

***Makkin Mak Nommo (We Are Still Here): Assessing the Impact of a Lasting Resource that
Contributes to Indigenous Knowledge Building***

A Project Report

Presented to

The Faculty of the Department of Anthropology

San José State University

In Partial Fulfillment

Of the Requirements for the Degree

Master of Arts in Applied Anthropology

By

Cesar Manuel Villanueva

2023

©2023

Cesar Manuel Villanueva

ALL RIGHTS RESERVED

The Undersigned Graduate Committee Approves the Project Report Titled

*Makkin Mak Nommo (We Are Still Here): Assessing the Impact of a Lasting Resource that Contributes to
Indigenous Knowledge Building*

By

Cesar Manuel Villanueva

APPROVED FOR THE DEPARTMENT OF ANTHROPOLOGY
SAN JOSÉ STATE UNIVERSITY

August 2023

DocuSigned by:



337D5E307A8E416...

Roberto J. González, Ph.D.

Department of Anthropology

DocuSigned by:



9CDDDC475D2942E...

Jan English-Lueck, Ph.D.

Department of Anthropology

DocuSigned by:



1CDE3721D785495...

Charlotte Sunseri, Ph.D.

Department of Anthropology

ACKNOWLEDGEMENTS

I am especially grateful for the continued mentorship from the San Jose University Anthropology Department. I would specifically like to thank my committee members Dr. Roberto J. González, Dr. Jan English-Lueck, and Dr. Charlotte Sunseri for pushing me to become a well-rounded scholar and providing me with invaluable guidance. Your encouragement, support, and inspiring ideas helped me craft a project I am so proud to be a part of. My time in the Applied Anthropology Program has been special, I appreciate every single one of you and to my cohort thank you for your support and friendship, it means the world to me.

This project would not have been possible without The Muwekma Ohlone Tribe. Thank you to the Vice-Chairwoman Monica V. Arellano, and Tribe's Ethnohistorian Alan Leventhal, for your support throughout this project. I would also like to thank the New Museum of Los Gatos, specifically Michèle Jubilee and Alexandra Schindler for all your help, guidance, and giving me the opportunity to pursue this project.

Lastly, to my parents, thank you for your love and supporting all my academic endeavors. Without you both I do not know where I would be today. You have crafted an environment that has enabled me to become successful and not afraid to be who I am. I love you both and this is for you!

ABSTRACT

This project is in partnership with the New Museum of Los Gatos and the Muwekma Ohlone Tribe of the San Francisco Bay area, which is currently undergoing reclamation efforts to reinforce the idea that the Tribe has maintained a continuous presence in the San Francisco Bay Area, despite the fact that the US government revoked its status as a federally recognized Tribe in 1927. This project was an extension of the “Reclamation” exhibits at NUMU, which lasted from November 2022 to May 2023. The toolkit was created as a key part of the “outreach” strategy developed by the New Museum of Los Gatos (NUMU), who actively engages the community at the intersection of art, history, and education through innovative, locally connected, and globally relevant exhibits, programs, and experiences. These partnerships were important as the population for the project includes local school districts stretching from San Leandro, Santa Clara, and Los Gatos; however, NUMU and the Muwekma Ohlone’s online presence have made the project far more accessible to a broader audience and communities. The research methods used for this project relied on consulting and reviewing archived material, such as previous toolkits from other Tribes, local historical records, and other secondary resources, such as curricula standards. Understanding essential themes from NUMU's exhibitions were vital in designing a streamlined toolkit that Third to Fifth-grade school teachers can implement seamlessly into their lesson plans. To understand how the toolkit may be perceived, I interviewed three teachers, one of each from Third, Fourth, and Fifth grades within the San Leandro Unified School District, who reviewed the material and implemented it in their lesson plans. I also created a survey that was circulated to local school programs and implemented within the toolkit. Through data collection, I noted if the toolkit and designed curricula addressed vital themes around the Muwekma Ohlone Tribe, such as identity, daily lives, and the reclamation of place

and tradition. The deliverable for this project is a toolkit in English and Spanish created through a framework based on increasing young learners' exposure to Indigenous knowledge. To increase the traffic towards the toolkit, it was made available through the New Museum of Los Gatos teacher resources page as well as on the Muwekma Ohlone Tribe's website. The toolkit was created to help young learners understand how important it is to be cognizant of different cultures, languages, and human experiences around them.

TABLE OF CONTENTS

Chapter One: Introduction	1
Project Background	1
Applied Significance and Deliverable	2
Combatting Erasure	4
Decolonizing Institutions, Engaging Diversity, and Inclusivity	5
Chapter Two	10
Creating a Lasting Resource for the Muwekma Ohlone Tribe	10
Abstract	10
Initial Project Partner Meetings	11
Connecting Community & Practicing Collaborative Anthropology	14
Bilingual Toolkit Creation: Design and Methods	16
Finalizing the Toolkit	22
Conclusion	24
Chapter Three	25
The Future of Indigenous Knowledge Building and Anthropological Significance	25
Outcomes	26
Limitations	27
Future of the Toolkits	29
Appendix A: Links and Resources	31
Appendix B: Teacher Survey Questions	32
Appendix C: Official Letter from NUMU	33
Appendix D: Official Letter from the Muwekma Ohlone Tribe	34
Appendix E: Official Letter from the Muwekma Ohlone Tribe Signatures	35
Cumulative References	36

CHAPTER ONE: INTRODUCTION

Project Background

From the onset of Spanish colonialism through the present, California's Native Tribes have resisted erasure and survived. In recent years museums and educational institutions, such as NUMU and San José State University, have played a key role in partnering with Tribes in an effort to demystify and humanize tribal identities to the public. Such institutions have reinvented their practices and cultures to work alongside the Muwekma Ohlone as the Tribe tells its ongoing story of reclamation and the battle for federal recognition. The Muwekma Ohlone Tribe has been battling since the 1980s to once again become federally recognized. With the help of tribal leaders, they are reclaiming their traditions among the members of the younger generation. Alan Leventhal's chapter in the book *The Ohlone Past and Present*, edited by Lowell John Bean (1994), explains that excavation work and interpreting written works challenge the conceptual framework that has supported the erasure of Ohlone identity (Leventhal 1994, 299-300). The Muwekma are currently working with museums and educational institutions to aid in documenting their historical and cultural continuity. Leventhal argues that federal acknowledgment and continued public outreach may enable the Muwekma Ohlone to reestablish their land rights and lead to full cultural reclamation. Institutions such as museums and universities now have an opportunity to support tribal efforts aimed at educating the public about their past, present, and future.

Institutions like the New Museum of Los Gatos (NUMU) can potentially help to preserve and share knowledge about critical federal recognition issues, such as those undertaken by the Muwekma Ohlone Tribe. As part of the "decolonization" process, some institutions are

developing extension activities and research that increase knowledge of the communities they serve. Like with NUMU, their action towards aiding a Native American community seeking to obtain federal recognition status can be instrumental in building trust. Amy Lonetree's book *Decolonizing Museums: Representing Native America in National and Tribal Museums* (2012) examines the complexities of relationships between institutions and tribal entities while exploring how museums can help Native American communities grapple with centuries of unresolved trauma as they tell the stories of Native peoples. Cultural institutions like NUMU have the potential to help by collaborating with indigenous communities by presenting examples of indigenous persistence, highlighting the cultural meanings of place, and showcasing the tribe's historical relationships to regional landscapes (Lonetree 2012; Schneider, Schneider, and Panich 2020).

