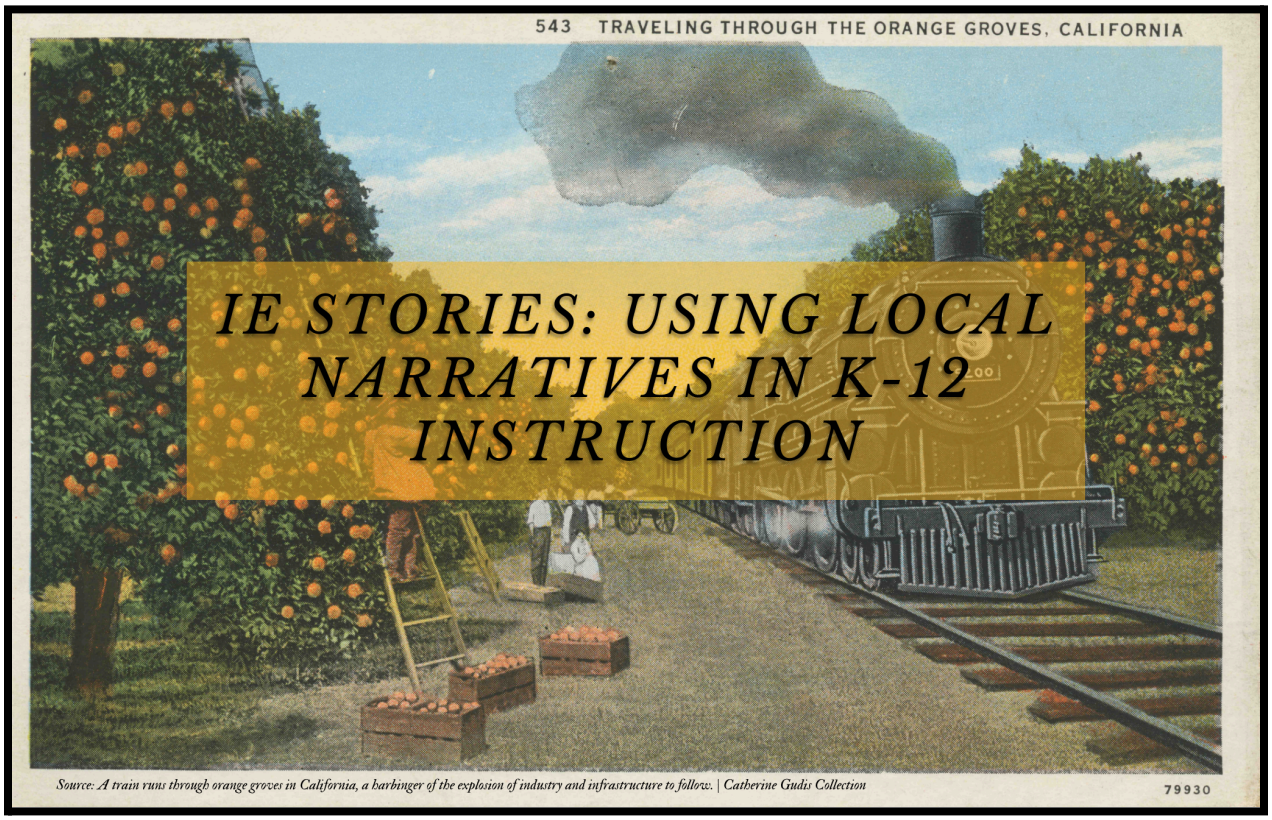

Inquiry Question

Which sites are remembered, how are they remembered, and who has the power to decide?

Which sites are remembered, how are they remembered, and who has the power to decide?

Author

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Content Standards

CCHSS 11.10: Students analyze the development of federal civil rights and voting rights.

CCSS Standards

Reading, Grades 11–12

- RH 1: Cite specific textual evidence to support analysis of primary and secondary sources, connecting insights gained from specific details to an understanding of the text as a whole.

Reading, Grades 11–12

- RH.11-12.1: Cite specific textual evidence to support analysis of primary and secondary sources, connecting insights gained from specific details to an understanding of the text as a whole.
- RH.11-12.2: Determine the central ideas or information of a primary or secondary source; provide an accurate summary that makes clear the relationships among the key details and ideas.

Writing, Grades 11–12

- WHST.11-12.4: Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
- WHST.11-12.7: Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject.
- WHST.11-12.9: Draw evidence from informational texts to support analysis, reflection, and research.

Speaking & Listening, Grades 11–12

- SL.11-12.1: Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 11–12 topics, texts, and issues.

Ethnic Studies Principles

- **Respect:** Students will acknowledge the significance of sacred Native sites and the lived experiences of California Native peoples. Respect the voices and stories of those whose histories have been marginalized
- **Reflection**: Students will be encouraged to think critically about how historical markers and monuments have shaped their understanding of history and whose stories they've been taught.
- **Critical Consciousness:** Analyze how systems of power determine what sites are remembered and how those sites are framed. Examine the implications of celebrating colonial histories while erasing Native trauma.
- **Transformation:** Empower students to see themselves as agents of change who can challenge dominant narratives and contribute to a more just representation of history.

Overview of Lesson

In this 2-day lesson (Possibly 3 with the extension activity) spread across 2-3, hour-long class periods, students will learn about key sites across the Inland Empire. By looking at historical markers and sacred sites, students will explore the concepts of colonialism, displacement, and forced assimilation and the impact these ideas have had on Southern California Native people in the modern world, and how power is seen in how sites are remembered. Students will have the opportunity to write/rewrite a historical marker that centers the indigeneity of the Inland Empire and proximal areas.

On day 1 (60-minute class period), students will be introduced to a land acknowledgement. They will then delve straight into information about Pá'čapa. Day 1 will end with watching the Pá'čapa documentary.

On day 2 (60-minute class period), students are introduced to historic markers on various sites and the impact the language used to describe them has. Day 2 will include a listen through of a book by excerpt by Deborah Miranda. Day 2 will end with students creating their own historical marker for Pá'čapa.

On day 3 (60-minute class period), students will be looking at sites around the Inland Empire that are worthy of recognition but have been ignored.

