow (Abenaki)

[Abbe Museum: Thanksgiving Lesson Plan](#) (Grades 3-5)

[The Mourning Road to Thanksgiving](#) – novel by Larry Man (Nipmuc)

[Why I'm Not Thankful For Thanksgiving](#) – by Michael Dorris (Modoc descent), from *Rethinking Columbus: The Next 500 Years*.

[1621: A New Look At Thanksgiving](#) - by Catherine O'neill Grace and Margaret M. Bruchac (Abenaki).

[Recommended Thanksgiving books](#) – from Oyate

[Thanksgiving books to avoid](#) – from Oyate

[National Day of Mourning](#) - United American Indian Tribes of New England

[Suppressed Speech of Wamsutta James \(Wampanoag\)](#) - Text of the speech that Wamsutta was not allowed to deliver at the three-hundred and fiftieth anniversary of the colonists' landing on Plymouth Rock.

[Decolonizing Thanksgiving: A Toolkit for Combating Racism in Schools](#) - Medium

[Thanksgiving](#) - podcast from Toasted Sister (a podcast about Indigenous foods)

[Thanksgiving for Native Americans: Four Voices on a Complicated Holiday](#) - NY Times

[How to Observe Thanksgiving While Acknowledging the Holiday's Messed Up History](#) - Bustle

[Everything You Learned About Thanksgiving is Wrong](#) - NY Times

[One Word Clips, Native Americans on Thanksgiving](#) - 5 minute video

[Giving Thanks: A Native American Good Morning Message](#) - a book by Chief Jake Swamp (Mohawk). [Video](#) of Chief Jake Swamp reading the book.

Bioneers, The Real Thanksgiving: [Lesson Plan](#) and [Teacher Guide](#)

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Organizations Supporting PPS Wabanaki Studies Curriculum Work

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