Applied Significance and Deliverable

I have created a bilingual toolkit in English and Spanish that closely aligns with key themes from the NUMU exhibitions *Reclamation: Resilience of the Muwekma Ohlone Tribe* and *Reclamation: Aboriginal Ancestral Homeland of the Muwekma Ohlone Tribe*. The toolkit was created for Third through Fifth grade classrooms, while matching California Curriculum standards, with the goal of teachers being able to implement ideas and activities from the toolkits seamlessly. The toolkit's design and availability of being in English and Spanish can help counter the idea that Native American Tribes and cultures no longer exist. The narrative that tribes no longer exist has been a long-standing perspective shared in mainstream educational curricula in the United States, but such trends are now changing rapidly due to decolonization processes. The toolkit supplemented the NUMU exhibits, *Reclamation: Aboriginal Ancestral Homeland of the*

Muwekma Ohlone Tribe Reclamation and Resilience of the Muwekma Ohlone Tribe. Both of the exhibits and toolkits discuss the process of reclaiming cultural traditions and spaces. The bilingual toolkit has created a platform for historically marginalized voices and prioritizes training Third through Fifth-grade teachers on educating their classrooms on the Muwekma Ohlone Tribe's reclamation efforts. In the toolkit materials, I aim to emphasize the Spanish colonization and forced religious conversion and directly transitioned into the contemporary, where the material is focused more on contemporary Muwekma life, the reclamation of regalia, dance, language, place, and space. Aspects of their contemporary daily lives were highlighted so young learners can connect with the idea that the Muwekma Ohlone are still here, and that Native American history is an integral part of the collective American heritage.

I created interpretive extension activities with an accompanying resource list to aid the toolkit and provide background knowledge for the NUMU exhibitions. These extension activities included simple exercises or introductions to the Chochenyo language, an introduction to regalia creation, and exposure to Muwekma aboriginal lands, murals, and acknowledgments of their presence. For example, teaching young learners to say "hello" or introduce themselves in Chochenyo shows that the culture has continued and carried on. The extension activities were essential as they would allow school teachers to take the main ideas from each section and use curricula-aligned examples that would give students takeaways to carry with them into the following sections. From there, students build on their newfound knowledge of the Muwekma Ohlone experiences, past and present. The production of the toolkit not only supplemented the Muwekma Ohlone Tribe's efforts to gain federal recognition through educating our local communities about their public initiatives in the Bay Area, but it has also created a basis for educating larger audiences who may not have heard of the tribe and bridge language barriers.

Combating Erasure

My goal for the exhibit was to represent the complexity and modern presence of the Muwekma Ohlone of the San Francisco Bay Area and invite others to participate. Drawing from Alan Leventhal's chapter in the book *The Ohlone Past and Present*, I discussed the events that have supported Ohlone's identity erasure and oppressed status (Leventhal 1994, 301). Specifically, I created extension activities containing history and visual components that will help connect students to the Muwekma Ohlone's historical circumstances and tell the story of how they have successfully documented their contemporary presence and continuity. These activities coupled with visual components were created to promote further knowledge building around their goal of re-establishing their land rights and creating a new revitalized Native community. With the creation of the bilingual toolkit, I sought to advocate for and collaborate with Native peoples by working with the Muwekma to develop a means of educating the general public about their past and future. It is important to continue to advocate and collaborate with Native peoples because understanding indigenous persistence and resilience is key to understanding their experiences are different than ours.

Anthropologists like Lee Panich (2013) and Les Field (Field et al., 2013), argue that indigenous groups have persisted and combatted erasure against perceived terminal narratives we see in outdated school curricula. Indigenous identity and cultural revival within a schooling system that is deeply rooted in old ways have directly influenced tribal entities today, like the Muwekma Ohlone, who are actively reclaiming their identity, place, and space while combatting erasure. Panich (2013) counters terminal narratives and essentialist concepts of cultural identity that are deeply ingrained in scholarly and popular thinking about Native American societies, so

drawing on Panich's concepts of challenging long-held scholarly and popular beliefs about the effects of colonialism in coastal California is essential in the case of the Muwekma Ohlone, as the policies of Spanish colonial missionaries have long been thought to have driven local Native peoples to cultural extinction (Panich 2013, 115).

In a similar way, the work of Les Field (2013) focuses on the term called nominative cartography, which is the power to erase, implant, and displace in the service of colonization. Field centers on colonial practices like space and the "uneven developments" of landscape that have subsequently erased and replaced the presence of the social and cultural landscapes of the Muwekma Ohlone Tribe (Field et al., 2013). The Muwekma Ohlone Tribe's efforts to gain back federal recognition and reclamation of place have confronted the erasure from the map of the Bay Area (Field et al., 2013). Using Field and Panich, I was able to connect these ideas of combatting erasure and the tribe's continued persistence in the toolkit. I created extension activities centered around their historical and cultural persistence as well as noting the importance of the colonial period and how it was internally structured to erase the Native presence. I also aimed to highlight Muwekma Ohlone's continued persistence to challenge how colonialism presents the history of Native peoples (Panich 2013, 109).

Reclaiming ancient rights is unfortunately something many Indigenous tribal entities have had to face. Many like the Yurok people which Platt focuses on have had to endure what Platt (2011) calls "backyard archaeologists" and complicated relationships with researchers. Platt's work in *Grave Matters* focuses on the idea of reconciling with Indigenous tribal entities who are tied to ancestral places with tragic pasts (Platt 2011). His work was extremely instrumental in my connection with building extension activities and pointing to combative

nature of the Muwekma Ohlone toward their systematic erasure. The Yurok movement to reclaim their ancient rights was influential in my thinking and comparative to the Muwekma as they dealt with their fair share of “researchers” and are now actively fighting to reclaiming their cultural traditions and spaces

Decolonizing Institutions, Engaging Diversity, and Inclusivity

There are many Indigenous cultures and approaches to learning; however, building Indigenous epistemic approaches is essential because Indigenous epistemologies and the methodological issues surrounding related research have a significant relationship to the production of knowledge and the histories, presents, and futures of Native American and Indigenous people. Successful consideration of these dimensions, complexities, and significance is shown in the work of Linda Tuhiwai Smith. Smith (2012) argues that is crucial to understand the contemporary realities of indigenous peoples. In the case of the Muwekma Ohlone Tribe, while creating curricula, I needed to avoid specific terminologies that can push insensitive agendas. There are continuing issues with excluding Native American communities in educational curricula and cultural institutions. Because of this exclusion within curricula, I had to understand how important creating the toolkit was in representing and discussing the complexity of the Indigenous perspectives and knowledge building. The creation process was challenging because Indigenous communities often have a different set of questions and experiences around self-determination and language and culture, so Smith’s work was vital as I progressed through this report because I needed to understand the importance of generating schooling approaches from a different epistemological basis (Smith 2012, 94). My goal was to create an education module that highlighted different perspectives as well as engaged students with local realities. In

this case, using Smith was essential to ensure the toolkit highlights contemporary issues, uses innovative approaches, raises awareness, provides hope, and becomes a valuable resource for educators concerned with educational equity and justice (Smith 2012, 95).

Indigenous groups are often subject to colonial educational narratives that paint their lifeways and cultures as complex but prehistoric, usually in ways that are deemed unfeasible or unable to be passed on in modern times. Now, modern institutions, particularly museums, have the opportunity to decolonize ideals and practices that have in the past made museums a painful site for Native peoples (Lonetree 2012). Lonetree's (2012) comparative study of the relationship between Indigenous peoples and museums has demonstrated examples of successful Native activism and leadership within museums today. As Lonetree points out, Indigenous people are now actively participating in the transformation of museums into inclusive, community-relevant spaces, moving away from colonial ideas and exclusivity. Exhibitions, curation, and collaboration things that may not have been considered before reflect this. Native peoples are now frequently taking a proactive role in shaping exhibition content and curricula creation. The efforts today by tribal communities to be involved in developing exhibitions point to the recognition that controlling the representation of their cultures is linked to the more significant movements of self-determination and cultural sovereignty (Lonetree 2012).