Students will examine the effect this has on native tribes, as well as the impact it has on the sacred site itself when it goes unprotected. Day 3 will end with students creating their own “Prado Damn” Mural that highlights the indigenous roots of the Inland Empire.

Sources

- Source A: Photo, Spring Rancheria, Cahuilla Village, at the base of Pachappa/Mt. Rubidoux, c. 1886. Museum of Riverside
- Source B: Summit of Rubidoux Mountain, Riverside, California. On the road of a thousand wonders. 5945. From the early 1920s, in my grandfather’s collection. Submitted: February 19, 2011, by Sandra Hughes Tidwell of Killen, Alabama, USA
- Source C: Pa’Capa, A Mt. Rubidoux Story, Rosy Aranda and Blossom Maciel, 2025
- Source D: Frank Miller, “Master of the Inn”
- Source E: Mission Indian Federation members in front of the Mission Inn, Riverside, CA., 1908. Museum of Riverside.
- Source F: At the Sound of the Bells, Relevancy and History Project, 2023
- Source G: Deborah Miranda, "A few corrections to my daughter's coloring book pages,” Bad Indians: A Tribal Memoir (Heyday Books, 2013).

Handouts & Resources

- Canva Version (Recommended)
- Canva PDF Version
- Google Slides Version

Day 1 Graphic Organizers

- Digital Version
- Printed Version

Day 2 Graphic Organizers

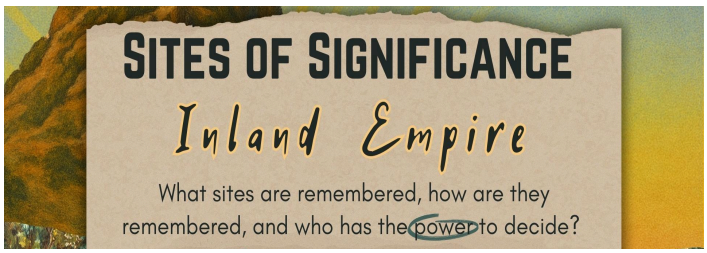
- Digital Version
- Printed Version
- Center Self-Reflection Handout for “At the Sound of the Bells.”
- Annotation Guide for Bad Indians
- Day 2 Exit Ticket Handout
- Audio chapter file

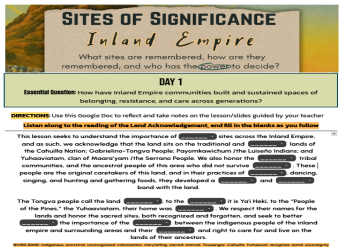
Day 3

- Extension Activity Plaque Templates

Procedures

DAY 1





1. The lesson will begin with the teacher projecting the Google Slides and introducing the guiding question: “What sites are remembered, how are they remembered, and who has the power to decide?” Students should be told they are going to be looking at various sites around the Inland Empire, and understand who holds power and how it is wielded. (link to presentation)
    a. Connect this directly to Ethnic Studies’ emphasis on challenging existing power structures and positionality
2. While the teacher leads the lesson via Google Slides, students will reflect and follow along on a corresponding Google Doc. Each student will need their own copy of the assignment for both days of the lesson.
    a. Digital Version, Printed Version
    b. Digital Version, Printed Version
3. **Slide 2**: The teacher will read through the land acknowledgement. If this is the first time students are seeing a land acknowledgement, they should be given background information regarding the importance and significance of a land acknowledgement. Students will follow along with their handout and fill in the blanks in the proper missing text sections.
    a. If new to students, frame this as an act of responsibility and respect—not a ritual of guilt, but a recognition of survival and sovereignty.
    b. Use this quote by Northwestern University, “It is important to understand the longstanding history that has brought you to reside on the land, and to seek to understand your place within that history. Land acknowledgements do not exist in a past tense or historical context: colonialism is a current ongoing process, and we need to build the mindfulness of our present

participation." Expand by explaining that where we live and reside is on Native Ancestral Lands, and that by acknowledging that relationships, we further our understanding of Indigeneity, its connection to the land, and the inherent division that capitalism has created in this regard.

4. **Slide 3**: Teacher will read the title (PUH-cah-PUH) and explain the significance of the name being changed, and the impact of using the unerased name for the site. Students will reflect on their Day 1 Digital or Printed handout using the 2 question/discussion prompts provided. This can be done aloud as a class to introduce class conversation components to the lesson. This can help students develop voice and agency.
    a. Link to Critical Consciousness principle: naming as a political act.
5. **Slide 4**: The Teacher will show **Source A, Source B**, and **Source C** and ask students to silently reflect on the importance of the imagery and iconography associated with a specific site. The teacher will walk the class and ensure that any questions are answered, and any context can be elaborated on for the students.
    a. Students analyze the iconography of early 1900s postcards on their own using the following guiding prompt: What stories are these images telling, and whose stories are excluded?
    b. The teacher will lead a small class discussion about imagery and the message that is being sent. The teacher should briefly highlight the Mission System in California and how something so traumatic and tragic might create feelings of unease when Christian Iconography is displayed over Native American sites of significance.
6. **Slide 5**: Students will read the 2 vocabulary terms (settler colonialism and decolonizing) and brainstorm with those nearest them to generate answers. Teacher scaffolds with a short Think + Pair Share, emphasizing students' own positionality within these structures.
7. **Slide 6**: The teacher will introduce the documentary, highlighting the filmmakers and local contribution before showing the documentary in

its entirety. Students should follow along using their handout/worksheet by using the guiding questions.

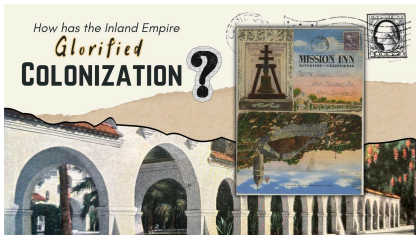
8. Following the documentary, ask the students the following question: ***"The documentary describes Mount Rubidoux as both 'visible' and 'invisible.' What do you think this means? How can something be seen and unseen at the same time?"***

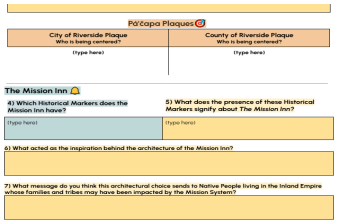
    a. Students use a handout with guiding questions.