Descendant, African American, and Latina/o communities have historically been underrepresented and marginalized within museum spaces in the United States. Community engagement through museum exhibitions has been essential to keeping museums relevant and can be seen as a vehicle for providing local cultural experiences to the general public; however, not all diverse and unique communities' histories are being presented or told. They are missing

from the local and potential national narratives (Simmons 2021). Museums have many opportunities to create safe spaces for nuanced discussions around inclusivity, equality, and justice while also creating platforms for marginalized communities to reflect on their histories (Simmons 2021). Ramos argues a similar sentiment as past and current-day experiences can be navigated through physical art spaces. Using Latino art, Ramos (2014) highlights the importance of providing tangible spaces to a marginalized community (Latino/a), which they then used to give a face to their culture, history, and future presence in American art. Chip Colwell (2017) points out that museums can continue to heal the wounds of the past while forging and creating new relationships with tribal entities by creating a respectful approach to caring for rich artifacts of history (Colwell 2017); the same could be argued for when museums create exhibitions and curricula around identity, land, place, and space. As Colwell states, there is a difficult line to toe among repatriating objects and repairing relationships; however, museum curators and staff need to know how to negotiate inclusivity, diversity, identity, and morality when undergoing their processes of decolonizing their spaces and approaching partnerships with tribal entities. This is an idea that cultural institutions like NUMU have the potential to carry on by collaborating with and deferring to indigenous communities. Something similar is being done by presenting exhibitions tailored to focus on indigenous persistence, demonstrating the cultural meanings of place, and showcasing local historical relationships to regional landscapes (Lonetree 2012; Schneider, Schneider, and Panich 2020).

This chapter introduces literature that helped me navigate creating a toolkit highlighting indigenous contemporary histories. The literature played a key role in my thinking because we do not understand the contemporary realities of indigenous peoples. I needed to be cognizant of my role as a partner with a tribal entity all the while maintaining a respectful approach with the

toolkit creation. The chapter also delved into the project's foundations and the importance the “Reclamation” exhibits played in developing the curricula of the toolkit as well as enlightening the general public about the past and present of the Muwekma Ohlone Tribe. The toolkit was created collaboratively through input from a number of stakeholders, including the Muwekma Ohlone Tribe of the San Francisco Bay Area, the New Museum Los Gatos (NUMU), and the Department of Anthropology at San José State University. In order to continue bringing awareness to the Muwekma Ohlone Tribe, there must be more inclusivity and collaboration among educational and cultural institutions. From here chapter two provides a detailed description of developing a bilingual toolkit with the help of collaborators and chapter three discusses the limitations and future of the toolkit.

CHAPTER TWO

Creating a Lasting Resource for the Muwekma Ohlone Tribe

Abstract

I partnered with the New Museum of Los Gatos (NUMU) and the Muwekma Ohlone Tribe of the San Francisco Bay Area to create a bilingual English and Spanish educational module or toolkit. This toolkit was designed to aid teachers in instruction and supplement the accompanying Muwekma/NUMU exhibit that opened in November 2022. More importantly, I wanted to create a project to showcase the reclamation efforts of the Muwekma Ohlone Tribe and to reinforce the idea that the tribe has maintained a continuous presence in the San Francisco Bay Area. As part of the project, I also interviewed Third through Fifth-grade teachers to understand how the toolkit addressed vital themes characterizing the Muwekma Ohlone Tribe, such as issues of identity, the reality of their daily lives, and their reclamation of culturally significant places and traditions. My article describes the roles of museums and educational institutions, such as NUMU and San José State University, which have attempted to play a critical role in demystifying and humanizing tribal identities. These organizations have reinvented their customs as well as their traditions to collaborate with the Muwekma Ohlone in order to aid the tribe's ongoing reclamation and battle for federal recognition.

Keywords: Decolonization, Reclamation, Federal Recognition, Indigenous Knowledge

Tribal resistance and survival have characterized Native Californian history, from the time of Spanish colonization to the present. In recent years, museums and educational institutions such as the New Museum of Los Gatos (NUMU) and San José State University have attempted to play a vital role in demystifying and humanizing tribal identities in collaborative

ways. These efforts are representative of a broader national (and international) movement in which museums and universities are taking measures to transform their institutions by reckoning with their historical roles in supporting colonial enterprises, and by forging new, inclusive relationships with descendant communities (Lonetree 2012; Colwell 2019; Simmons 2021).

In this NUMU exhibit, the museum and the university have reinvented their practices and cultures to work alongside the Muwekma Ohlone, a Tribe with more than 500 hundred registered members, as it tells its ongoing story of reclamation and the battle for federal recognition. The Muwekma Ohlone Tribe has been battling since the 1980s to once again become federally recognized, and with the help of tribal leaders, they have presently begun reclaiming their traditions by passing them along to members of the younger generation. In recent decades, with more projects using collaborative anthropological approaches, institutions such as museums and universities are developing a pattern of collaborative projects that include the input of various stakeholders in the communities they have historically underserved—including Native American descendant communities, African American communities (Simmons 2021), Latina/o communities (Ramos 2014), and others.

Initial Project Partner Meetings

I partnered with the New Museum of Los Gatos (NUMU) and the Muwekma Ohlone Tribe of the San Francisco Bay Area to create a bilingual toolkit in English and Spanish that addressed vital themes around the two exhibitions showcased at NUMU. Here, I will talk about the toolkit, its creation, and my incorporation of the themes from the exhibit *Reclamation: Resilience of the Muwekma Ohlone Tribe* and *Reclamation: Aboriginal Ancestral Homeland of the Muwekma Ohlone Tribe*. Both exhibitions are centered on advocating for a traditionally

marginalized group that has historically not had access to art spaces. Both exhibitions create a platform for the Muwekma Ohlone Tribe and prioritize educating a young audience about the tribe's efforts to revitalize its traditions. Including photographs from the exhibitions was critical as informing the broader public about the Muwekma Ohlone Tribe Council's public projects in the Bay Area strengthens their efforts to gain federal recognition.

In March 2022, I first met with the museum's Education Curator and the Registrar and History Programs Manager at the New Museum of Los Gatos. We got acquainted during the meeting and tried to understand how the museum and I could benefit from this collaborative relationship. I was still determining where my project was heading, but I knew I wanted to create something interactive to educate young students and the public. Before this meeting, I was already working as an Archaeological Monitor for the Muwekma Ohlone Tribe and my primary responsibilities included assisting in archeological work, keeping a daily log of construction activities, including pile driving, excavation, and other ground-disturbing field activities to ensure that there are no cultural materials present. I was also assisting in excavation and data recovery. Coupled with my work, I knew there were collaborative projects between San José State University and the Muwekma Ohlone in the past. For example, Alan Leventhal (a retired San José State University faculty member) has worked very closely with the Muwekma Ohlone as its Ethnohistorian and has many publications and reports on archaeological data and recovery programs. I mentioned in our initial meeting that I already had a good working relationship with the vice chairwoman of the tribe, as I reported to her directly from the field.

I was certain that NUMU staff members would also appreciate a project showcasing vital themes from the exhibit that doubled as a piece of educative material for young learners and amplified the tribe's collective stories and long presence in the Bay Area. We discussed our goals

for a collaborative project, and along the way, we discovered we had many of the same ideas. We discussed our shared goal of visual aspects of the toolkit and decided that visual activities and exercises that challenge students to think deeply about cultural groups and their surroundings/landscape would be an essential piece for the Muwekma Ohlone and their tribal recognition around the Bay Area.

My initial proposed toolkit for the project between NUMU, the Muwekma Ohlone Tribe, and San José State University was to present educational information and to create archaeological activities with in-person materials for students to learn and experience; however, it strayed too much into archaeological components that were not feasible. For example, I had wanted to create activities where students are introduced to “mock” tribal artifacts, but that would be very difficult for the project's scope. Some activities, like introducing young learners to archaeological field methods such as excavation on a miniature scale, could have worked, but it did not go according to plan due to the ability to gather and create potential artifacts. Since we were partners and collaborating, we decided to focus on the bilingual aspect and themes the tribe wanted in the toolkit, which were in line with the exhibition themes. In addition to supporting the Muwekma Ohlone Tribe's efforts to obtain federal recognition by informing local communities about their public initiatives in the Bay Area, creating a bilingual toolkit was meant to provide a foundation for educating larger audiences who may not be familiar with the tribe and bridge language barriers. For all of us, it was important that the toolkit that focused on the exhibit's components was much more in line with what both my NUMU collaborators and tribal members had envisioned as a lasting bilingual resource that could continually be promoted and expanded.

In May 2022, I had a face-to-face meeting with the entire NUMU team. It was my first visit to the museum (due to pandemic restrictions, all of my visits had been virtual) and my first

encounter with the Executive Director at NUMU. The team greeted me, and I talked with Michèle the Education Curator and Alexandra the Registrar and History Programs Registrar before heading down to talk to the museum's Executive Director and the director of exhibitions and collections. We began discussing my project objectives. I wanted to ensure the main talking points were my extension activity ideas and how every section of the toolkit would align with the themes of the two exhibitions. I also discussed how there would be a strong collaboration between the Muwekma Ohlone Tribe, Michèle, Alexandra, and myself. I began to explain that I wanted my project to be a lasting resource for the tribe to update continuously and noted that the toolkit aimed to construct bilingual educative modules that would inform the public about the Muwekma Ohlone Tribal Council's battle for federal recognition and their presence today. To successfully create the toolkit, I needed to be able to speak with and build relationships with the NUMU team and more tribal members other than the vice-chairwoman so I could involve them in the toolkit creation process.

Connecting Community & Practicing Collaborative Anthropology

After my preliminary meeting with NUMU staff, we established that we would conduct weekly check-ins, where we would have the opportunity to discuss ideas around curricula, extension activities, and overall goals for the toolkit. For my check-in meetings, we would invite Muwekma Ohlone Tribal members, NUMU staff, SJSU anthropology department faculty, and my committee chair to monitor the toolkit's progress and provide feedback. In late spring 2022, I had my first virtual introduction with the tribe's chairwoman and other leaders of the tribe to discuss what critical pieces of information about the tribe should be included in the toolkit. The tribe's ethnohistorian sent me additional publications and background information on the tribe's history and heritage. At the same time, Monica Arellano the Vice Chairwoman and Charlene the

Chairwoman of the Muwekma Ohlone Tribe provided ideas on how I can explain regalia and traditions in activity form for young students. They explained how regalia is a powerful form of self-expression, so in the extension activities, I tried to make questions in the specific section that had students reflect on the importance of regalia and its role in the renewal of traditions and their individuality.

As I was working as a Tribal monitor for the Tribe, I was invited to Cali Native Nights, a multicultural event which took place in March 2022. It is hosted in San José, California, around the Mexica New Year, and the Muwekma Ohlone were planning to dance in public for the first time in over 125 years. Equally important, the Muwekma Ohlone Tribe planned and performed a ceremonial ghost dance that originated on the Alisal Rancheria, a center of the Ohlone society, in the ethnohistoric tribal territory of the Thámien Ohlone. The event was a key moment because I was there to learn about the importance and history of their cultural heritage, and seeing something historically immense in person was eye-opening. The Muwekma Ohlone's heritage and history were essentially eradicated by prominent anthropologists such as Alfred Kroeber. In his reports, he had deemed their cultural identity and tradition lost. Kroeber's book as mentioned by Leventhal (1994) had long been considered the "authority on California Indians," but being at the event that night and seeing the performance made me realize that it was never lost. Their identity and traditions were actively in the process of being reawakened and reclaimed.

After that night, I got to dialogue with NUMU staff, to determine themes would be essential for the toolkit. I began by showing them what I had developed on a toolkit draft, and my first section was a direct result of attending Cali Native Nights. I wanted the educational materials to begin with a discussion of regalia creation, dance, and songs. The importance of the dance that night was something that I wanted to include in the toolkit. With the photo imagery

provided by the professional photojournalist and documentarian Kike Arnal, I felt the section would be an excellent introduction for students to become engaged and showcase how the Muwekma Tribe is still very much present in the Bay Area, and has never left its ancestral homeland.

Bilingual Toolkit Creation: Design and Methods

Before developing the toolkit, I had to create brief explanatory paragraphs and learning objectives for each section. I had to carefully craft what ideas and activities would fit into each section, mainly because I wanted to ensure teachers could seamlessly implement activities into their lesson plans. I had begun to work collaboratively with NUMU staff on a list of California Curriculum Content Standards, which were vital as we wanted to create activities that matched social sciences and visual arts standards. The standards were important because we wanted to ensure that the sections and activities matched the standards teachers must fulfill. If these activities did not match some of the standards chosen, it would not be a practical toolkit or even be considered for use in the classroom. I also contacted the Tribal Ethnohistorian to consult on historical content and reference reading material teachers might need to inform themselves on the Muwekma Ohlone and cultural sites of importance. We also wanted to make sure that we were able to use quotes from interviews with Muwekma Ohlone Tribal members that have significant ties to different places, ideas, and themes from the exhibit. My tribal colleagues had also been working on sharing additional reading lists, resources, glossary terms, and handouts that the tribe uses to teach and revitalize the Chochenyo language.

Háamuy <u>Fish, sealife</u>			
háamuy	fish	tímlí	salmon
pe'a	abalone	'ommu	sea

'Amham <u>Foods, plants</u>			
'amham	food	'ériiš	meat
saak	pine nut	éttét	walnut
tíwíiš	flower	ríipin	willow
'éeriniš	watermelon	rookoš	round tule
rawwen	soap root		
yúukíš	live oak acorn; live oak		
máarax	alder tree (and leaves); tree, leaf		

Pire <u>The natural world</u>			
piretka	on the earth	šaknetmin	red clay
warep	earth, ground	šáafoš	hill
síi	water	híyis	fire
híšmen	sun	kórmey	moon
'óšše	stars	wilpe	lightning
táppor	wood, stick, tree	móoto	cloud
'írek	stone; money	yúkkí	ashes
rúmmeý	small river, stream	káar	smoke

Ruwwatka <u>House (into the)</u>	
rúwway	house
šaaaw	song
'úuruš	basket; pot; dish; dipper
hóršē	good
nóono	language

Some notes on grammar:
Pronouns and how to say 'my', 'your', etc...

The following pronouns can be used as the subject of a sentence (I sing, you sing, he/she sings, etc...):

káana	I	1st person singular
méene	you	2nd person singular
wáaka	he/she/it	3rd person singular
makkin	we	1st person plural
makkam	you all	2nd person plural
wáakamak	they	3rd person plural

If you want to talk about 'my name', 'my foot', 'your name', 'your foot', etc., then the base word takes one of the following prefixes:

'ek-, ek-, k-	my	1st person singular
'em-, em-, m	your (sg.)	2nd person singular
'i-	his, her, its	3rd person singular
mak-	our	1st person plural
kam-	your (pl.)	2nd person plural
ya-	their	3rd person plural

An example, with the noun hin 'eye, eyes':

'ek-hin	my eyes	mak-hin	our eyes
'em-hin	your (sg.) eyes	kam-hin	your (pl.) eyes
'i-hin	his/her eyes	ya-hin	their eyes

Chochenyo Numbers

1	himhen	7	keneetiš
2	'utthin	8	'ošaatiš
3	kaphan	9	tellektiš
4	katwaš	10	'iweš
5	miššur	11	'iweš himhen
6	šakken	20	'utthin 'iweš
55	miššur 'iweš miššur	100	'iweš 'iweš

Chochenyo Greetings

hóršē fauxi	'good day' (general 'hello')
'utaspu meene!	'you take care of yourself!' ('goodbye' or 'take care' greeting, when leaving someone)

Chochenyo Language Lesson Study Guide

Presented By:
The Muwékma Ohlone Tribe Language Committee
Rosemary Cambra, Tribal Chairwoman and Language Committee Member;
Monica V. Arellano, Tribal Vice Chairwoman and Language Committee Co-Chair;
Sheila Guzman-Schmidt, Tribal Councilwoman and Language Committee Co-Chair;
Gloria E. Arellano-Gomez, Tribal Councilwoman and Language Committee Member;

With Special Thanks To The Consulting Linguists:
J. Blevins, Visiting Professor, Department of Linguistics
University of California, Berkeley
J. Rodney, Alumnus
University of California, Berkeley



Some Basic Chochenyo Vocabulary
From J.P. Harrington's Notes
Typed by Amy Miller, 1994 ms.