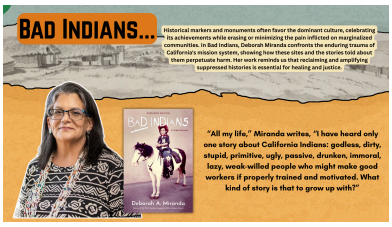
    b. Afterward, the teacher facilitates dialogue around visibility/invisibility: How can something be "seen" and yet erased at the same time?

    c. Exit Ticket: Two-part reflection connecting to the Reflection principle.

Procedures: DAY 2







1. **Slide 7**: Teacher will ask the students, "How has my community prioritized representations that glorify Colonization instead of representations that highlight Indigeneity?" (Students may offer suggestions from their perspectives and experiences

    a. Encourage students to connect to local context, lived experiences, and family/community memory

2. **Slide 8**: Teacher introduces the conversation about how Pá'čapa has been remembered and its connection to the Santa Ana River (Wanaawna), a source of life for many Southern California Native tribes.

    a. Guiding Question: What does it mean when a site sacred to Native peoples is redefined and reshaped by settler communities?

    b. The Teacher highlights two images:

i. The cross atop Pá'čapa, symbolizes Spanish Colonial dominance

ii. Frank Miller dressed as a Spanish missionary, performing a colonial role at a sacred site.

iii. Students are asked to reflect: ***What messages do these images send? Whose power do they represent? Whose presence do they erase?*** Connect to the Respect principle by naming that these images often overwrite Indigenous ways of knowing, while Reflection invites students to critically analyze their own reactions to the information.

c. The teacher emphasizes that in the Inland Empire today, Native communities and histories remain largely invisible to the broader public, even though they continue to exist, resist, and thrive.

d. Guiding prompt: ***If Native presence is rendered "invisible" in public memory, how might we, as learners and community members, bring it back into focus and popular attention?***

3. Connect to the Transformation principle by encouraging students to see themselves as capable of reshaping how sites are remembered, moving toward justice and visibility.

4. **Slide 9**: The teacher will introduce the 3 different types of common historical markers in California.

    a. Historical Point of Interest

    b. California Historical Landmarks

    c. National Register of Historic Places

5. The teacher will point out that Pá'čapa currently has 2 markers and will explain the two that are present. The teacher should highlight the concept of critical consciousness: how oppressed or marginalized people learn to critically analyze their social conditions

    a. Within this frame of explanation, students will be able to identify that the absence of any marker to recognize a site is just as important as a marker recognizing colonial presence

6. **Slide 10**: Focus: ***Whose story is being centered?*** As the students analyze the plaques at Pá'čapa, the teacher will prompt discussion by asking: ***"Who is being centered here? Who is missing?"***
    a. The Teacher should circulate the room and ensure that students are taking note of exactly who is being mentioned and what historical narratives are being highlighted on the plaques. The Teacher should ensure that students notice that the plaques foreground settlers, religion, and colonization, while silencing Indigenous importance.
        i. Principles: Critical Consciousness (interrogate power), Respect (name erasure of Native voices).
7. **Slide 11**: The Teacher introduces the Mission Inn as a historical hotel tied to the Mission System. Students examine the three types of markers (Historical Point of Interest, California Historical Landmark, National Register).
    a. Teachers should ask students to consider the History of the Mission System and its effect on California Native Tribes, what effect might this type of Glorification of trauma have on Native People in the Inland Empire? (This can be self-reflective style or group-based)
    b. Reflection (consider impact), Critical Consciousness (unmask how colonial trauma gets celebrated).
8. **Slide 12**: The Teacher will explain the architecture of the Mission Inn, and how it was based on the Mission System of California. The teacher should emphasize the dark side of this history and the deadly impact it had on California Native Populations. Emphasize that this isn't "just architecture" but a reproduction of colonial violence, as missions were sites of death, forced labor, and cultural erasure.
9. **Slide 13**: Students will seek to further understand the colonization of Native Lands in Southern California. The teacher will play the video At the Sound the Bells (Direct Link, Youtube Link). The video highlights common myths about Native American history in Southern California and highlights the counter-narratives to the stories often told of Southern California tribes and the colonization process that they faced.

a. Students will reflect in the Center-Self reflection handout (Center Self- Reflection Handout) or on the Day 2 Digital Document

b. Students are asked to make “connections” to various topics, adding knowledge from their own experiences alongside the information presented in the video "At the Sound the Bells.The handout categories are:

   i. Connection to Self,

   ii. Connection to Land,

   iii. Connection to Community, and Connection to Future.

c. This is a form of indigenous scholarly reflection that focuses on the ways in which the world and happenings are tied directly to us and each other.

10. **Slide 14**: The Teacher will show the slide, which depicts three various looks at Mission Inn Architecture and a digitally retouched photo of a federation of Native Americans at the mission in 1908. The teacher will read the questions in the three categories and ask students to choose one of the categories to reflect on with a partner. Students will choose between the following question groupings and select a pair to answer with a partner before sharing out with the rest of the class in a teacher-guided discussion about the ramifications of this type of architecture and reference, and the various aspects and outcomes related to its existence and prominence.

    a. Representation & Memory

       i. What stories does Mission-style architecture tell, and whose stories are left out?

       ii. When you see a building like the Mission Inn, what histories does it celebrate? What histories does it silence?

    b. Colonization & Erasure

       i. How might the use of “Mission-style” design in Riverside act as a reminder of the violence and displacement Indigenous people faced in California?

ii. ***Do you think it's possible for architecture to unintentionally erase or "soften" the history of colonization? Why or why not?***

c. Power & Legacy

i. ***What does it mean when a community's most famous landmark is tied to a colonial aesthetic?***

ii. ***Does preserving and celebrating Mission-style architecture reinforce colonial legacies, or can it be reinterpreted in new ways?***

11. **Slide 15:** The teacher will show the slide and explain the photo. It is a coloring book page from the book Bad Indians, by Deborah Miranda. The coloring book page acts as a visual medium for the "counter-narrative." The teacher should explain how the mission systems have been glorified in architecture, art, and education. The picture highlights narratives that are dishonest, or at least bend the truth to glorify the idea that the mission systems "weren't that bad." The slide and book page should be used as a segway to introducing the book by Miranda on slide 16.

    a. Explain how art interrupts dominant narratives that glorify missions and erase harm.