Notes on Writing System and Stress

- Vowels have similar pronunciations to the Spanish vowels *i, u, e, o, a*.
- Doubled letters are long sounds. (JPH writes a raised dot after letter.)
- y = first sound of English *yes*, last sound of *hay* (JPH writes this as 'j')
- č = first and last sound of English *church*
- š = first sound of English *sheep*, last sound of English *wish*
- š = similar to the t-sound in English *train* or *hart*
- ' = glottal stop; the first, middle, and last consonant sound in English *oh-oh*
- Accent marks on vowels show stress. These vowels are louder and longer than others.

Notes on Word Stress

- Long vowels (doubled *ii, uu, ee, oo, aa*) are stressed.
- Vowels followed by long consonants (doubled letters) are usually stressed.
- The first syllable of a word is usually stressed, unless the word starts with CVCV... (no long vowel or CC cluster). In words of this type, the first syllable can be unstressed, and the second syllable is stressed. An example is *toréepa* 'pipe', or *Muwékma* '(Indian) person/people.'

Muwékma Ohlone Tribe
Of The San Francisco Bay Area
20885 Redwood Road, Suite 232
Castro Valley, CA 94546
Muwékma@muwékma.org
Attn: Muwékma Language Committee
www.muwékma.org

Chochenyo Short Phrase List and Word Lists

Short Phrases

Káana lisyanka.	I am a Chochenyo.
Mákkín lisyaniikma	We are Chochenyos.
Káana Muwékma.	I am Muwékma (an Indian person)
Makkin mak Muwékma.	We are <u>Muwékma</u> (Indian people)
Wáaka maknóono.	That is our language.
Nuuma.	It is true.
Káanaak ráakat _____.	My name is _____.
Hingos 'em-ráakat?	What is your name?
Šáumi kiš wáaka!	Give me that!
Hingo?	What?
Hingoka (neppe)?	What is this thing?
Mánni róote?	Where is it?
Mánnin wattiš méene?	Where are you going?

Waara
The Body

móotel	head	hin	eye, eyes
hus	nose, nostrils	wepper	mouth
ránnay	neck, throat	túkšuš	ear
'iššú	hand, arm	koro	legs, feet
húttu	belly	minyí	heart
hurek	sinew, tendon		
rummeš	shoulder, back, spine		

Suyyakma
Family

'ánnan	mother	'áppa	father
méle	grandmother	páapa	grandfather
'ánni	aunt (paternal side)	'éttē	uncle
'ánni	aunt (maternal side)	meereš	nephew; niece
suyyakma	relatives	suyya	relative

Muwékma
People

Muwékma	person, people; Indian, Indians (descendants from the Verona Band lineages)
'áyttakiš	woman
šiareš	man
'áttuš	baby
húntač	old man
keineč	old woman
hiwéy	Indian doctor, shaman
'áččo	companion, friend
lisyán	Chochenyo
wolwoolum	Ohlones
rammaytuš	people from the west, from near San Francisco

Animals, critters

máyyan	coyote	'oréš	bear
hun	wolf	toot	deer
čéeyiš	jackrabbit	yáawi	skunk
'éx	squirrel	čukuti	dog
kóoči	pig	ripiisa	worm
partay	toad, frog	'liphwa	rattlesnake
'awnšmin	tortoise		
ruurumi	coral snake		
yáawi	horns (of deer, buck)		

Wirakmen
Birds

wirak	bird; feather	kaknu	hawk
tukkuulíš	owl	laklak	goose
paraatat	ordinary woodpecker	šiwšiw	duck
'oéreš	crow (large); raven	šaaray	small crow
ruupaywa	eagle	hekšen	quail

Figure 1: Depicted on pg.17. Handout of Chochenyo Language Lesson Study Guide.

Frequent collaboration with NUMU staff and tribal leaders was necessary throughout the process, mainly because I was implementing material that could be sensitive to the tribe. For example, including places of historical and cultural significance needed their approval because of some of these sites' sensitive and personal nature. There was also a strong desire among collaborators to mention the Mexican history of San José because the ties to the tribe and language itself is a huge part of the Bay Area. The bilingual aspect of the toolkit emphasizes the deep Mexican and Spanish speaking roots throughout the Bay Area . Each site and mural were carefully chosen as shown in one of the one of the sections, Land, and Identity, it includes an image of a mural along the Thámien Rúmmeytak [tah-me-in roo-may-tak] (Guadalupe River Walk) on San Fernando Street in downtown San José. The mural depicts the Muwekma Ohlone's chairwoman and includes images of Tribal ancestors watching over the current members of the tribe and offering them guidance. We also discussed other sites of significance within the toolkit, such as Máyyan Šáatošikma [my-yahn shah-tosh-sheek-mah] (Coyote Hills) in the East Bay, where the tribe's aboriginal cemetery mounds are located. These sites serve as reminders of the resilience and strength of the tribe's ancestors, who stayed together during Missionization, forced separation, and countless attempts of cultural erasure enforced on the tribe. Young learners are often eager to learn how significant these sites are to the tribe and its history, so we were sure to mention and highlight them.

Unit Keywords

Advocacy • Ancestral Homelands • Land Acknowledgement • Symbolism



BIG IDEA Continued

Muwekma Ohlone ancestors and elders have played an essential role in educating the current generation, teaching them the ways of the past to continue traditions today and pass them along to future generations. The Muwekma Ohlone Tribe continuously and actively practices traditions and strengthens their connection to culture. They are still here—and have never left or abandoned their ancestral homeland. The cultural revitalization and resilience work empowers the Muwekma Ohlone Tribal members, who are protecting their heritage and traditions for future generations while educating wider communities about their history and strength. Protection of these lands is necessary for the continuation of America’s unique Indigenous histories, cultures, and religions. Native American history is the first history of the United States and is an integral part of the collective American heritage.

History Social Studies Content Standards

Grade 3: Standard 3.2.1.
Describe national identities, religious beliefs, customs, and various folklore traditions.

Grade 4: Standard 4.2.1.
Discuss the major nations of California Indians, including their geographic distribution, economic activities, legends, and religious beliefs.

Grade 5: Standard 5.1.2.
Describe their varied customs and folklore traditions.

Learning Outcomes

Students will be able to recognize that:

1. Aboriginal ancestral homelands are deeply important to the Muwekma Ohlone Tribe because they represent the legacy of their ancestors, history, and Native identity. They are a physical reminder of the Muwekma Ohlone Tribe’s identity, advocacy, and resilience in the face of systematic efforts to erase their history and identity.
2. Land acknowledgments are a symbolic gesture that we can all practice as individuals and in our communities as a way to honor Indigenous peoples and their role as traditional stewards of the land.
3. Land acknowledgments are the first step towards building respectful relationships with Native communities and understanding the complex histories of erasure that have taken place because of colonization.

Related Visual Arts Content Standards

3.VA: Re7.2 Determine messages communicated by an image.

4. VA: Re7.2 Analyze components in visual imagery that convey messages.

5. VA: Re7.2 Identify and analyze cultural associations suggested by visual imagery

Land and Identity

14

Figure 2: Depicted on pg19. Example from the Land and Identity section (Mural Thámien Rúmmeytak [thah-me-in roo-may-tak] Guadalupe River Walk).

My final deliverable would be a bilingual education toolkit accompanied by an online survey for users of the toolkit and interviews with teachers that would inform me, the museum, and the Muwekma Ohlone about the effectiveness of the educational material provided. It consisted of multiple choice, rating scale, Likert scale, and open-ended questions. The data might also be used through the survey to inform the basis for future revisions. Since this toolkit was a project covering the entire Bay Area, I started formulating the survey and contacting entities such as the Santa Clara County Office of Education. With the help of one member of my graduate committee, I obtained permission to share the resource with the Santa Clara County Office of Education. The education coordinator notified me that the office would distribute the toolkit to the county's social science coordinators and school liaisons, who would then pass it along to a larger group of educators. I am hopeful that the survey questions will allow me to understand how the toolkit may or may not have met standards for teachers and if the curricula were up to par with what they had developed for their own lesson plans. I created the toolkit to be a supplement to their plans and to seamlessly fit within the standards they are trying to meet. Hopefully, by creating a toolkit aligned with California standards it will not only meet the schoolteachers' standards but also those from tribal members. Specifically tribal members who discussed expectations about ensuring there would be mention to specific sites and the Muwekma Ohlone Tribes sense of identity, revitalization, reclamation of place, and their ongoing efforts to reclaim federal recognition.

Once finalized, the toolkit and survey began to circulate. My priority was to maintain open communication with and between the tribal members and museum collaborators. I began my interviews with teachers in mid-March 2023 because of scheduling conflicts and a delayed release of both toolkit versions. I interviewed and spoke with one teacher from the Fourth grade

who taught in English and Spanish. The interview was semi-structured and conversational based. In doing so this allowed me to get to know the teacher without bombarding them with questions right away. As I began asking questions, I asked about their experience using the toolkit, specifically, if the toolkit was accessible and if all students in their class were able to use both versions. They mentioned that as a bilingual educator it is extremely important to have a lesson plan that is already translated and contains visual aspects. They also noted visual aspects were important because it helped their students become more engaged and encouraged them to actively participate. I also asked the teacher if they could see how important a local contemporary example like the Muwekma Ohlone Tribe is and if their students were able to connect with their story. The teacher mentioned that they notice how their students were grasping how fundamentally important identity, working toward federal recognition, revitalization of language, dances, and regalia, is to the Muwekma Ohlone. The first interviewee reported that they were able to successfully convey to their students the cultural complexity, history, and status of the Muwekma Ohlone Tribe through the toolkit, and agreed that the educational resources focus on a contemporary example is important as students can make connections to the landscape around them and form their own experiences. He noted that the diversity and inclusivity shocked him because his students were able to connect with new cultures while being able to draw, do research, and play games (Chochenyo Bingo).

The same could be said after one of the other two interviews. One of the previous interviewees' colleagues was very much intrigued and wanted to use some extension activities and the land section in their afterschool program. They, too, were able to engage with their students and were very impressed on how they were making connections with one another based on shared cultural ideals and similarities they saw between their culture and the tribe. Another

key aspect mentioned by the teachers was how both toolkits made their preparation time smoother. They did not need to have to draw out their lesson plans; instead, they were able to take activities and use specific sections to address the standard they were focusing on.

The last interview was different, but only because it was requested by a former local teacher to use in their district in Bakersfield. They were not able to fully implement activities, but going over the toolkit versions with them, they were excited to bring a contemporary example from their region in the Bay Area to the Central Valley and show students that a commitment to preserving culture and traditions is fundamental to indigenous peoples and to other cultures as well.

Finalizing the Toolkit

With my work and communication with NUMU, members of the Muwekma Ohlone Tribe, Alan Leventhal, and many others, I was able to compile experiences, historical examples, and stories into an interactive bilingual toolkit highlighting the essential cultural significance of the Muwekma Ohlone Tribe within the Bay Area. We went through various drafts of the toolkit and the written content for the sections; we wanted to ensure our “Big Ideas” were inclusive of the rich history of the Muwekma Ohlone Tribe and their struggles to reclaim their federal recognition. Our team also understood the importance and responsibility of educating young learners on those efforts to reclaim federal recognition and showcase the contemporary Muwekma. We considered the Tribe's initiatives to revive its Chochenyo language, music, dance, and regalia, and wanted to draw attention to the fact that the Muwekma are still battling to confirm their federal status and restore their cultural legacy. A statement from the Muwekma

Ohlone Tribe exemplifies the work and hope we all envisioned with respect to the present and future of the project.

“It is the Muwekma Ohlone Tribal Leadership’s hope that this Educational Toolkit, developed alongside NUMU’s exhibitions about our Tribe, Reclamation: Resilience of the Muwekma Ohlone Tribe and Aboriginal Ancestral Homeland of the Muwekma Ohlone Tribe, helps teachers and their students learn about our Tribe’s history, traditions, language, places, spaces, art, architecture, sites of historical significance, and some of our selected ancestral heritage sites, but also understand who we are today as modern-day Native Americans. We are honored to have shared our culture, history, and teamwork with the administration and staff from NUMU, Mosaic, and the San José State Department of Anthropology faculty and students in order to bring forward to fruition these two wonderful exhibits and lasting educational resource. Aho!” -Monica V. Arellano, Vice Chairwoman of the Muwekma Ohlone Tribe

The Muwekma Ohlone Tribe's members noted on multiple occasion that they find great empowerment in revitalizing and reclaiming who they are, so we wanted to make sure that activities and sections make strong statements about their continued existence and commitment to preserving their culture and customs for future generations. Completing the toolkit, we wanted to ensure that is known that the Muwekma Ohlone has faced many challenges in the past and continue to face challenges today as they advocate to be federally recognized. I made sure to point in my activities that they have demonstrated an unwavering ability to persevere in the face of adversity—their traditions, like regalia creation, dance, and language, are still strong and vibrant today. Institutions like NUMU and San José State understand the value and the importance of raising awareness about the Muwekma Ohlone and sharing their story with Indigenous and non-Indigenous people. One of the most important takeaways I wanted to share with viewers of the toolkit is that there is a significant benefit in simply listening when learning from Indigenous peoples and leaving our expectations at the door. In collaboration with NUMU and the Muwekma Ohlone Tribe our collective efforts and dedication have brought an educational experience that many can use to learn and appreciate the significance and continued

presence of the Muwekma Ohlone. We hope it can continue to be translated, added upon, refined, and used for middle and high school classrooms. There are many more stories and valuable information about the Muwekma Ohlone's past and present that can be included in the toolkit.

Conclusion

My deliverables reflect an anthropological approach of inclusivity and diversity of museum spaces and the persistence of the Muwekma Ohlone Tribe to reaffirm federal recognition. The toolkits focus on Muwekma history and contemporary lives is vital and provides an opportunity for their history to be displayed within educational and cultural institutions. The collaboration between the Muwekma Ohlone Tribe, New Museum Los Gatos (NUMU), and San José State University Department of Anthropology is a great example to showcase what the future can look like for educational institutions trying to find ways to be more inclusive and how to build indigenous epistemologies which are designed to supplement exhibitions.

CHAPTER THREE

The Future of Indigenous Knowledge Building Anthropological Significance

My project contributes to anthropology and indigenous education by delving into the importance of a visual and tangible bilingual toolkit focused on empowerment in revitalizing and reclaiming indigenous identity. The toolkit discusses main ideas such as a continued existence and commitment to preserving indigenous culture and customs for future generations. While learning about indigenous cultures is a requirement in California state education, having contemporary local examples is vital to indigenous knowledge building. The Muwekma Ohlone now has tangible educational material in two languages that can be shared with the general public, particularly those seeking insight into tribal history. Now anthropologists have the ability to research indigenous epistemologies and knowledge building at a local level in the Bay area. Specifically, researchers can study the impacts of pre- and post-introduction of the toolkit.

Anthropologists may now also have the opportunity to study the impact of resources that introduce young learners and the general public to a local tribal entity that is seeking federal recognition; perhaps more engagement can help raise awareness, provides hope to tribal members, and leads to a more concerned public that values educational equity and justice (Smith, 2012, 95). My hope with this project was to create a lasting resource with the intention of continually updating educational components as seen fit by tribal members. The Muwekma Ohlone Tribe is seeking federal recognition, and with the toolkit, they now have quick education modules full of history, lessons, and activities that can be updated and revised by adding new sections. The goal is to raise awareness and provide maximum engagement to the general public while bridging language barriers.