12. **Slide 16:** The teacher will introduce the book and author. The teacher will read the slide caption and the quote by Miranda before directing students to the annotation document, in which they will follow along with the audio narration of the introductory chapter of the book. Students should highlight key ideas, vocabulary, questions they have, and personal connections to the text while they follow along/read. Students will then add annotations in progressive sections as directed by the teacher and the document.

    a. Principles: Respect (listen deeply), Reflection (personal connections), Critical Consciousness (how dominant narratives are challenged).

13. **Slide 17:** The Teacher will give the students the Handout "What is the Point?"... This should act as the exit ticket for day 2.

14. The teacher distributes handouts with excerpts from Bad Indians.
15. Students silently read, then write/deliberate individually on the question: ***What is the point?***
    a. Oral check-in: Students share their interpretations with the teacher one-on-one or in small groups.
16. Final Reflection Prompt:
    "How might the ways we choose to remember and honor historical sites, like missions, impact the healing or continuation of generational trauma for Native communities in the Inland Empire today?"

Procedures: DAY 3 (Extension Activity) Reframing a Site

1. The teacher projects **Slide 18** and reads aloud the guiding instructions: "You will rewrite (or write for the first time) a historical plaque for one of five significant Indigenous sites in the Inland Empire."
    a. Emphasize the importance of who holds the power to decide what stories are told.
    b. Connect to Critical Consciousness principle: students are engaging in counter-storytelling to disrupt dominant narratives.
2. Site Selection: Students choose from the 5 sites provided:
    a. Pá'čapa (Mt. Rubidoux)
    b. Mission Inn (Riverside)
    c. Kruktat, Eye of God (Big Bear)
    d. The Jurupa Oak
    e. Wanaawna (Santa Ana River)
3. The teacher reminds students that choosing a site is a form of respect — centering Indigenous presence and honoring sacred places often misrepresented or erased.
4. Students conduct brief research on their chosen site using provided links and class resources.
    a. Whose land is this site on?
    b. What Indigenous stories, traditions, or struggles are tied to this place?

    c. How has this site been represented historically, and what is missing?
    d. *Connect to the Reflection principle: encourage students to think about how their own understanding of place has been shaped by colonial vs. Indigenous perspectives.*
5. Re-Center the Narrative (Critical Consciousness)
    a. The teacher frames the plaque writing as an act of decolonization: students will intentionally shift the narrative away from colonial glorification and toward Indigenous survival and resilience.
    b. Students draft a short plaque (4–8 sentences). Requirements:
        i. Make the language powerful, affirming, and succinct.
        ii. Clearly centered on Indigenous culture and history.
        iii. Accessible to a public audience who may know nothing about the site.
6. Creation (Transformation): Students bring their plaques to life in one of two formats:
    a. Physical: Use the handout template, markers, colored pencils, etc. to design a plaque that could be mounted at the site.
    b. Digital: Use the Canva template to design a plaque that centers the indigenous history of the site.
    c. Connect to the Transformation principle: this is praxis — students are not only learning about history, but they are actively rewriting it to reflect justice and truth
7. Presentation & Sharing (Respect + Transformation: Students present their plaques to the class.
    a. Encourage students to read their plaques aloud as if unveiling them at the site.
8. Teacher guides class reflection:
    a. How did re-framing this site shift your understanding of local history?
    b. What would it mean if these plaques were actually placed at the site?
9. End by affirming that this work is an act of Respect for Indigenous communities and a Transformation of historical memory.

Assessment

Through a mixture of guided research, reflection, discussions, exit tickets, and an extension activity, students will demonstrate their understanding of some of the sacred sites in our community and how those places are remembered. Students will demonstrate their knowledge of how historical markers center the history of a site and how important it is to use these spaces to center indigenous history.

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Source A: Photo, Spring Rancheria, Cahuilla Village, at the base of Pachappa/Mt. Rubidoux, c. 1886. Museum of Riverside

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Pa'Capa and Indian children and a woman, with brush huts and dwellings in the hills of Riverside, California. The area, now known as "Indian Hills Road" was once a village of the Cahuilla people who inhabited the area and held sacred the mountain. A curator from the Malki Museum identified this scene as: a Cahuilla Indian village, ca. 1880s, in Riverside at the Big Spring Rancheria near Mount Rubidoux, Santa Ana River, and Fairmont Park.

Source: *Live From the Frontline*

Source B: Summit of Rubidoux Mountain, Riverside, California. On the road of a thousand wonders. 5945. From the early 1920s, *in my grandfather's collection. Submitted: February 19, 2011, by Sandra Hughes Tidwell of Killen, Alabama, USA*

The cross atop Mt. Rubidoux in Riverside has long been a symbol layered with history, identity, and controversy. First erected in 1907 by Frank Miller, owner of the Mission Inn, the cross was intended to celebrate Riverside's civic pride and to link the region to California's Spanish Mission past. For decades, Easter sunrise services drew thousands of people to the site, making it both a local landmark and a tool for shaping public memory. Yet the monument also reflects a selective version of history that centers settler and Christian narratives while erasing the long-standing presence and spiritual traditions of Indigenous peoples in the region. In recent decades, legal disputes over the constitutionality of maintaining a religious symbol on public land have forced the city to reconsider its stewardship of the site, raising questions about who controls history, whose voices are represented, and how communities should remember the past.

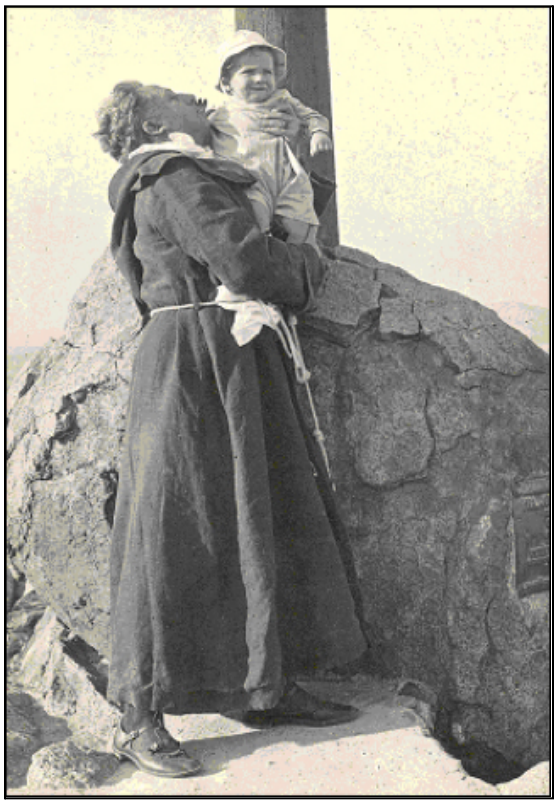
Source: *https://www.hmdb.org/PhotoFullSize.asp?PhotoID=144956*

Source C: Pa'Capa, A Mt. Rubidoux Story, Rosy Aranda and Blossom Maciel, 2025

Before it became known as Mt. Rubidoux, this land was home to the Cahuilla, Serrano, Tongva, and other Native peoples who regarded the mountain and the Santa Ana River as sacred. In their languages, the place was called Bípa or Patápa, meaning "where the water bends," marking it as a spiritual and geographical landmark. For generations, Native families lived, gathered, and practiced traditions in the valley, leaving behind songs, grinding stones, and stories tied to the land. However, as settlers like Frank Miller and Henry Huntington developed Riverside in the late 1800s and early 1900s, the mountain was renamed, tourist plaques were added, and sacred sites were taken or destroyed to create attractions that served a Spanish fantasy past. While Mt. Rubidoux is often remembered for its cross and Easter celebrations, this perspective hides the ongoing dispossession of Native people whose history and presence remain central to the mountain. Today, many descendants continue to honor the site as sacred, reminding us that Mt. Rubidoux is not just a backdrop
for recreation or tourism, but a living place of memory, resilience, and Native survival.

Source: Pá'Čapa A Mt. Rubidoux Story __ CC

Source D: Frank Miller, “Master of the Inn”



Frank Miller, the wealthy owner of Riverside’s Mission Inn, often staged spectacles to promote the city as a destination built on a “Spanish Mission” fantasy. In one striking example, Miller dressed as a Catholic priest atop Mt. Rubidoux, blending religion, tourism, and performance. While this image was meant to sell Riverside as culturally rich and historically tied to California’s mission past, it also sent a harmful message: it celebrated the colonizing presence of the Church while erasing the Native peoples who considered the mountain sacred. By embodying a priest, Miller reinforced a narrative of conquest and spiritual dominance, ignoring the violent history of missionization for Indigenous communities.

Source: Historian Catherine Gudis

Source E: Mission Indian Federation members in front of the Mission Inn, Riverside, CA., 1908

This 1908 photograph shows members of the Mission Indian Federation standing in front of the Mission Inn in Riverside, California. The Mission Indian Federation was one of the earliest grassroots Native political organizations in Southern California, created to resist federal control through the Bureau of Indian Affairs and to fight for tribal sovereignty, land rights, and self-governance. The setting is significant: the Mission Inn represents the settler-created "Spanish Mission" fantasy, while the people in front of it symbolize Native resistance, survival, and the assertion of their true history and rights.

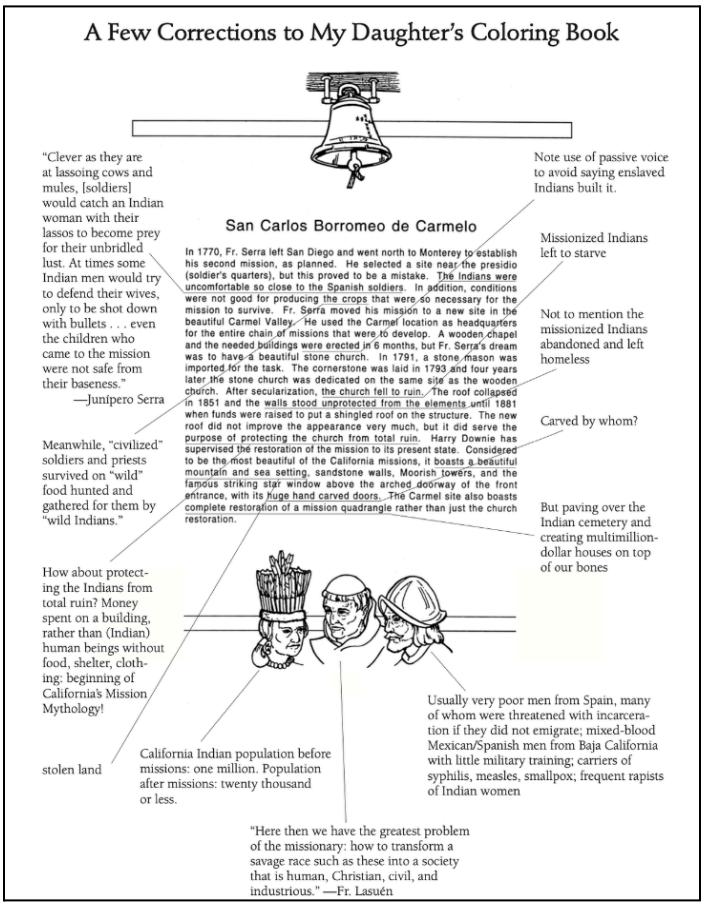
Source: *California Indian Education*

Source F: At the Sound of the Bells, Relevancy and History Project, 2023

The video explores the hidden history of Riverside's citrus industry and its deep ties to Spanish missions and Native labor. While citrus was celebrated in advertising through romanticized mission imagery, the reality was that Indigenous people provided the essential labor, often under coercive mission systems symbolized by the mission bell. Native communities such as the Cahuilla, Luiseño, Serrano, and others had lived sustainably on the land for centuries before colonization disrupted their ways of life. Riverside's Mission Inn and its mission-themed architecture reflect this mythologizing of the past, despite there never having been a mission in Riverside.