Outcomes

Based on the limited information I was able to collect from interviews with teachers in the Bay Area, specifically teachers in San Leandro, it seems that the toolkit was extremely useful and helped fill gaps in knowledge that they were trying to provide about Native Americans. Through outreach from NUMU and the Muwekma Ohlone Tribe, they have begun outreach to further institutions, school districts, and other organizations who will be implementing the toolkit. In the initial runs teachers reported that they were able to create concrete connections with their students by providing a contemporary local example: the Muwekma Ohlone Tribe. Students were engaged, focused, and excited to learn that a tribal entity was still in their area. I conducted three interviews with teachers and they all shared similar sentiments and expressed enthusiasm for visually engaging activities that not only matched required content standards, but that also provided students with information for understanding different cultures. Teachers were also able to learn from the activities and now better understand the Muwekma Ohlone Tribe's identity, daily lives, the reclamation of place, and their current revitalization of their traditions. The toolkits might also set a precedent for building new collaborative partnerships between the New Museum of Los Gatos, San José State University, and the Muwekma Ohlone Tribe. It was important for me to ensure the toolkits were presenting the Tribe, their ideas they wanted the public to learn about, and to highlight their process more importantly for revitalization and reclamation of their cultural heritage. Our goal was to educate the public on the Muwekma Ohlone Tribe's efforts to revitalize its cultural heritage and reclaim their federal recognition status. Along with the exhibitions, in short, we were able to collaboratively create a bilingual toolkit that takes inspiration from the photographs in each exhibition, both toolkits were created to serve as a lasting resource for 3rd-5th grade teachers in the Bay Area to present concrete

connections between California History-Social Studies content standards and the contemporary lives of a documented, local, historic Indigenous community. Using photos, activities, quotations, and discussion questions, based on the exhibitions provided students the opportunity to learn about the cultural revitalization efforts of the Muwekma Ohlone and recognize that they have unique experiences and perspectives to share pertaining to local history. More importantly creating this toolkit we were able to show how Indigenous communities are dynamic, and their regalia, dance, language, and arts remain essential expressions of their identities. This Toolkit is meant to help students understand that the Muwekma Ohlone Tribe has maintained a continuous presence in the San Francisco Bay Area for thousands of years, despite the United States government and Bureau of Indian Affairs Sacramento Superintendent removing the Tribe from the list of landless California Indians awaiting land purchase for their homes. The Muwekma Ohlone Tribal Council is still actively forging ahead to regain their federal recognition, and by partnering with organizations like NUMU and SJSU, hopes to bring awareness to their struggle.

Limitations

Working on a collaborative project with different stakeholders brings about difficulties. For example, managing expectations, making different timelines work, and managing an ever-larger group of stakeholders throughout the creation process of the toolkits was especially difficult for me. What I learned as a graduate student working on a large collaborative project was that I needed to manage and meet stakeholder expectations, while adjusting to new timelines. In collaborating with these stakeholders, it was crucial to determine what I could accomplish in the timeframe we had established. In collaboration with my project partners, we developed a specified role in which I would be creating the design of the toolkit and introducing the main ideas from the Muwekma Ohlone Tribe and NUMU exhibitions into the toolkit

sections. Even still, as more and more people entered the conversation, my participation grew progressively more significant. I was also conducting interviews and creating a survey that was to be used at NUMU and within the toolkit for data on the success of each standard, activity, and general flow of ideas. It took me approximately a full year to fully develop a toolkit, translation, and a finalized survey.

Creating a curriculum to this extent and on a timeline with an exhibition can take years to produce and develop, however I created essentially two toolkits. My time to produce both toolkits for the exhibitions was rather limited and we had just missed our initial submission dates for teachers to use in their academic school year. So, we had missed out on survey data that we had initially hoped for but with the three schoolteachers I interviewed and their test introductions of the toolkits I was able to determine that there is a strong positive correlation and success of the toolkit. I worked cooperatively with my stakeholders on a variety of project-related issues, such as the survey question guide, the list of important reference documents/materials, and the toolkits curriculum contents.

Due to my time constraints, producing everything prior to the teachers' new semesters felt rushed and we decided to delay the release of both toolkits. There were also some various restrictions associated with scheduling various people such as teachers and Muwekma Ohlone Tribal members. Due to scheduling issues with meetings centered around editing versions of the toolkit it took an extra five months to complete a finalized version of the English and Spanish toolkits and we had missed a window to get data from more teachers back. It was a process putting every collaborator's edits altogether in each version of the toolkit, specifically for the reason of needing to translate and match language and terminologies, but once I had everything finalized, I was able to proceed toward interviews. It was simpler to arrange meetings and gather

feedback from key stakeholders like Muwekma Ohlone Chairwoman Charlene Nijmeh, Vice-Chairwoman Monica V. Arellano and Ethnohistorian Alan Leventhal. They were instrumental in getting me the material, concepts, and references to acknowledge the history and critical issues surrounding the Muwekma Ohlone Tribe's struggle to regain their federally recognized status.

Besides time restrictions we also faced the issue of recruiting participants for the survey, partly due to the release of the toolkits. We considered directly reaching out which did gain some traction based off of website analytics, but we were not able to get survey participants and or have enough time to gather responses that would shed light on if the toolkit hit the vital themes around the Muwekma Ohlone Tribe, such as identity, daily lives, and the reclamation of place and traditions. Due to these limitations, NUMU, San José State, and the Muwekma Ohlone Tribe now have the opportunity to continue further research with communities engaged with learning more about the Tribe and Indigenous cultures.

Future of the Toolkits

The limitations of this study highlight areas that could be explored further when looking at education materials that contribute to building successful indigenous epistemic approaches. San José State, NUMU, and the Muwekma Ohlone Tribe could continue to establish connections with more academic institutions in the larger community and look to expand curricula from the toolkit. As a result, this strategy might provide additional opportunities for more teachers to use the toolkit in their classrooms. I believe with more trial runs in the classroom researchers could discover more activities to implement in the toolkit, and provide additional feedback, such as what languages the toolkit should be translated into next. All of my project partners and future departmental colleagues have opportunities to conduct additional research and develop the next

steps that can be taken to contribute more powerful indigenous epistemologies, particularly in a way that is understandable to young learners and the general public who may be unaware of contemporary Indigenous struggles in the Bay Area.

Appendix A: Links and Resources

Teachers Resources NUMU page: [*Makkin Mak Nommo We Are Still Here*](#)
[Muwekma Ohlone Educational Toolkit](#)

Reclamation: Resilience of the Muwekma Ohlone Tribe
<https://www.numulosgatos.org/exhibitions-2/reclamation-art-culture-muwekma-ohlone-Tribal-council>

Reclamation: Aboriginal Ancestral Homeland of the Muwekma Ohlone Tribe
<https://www.numulosgatos.org/exhibitions-2/reclamation-aboriginal-ancestral-homeland>

Appendix B: Teacher Interview Guide

Reclamation Toolkit Interview Guide

1. Please state your name, the school you teach at, and what grade level.
2. From your experience, how accessible did you feel the toolkit was?
3. Were all students able to use the curricula?
4. Did it successfully align with state standards?
5. Do you believe this toolkit is diverse and inclusive of all students?
6. Does the toolkit raise your awareness and students to the presence of the Muwekma Ohlone Tribe?
7. Were the extension activities too challenging for some students?
8. What was their favorite activity?
9. Were they able to see the importance of understanding Native American struggles and cultural differences?
10. How likely are you to implement more activities from the toolkit in the future to raise awareness for not only the Muwekma Ohlone Tribe but to the contemporary Native American struggles?
11. How well does the Spanish version of the toolkit translate, and was it challenging to implement?
12. What would you change about the toolkits, and would you recommend them to other teachers?

Appendix C: Official Letter from NUMU



ART ■ INNOVATION ■ HISTORY ■ BAY AREA

The *Makkin Mak Nommo | We Are Still Here* Muwekma Ohlone Educational Toolkit is a monumental and critical resource for teachers in the Bay Area. The Toolkit was developed to accompany the two *Reclamation* exhibits that NUMU developed in partnership with the Muwekma Ohlone Tribe and San José State University, and is intended to serve as a lasting resource to help the exhibitions live on. It is directly tied to California State History-Social Science and Visual Arts content standard for third through fifth grades, provides digestible information to teachers about the Muwekma Ohlone Tribe's history and contemporary experiences, as well as concrete discussion questions and extension activities.

This Toolkit is important for a variety of reasons. It is the only Toolkit of its kind that highlights the Muwekma Ohlone Tribe while filling in gaps that exist in current teaching curriculum related to the California Mission period. It provides historical context about the experience of the Tribe paired with their contemporary voices. It gives students and teachers tools to support the Tribe's goal to reclaim and revitalize their heritage and traditions, while prompting readers to build empathy towards the lived experiences of Indigenous people everywhere. A defining feature of the Toolkit is that it was developed in partnership with the Muwekma Ohlone Tribe, and they helped us build it to fully reflect their story. It uses quotes from Tribal members throughout, to highlight their voices directly. With NUMU staff guidance, Cesar consulted Tribal members, as well as their Tribal ethnohistorian Alan Leventhal, to synthesize the exhibition content into clear sections for the Toolkit. Tribal Vice Chairwoman Monica V. Arellano and Alan Leventhal reviewed the Toolkit, provided suggestions, and helped develop some of the extension activities.

We hope that this Toolkit is widely used throughout the Bay Area, the ancestral homeland of the Muwekma Ohlone Tribe. Although the toolkit is tailored to third through fifth grade curriculum, we believe that teachers from any grade level can adapt the content and use it with their students. Furthermore, we hope that anyone learning about the Tribe and the history of this region can make use of this resource. The main goal is to integrate the Muwekma Ohlone's story into classrooms, helping youth today understand our local contemporary Indigenous community. We want teachers and students to feel empowered to support and advocate for the Muwekma Ohlone Tribe as they seek to reaffirm their Federal Recognition status. We at NUMU are so proud of this Toolkit, and the work that Cesar has done to put it together!

Michèle Jubilee, Education Curator

Alexandra Schindler, Registrar + History Programs Manager

Appendix D: Official Letter from the Muwekma Ohlone Tribe



MUWEKMA OHLONE INDIAN TRIBE

OF THE SAN FRANCISCO BAY AREA REGION

'Innu Huššišťak Makiš Mak-Muwekma *"The Road To The Future For Our People"*

July 20, 2023

TRIBAL CHAIRPERSON
CHARLENE NIJMEH

TRIBAL VICE CHAIRPERSON
MONICA V. ARELLANO

TRIBAL SECRETARY
GLORIA E. ARELLANO-
GOMEZ

TRIBAL TREASURER
RICHARD MASSIATT

TRIBAL COUNCIL
JOANN BROSE
FRANK RUANO
SHEILA SCHMIDT
CAROL SULLIVAN

TRIBAL ETHNO-HISTORIAN
ALAN LEVENTHAL

To Whom It May Concern

Over the past two years the Muwekma Ohlone Tribal Leadership has been engaged in a partnership with the New Museum of Los Gatos (NUMU) in the formulation, development, and design of two major exhibitions focusing on the history, heritage, and contemporary struggles of our Muwekma Ohlone Tribe of the San Francisco Bay Area. These two themed exhibitions were titled **Reclamation: Resilience of the Muwekma Ohlone Tribe** and **Reclamation: Aboriginal Ancestral Homeland of the Muwekma Ohlone Tribe**; that included an educational toolkit crafted in English and Spanish as a companion to the exhibitions titled *Makkin Mak Nommo | We Are Still Here Muwekma Ohlone | Todavía estamos aquí* | which was developed by San Jose State University, Department of Anthropology graduate student Cesar Villanueva that included contemporary photographs, interviews with, and narratives from the tribal leadership and tribal members.

The toolkit itself is indeed the first of its kind about our Ohlone people of the San Francisco Bay Area, not only as a companion guide that provides detailed information on the NUMU exhibitions, but also providing for school teachers, both attending in-person with their students, as well as being virtually accessible to those school groups and general public who are interested in our history including: the Spanish Empire's Missionization and Colonial Periods (1769-1846); American Conquest of California and the 18 Unratified Treaties (1846-1852); Survival and Resilience of our surviving ancestral Ohlone communities on several of our East Bay Rancherias (1848-early 1900s); Federal Recognition by the United States of our Muwekma Ohlone Tribe as the Verona Band of Alameda County (1906-1927); enrollment with the Bureau of Indian Affairs under the California Indian Jurisdictional Act (1928-1971); enlistment in the United States Armed Forces (1914 through today); saving our Ohlone Indian Cemetery from destruction (1962-1971); Revitalization of our Traditional Dances and Ceremonies; and our Pre-Contact ancestral heritage of our tribe of the Santa Clara Valley/Los Gatos area and the greater San Francisco Bay region.

This educational toolkit was supplemented with several virtual educational sessions organized and orchestrated by NUMU staff with contributions by Muwekma tribal leaders and scholars from several universities informing the general public about the NUMU exhibition and the rich heritage of our Tribe.

Should you have any questions, please feel free to contact us at monicavarellano@gmail.com or aleventh@muwekma.org.

Appendix E: Official Letter from the Muwekma Ohlone Tribe Signatures

On behalf of the Muwekma Ohlone Tribe of the San Francisco Bay Area,



Monica V. Arellano, Vice Chairwoman



Alan Leventhal, Muwekma Tribal Archaeologist and Ethnohistorian
Emeritus Lecturer, Department of Anthropology, San Jose State University

Cumulative References

- Colwell Chip. 2017. *Plundered Skulls and Stolen Spirits: Inside the Fight to Reclaim Native America's Culture*. Chicago: University of Chicago Press.
- Field, Les, Alan Leventhal, Dolores Sanchez, and Rosemary Cambra. 1992. "A Contemporary Ohlone Tribal Revitalization Movement: A Perspective from the Muwekma Costanoan/Ohlone Indians of the San Francisco Bay Area." *California History*, Vol. 71, no. 3, pp. 412–431.
- Field, Les, Alan Leventhal, and Rosemary Cambra. 2013. "Mapping Erasure: The Power of Nominative Cartography in the Past and Present of the Muwekma Ohlone of the San Francisco Bay Area." In *Recognition, Sovereignty Struggles, & Indigenous Rights in the United States: A Sourcebook*. Chapel Hill: The University Of North Carolina Press.
- Leventhal, Alan, Les W. Field, Hank Alvarez, and Rosemary Cambra. 1996. "The Ohlone Back from Extinction." In *The Ohlone Past and Present: Native Americans of the San Francisco Bay Region*. A Ballena Press Publication.
- Lonetree, Amy. 2012. *Decolonizing Museums: Representing Native America in National and Tribal Museums*. Chapel Hill, North Carolina: University of North Carolina Press.
- Panich, Lee. 2020. *Narratives of Persistence: Indigenous Negotiations of Colonialism in Alta and Baja California*. Tucson: The University of Arizona Press.
- Panich, Lee M. 2013. "Archaeologies of Persistence: Reconsidering the Legacies of Colonialism in Native North America." *American Antiquity* 78, no. 1 (January): 105–122. <https://doi.org/10.7183/0002-7316.78.1.105>.
- Platt, Tony. 2011. *Grave matters: Excavating California's Buried Past*. Berkeley: Heyday.
- Ramos, E. Carmen. 2014. *Our America: The Latino Presence in American Art*. Washington, DC: Smithsonian American Art Museum/D Giles Ltd.
- Schneider, Tsim D, Khal Schneider, and Lee M Panich. 2020. "Scaling Invisible Walls: Reasserting Indigenous Persistence in Mission-Era California." *The Public Historian* 42 (4) (November): 97–120. <https://doi.org/10.1525/tph.2020.42.4.97>
- Smith, Linda Tuhiwai. 2012. *Decolonizing Methodologies: Research and Indigenous Peoples*. 2nd ed. Zed Books.
- Simmons, Azha. 2021. "Power & Protest: Using Community Exhibition Practices for Engaging San José's African American Community." https://articles.themuseumscholar.org/2019/06/25/tp_vol2simmons/.