Source: *At the Sound of the Bells*

Source G: A Few Corrections to My Daughter's Coloring Book, *Bad Indians,* Heyday Books, 2013



In Bad Indians by Deborah Miranda, the coloring book pages reprint images from a 1960s Catholic mission-themed coloring book. These seemingly innocent pages of priests, missions, and happy Native children erase the violence of colonization and reinforce a romanticized version of California's mission history. Miranda places them alongside Native oral histories, family stories, and her own reflections, exposing how such imagery was used to assimilate Native children and normalize colonization. By reclaiming and reframing these pages, she critiques how settler culture sanitized history while Native peoples carried the intergenerational trauma.

Source: Bad Indians by Deborah Miranda

Handout 1: Sites Of Significance: Inland Empire / Day 1

E.Q. What sites are remembered, how are they remembered, and who has the right to decide?

DIRECTIONS: Use this Google Doc to reflect and take notes on the lesson/slides guided by your teacher

1) **Listen along to the reading of the Land Acknowledgement, and fill in the blanks as you follow**

This lesson seeks to understand the importance of _____ sites across the Inland Empire, and as such, we acknowledge that the land sits on the traditional and _____ lands of the Cahuilla Nation; Gabrielino-Tongva People; Payomkawichum /the Luiseño Indians; and Yuhaaviatam, clan of Maara'yam /the Serrano People. We also honor the _____ tribal communities, and the ancestral people of this area who did not survive _____ . These people are the original caretakers of this land, and in their practices of _____ , dancing, singing, and hunting and gathering foods, they developed a _____ and _____ bond with the land.

The Tongva people call the land _____ , to the _____ it is Ya'i Heki, to the "People of the Pines," the Yuhaaviatam, their home was _____ . We respect their names for the lands and honor the sacred sites, both recognized and forgotten, and seek to better _____ the importance of the _____ between the indigenous people of the inland empire and surrounding areas and their _____ and right to care for and live on the lands of their ancestors.

Pá'Čapa - SOMETHING TO THINK ABOUT ⛰️

2) Why would white settlers have renamed the mountain?

3) What can we infer about the power dynamic between Native People in the Inland Empire and the colonizing settlers?

BASED ON THE HISTORIC POSTCARDS FROM THE 1900S

4) What can we assume about a local landmark like Mt. Rubidoux?

5) What does the imagery and iconography suggest about the site?

BRAINSTORM: Settler Colonialism and Decolonizing

How can acknowledging and uplifting Native American	How can reframing, rewriting, or writing these plaques

Tribal history in the Inland Empire help to decolonize the systems of power that have occurred as a result of Settler Colonialism in the Inland Empire?	for the first time be an act of decolonizing both the land and the mind from the grips of Colonialism?

DOCUMENTARY WATCH: Pá'Čapa: A Mount Rubidoux Story ⛰️

4) What names did Native people use for Mount Rubidoux before it was renamed? What did those names mean?

Type here

5) How did Frank Miller and Henry Huntington use Mount Rubidoux and other landmarks to promote Riverside?

Type here

6) What happened to Native communities living near Mount Rubidoux when settlers developed the area?

Type here

7) How did boarding schools like Sherman Institute impact Native youth?

Type here

8) What role did plaques, monuments, and place names play in shaping how people understood the land's history?

Type here

9. **EXIT TICKET:** Native people described land ownership through songs and ceremonies rather than deeds and paperwork. How does this challenge the way we usually think about property and history?

Handout 2: Sites Of Significance: Inland Empire / Day 2

E.Q. How has the Inland Empire Glorified Colonization?

DIRECTIONS: Use this Google Doc to reflect and take notes on the lesson/slides guided by your teacher

1) True or False: Pá'čapa is a site that has several monuments dedicated to the indigenous history and importance of the site

2) What are **HISTORICAL MARKERS?**

3) What are the 3 different types of Historical Markers typically seen in California? How are they different?

Pá'čapa Plaques🎯

City of Riverside Plaque Who is being centered?	County of Riverside Plaque Who is being centered?

The Mission Inn 🔔

4) Which Historical Markers does the Mission Inn have?

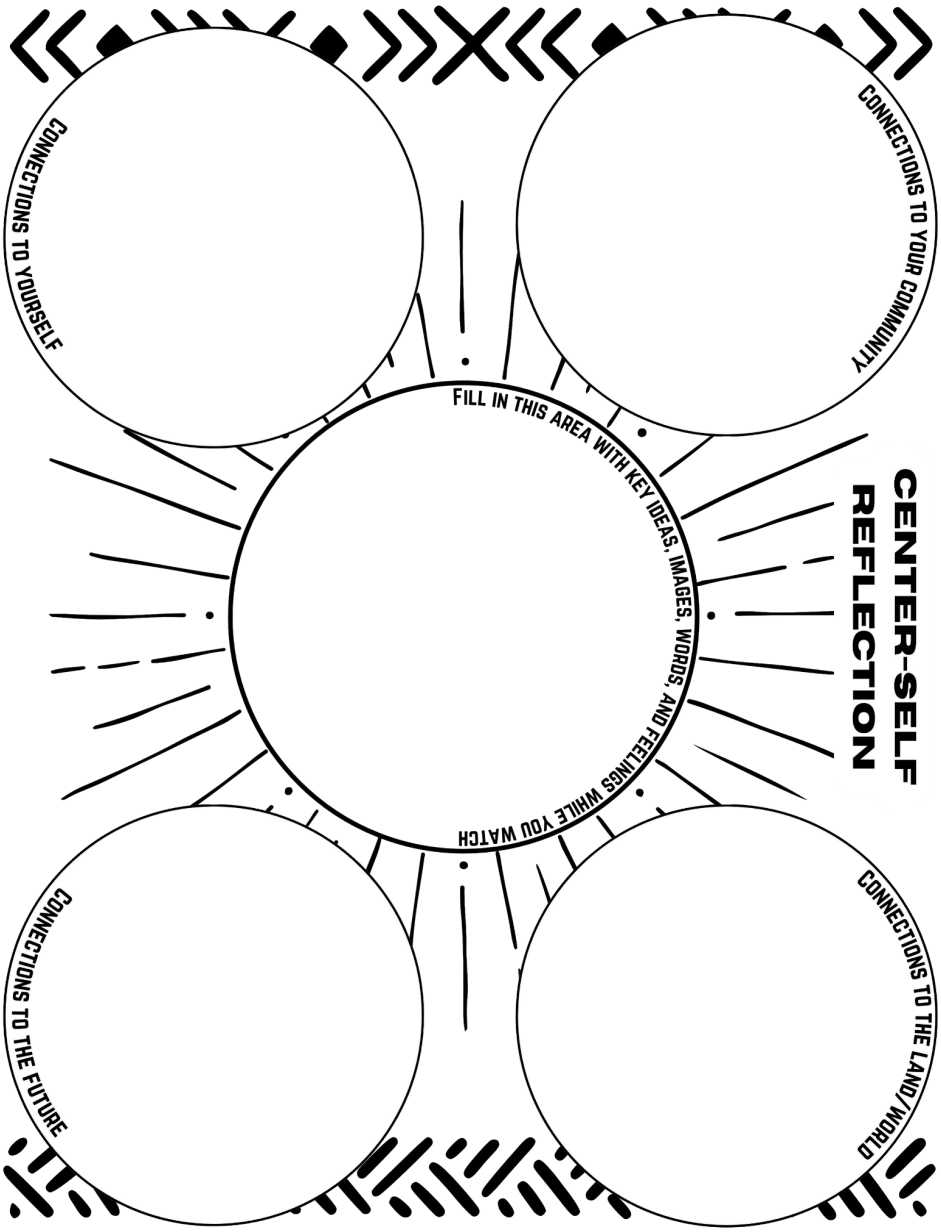
5) What does the presence of these Historical Markers signify about The Mission Inn?

6) What acted as the inspiration behind the architecture of the Mission Inn?

7) What message do you think this architectural choice sends to Native People living in the Inland Empire whose families and tribes may have been impacted by the Mission System?

⛪ AT THE SOUND OF THE BELLS ⛪

This is a reflection matrix that mirrors and illustrates connection to SELF, COMMUNITY, LAND, AND FUTURE



8. 🧠Something to think about: With a neighbor, choose a question set, respond, and share out.

Representation & Memory	*Colonization & Erasure*	*Power & Legacy*

• *What stories does Mission-style architecture tell, and whose stories are left out?* • *When you see a building like the Mission Inn, what histories does it celebrate? What histories does it silence?*	• *How might the use of "Mission-style" design in Riverside act as a reminder of the violence and displacement Indigenous people faced in California?* • *Do you think it's possible for architecture to unintentionally erase or "soften" the history of colonization? Why or why not?*	• *What does it mean when a community's most famous landmark is tied to a colonial aesthetic?* • *Does preserving and celebrating Mission-style architecture reinforce colonial legacies, or can it be reinterpreted in new ways?*

9) In what ways can you observe the "Dominant Narrative" in the coloring book pages from Deborah Miranda's *Bad Indians*?

Complete the Annotation Guide for Bad Indians Chapter 1

Chapter One: Bad Indians

Prior to 1969, who was telling our story? Non Indians, for the most part. Self-representation was almost unheard of, stereotypes and biases were bleeding into American culture freely. So who tells a story is a mighty piece of information for the listeners; you must know what that storyteller has at stake. Demanding to know who is telling your story means asking, "Who is inventing me, for what purpose, with what intentions?"

Europeans told stories about Indigenous people in North and South America long before any of them ever left European shores in their small boats and actually met a Native person. Cannibals, human animal offspring, mutated monsters, bloodthirsty devils-the names and stories sank into the minds and identities of Europeans and made them fearful, defensive, righteous. The stories that had been told about inhabitants of other lands created, in turn, the stories that played out at First Contact-stories about savages, heathens, pagans, barbarians, and other lesser, inferior beings.

Story is the most powerful force in the world-in our world, maybe in all worlds. Story is culture. Story, like culture, is constantly moving. It is a river where no gallon of water is the same gallon

it was one second ago. Yet it is still the same river. It exists as a truth. As a whole. Even if the whole is in constant change. In fact, because of that constant change.

All my life, I have heard only one story about California Indians: godless, dirty, stupid, primitive, ugly, passive, drunken, immoral, lazy, weak-willed people who might make good workers if properly trained and motivated. What kind of story is that to grow up with?

The story of the missionization of California.

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- Add
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Missionization of California.

In 1769, after missionizing much of Mexico, the Spaniards began to move up the west coast of North America in order to establish claims to rich resources and land before other European nations could get a foothold. Together, the Franciscan priests and Spanish soldiers "built" a series of twenty-one missions along what is now coastal California. (California's Indigenous peoples, numbering over one million at the time, did most of the actual labor.) These missions, some rehabilitated from melting adobe, others in near-original state, are now one of the state's biggest tourist attractions; in the little town of Carmel, Mission San Carlos Borromeo de Carmelo is the biggest attraction. Elsewhere, so-called Mission decor drenches Southern California, from restaurants to homes, apartment buildings, animal shelters, grocery stores, and post offices. In many neighborhoods, a bastardized Mission style is actually required by cities or neighborhood associations. Along with this visual mythology of adobe and red clay roof tiles comes the cultural storytelling that drains the missions of their brutal and bloody pasts for popular consumption.

In California schools, students come up against the "Mission Unit" in fourth grade, reinforcing the same lies those children have been breathing in most of their lives. Pait of California's history curriculum, the unit is entrenched in the educational system and impossible to avoid, a powerfully authoritative indoctrination in Mission Mythology to which fourth graders have little if any resistance. Intense pressure is put upon students (and their parents) to create a "Mission Project" that glorifies the era and glosses over both Spanish and Mexican exploitation of Indians, as well as American enslavement of those same Indians during American rule. In other words, the Mission Unit is all too often a lesson in imperialism, racism, and Manifest Destiny rather than actually educational or a jumping off point for critical thinking or accurate history.

Can you imagine teaching about slavery in the

South while simultaneously requiring each child to lovingly construct a plantation model, complete with happy darkies in the fields, white masters, overseers with whips, and hun1an auctions? Or asking fourth graders to study the Holocaust by carefully designing detailed concentration camps, complete with gas chambers, heroic Nazi guards, crematoriums?

I left California after kindergarten and completed my schooling in Washington State (where I suffered through the "Oregon Trail Unit" instead, but that's another story), so I never had to produce a Mission Project. This book is, in a way, my belated offering at that particular altar.

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Real Life Indian

Visiting the missions as an adult, proud, mixed blood California Indian woman, I found myself unprepared for gift shops well stocked with CDs of pre-researched Mission Projects, xeroxed pamphlets of mission terms, facts, and history (one for each mission), coloring books, packaged models of missions ("easy assembled in 10 minutes!") and other project paraphernalia for the discerning fourth grader and his or her worried parents. Large, elaborate dioramas are featured within many of the missions for fourth graders and tourists to view while imagining the same rote story, "the olden days" when the padre stood in the shade of the church doorway and watched the Indians-men, women, children-go meekly about their daily work, clothed, Christianized, content.

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Generations of Californians have grown up steeped in a culture and educational system that trains them to think of Indians as passive, dumb, and disappeared. In other words, the project is so well established, in such a predictable and well-loved rut, that veering outside of the worn but comfortable mythology is all but impossible.

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"Well, it is different actually being right here," Mom said excitedly. "To think about all those

Indians and how they lived all that time ago, that's kind of impressive."

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I say "we" because my efforts here are part of a much wider circle of California Indian peoples and allies talking back to mythology, protesting, making waves.

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- Add
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Many other California Indians weave baskets, harvest acorns, write poems, sing Bird Songs, document museum holdings, string abalone shell, construct tule boats and tomols, carve stone bowls, create visual art, work for repatriation of bones and belongings.

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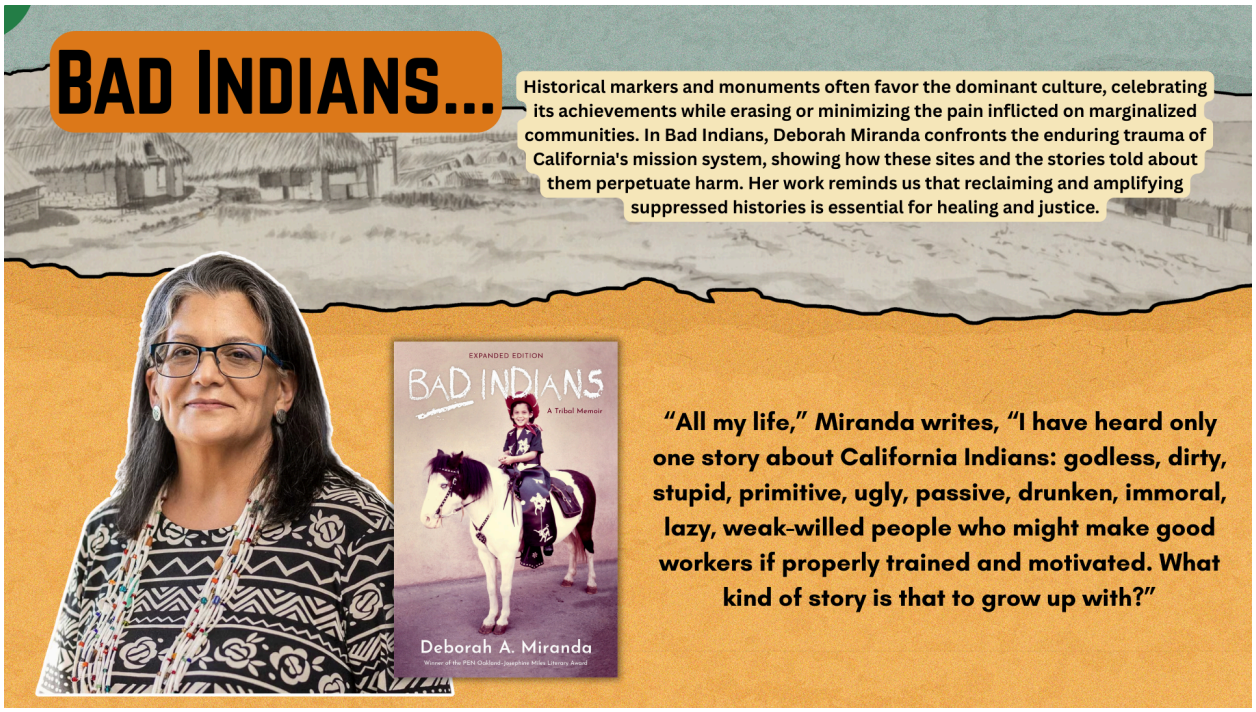
Handout 3: Annotation Guide for *Bad Indians*



As you read, annotate the text using the color-coding system provided. For each section, highlight or underline accordingly, then respond in the annotation box below that section.

- ***Author's Main Ideas:***
  Highlight sentences that capture the main point of a paragraph or section. Then, explain the author's main idea in your own words in the annotation box.
- ***Key Vocabulary:***
  Highlight unfamiliar words or terms. In the annotation box, define the term using context clues or a dictionary.
- ***Questions:***
  Highlight sentences that generate questions for you. Add your questions in the annotation box.
- ***Personal Reactions or Connections:***
  Highlight moments that made you pause, reflect, or feel something (surprising, thought-provoking, ect). In the annotation box, describe your reaction or connection to that part of the text.

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Handout 4: EXIT TICKET- “What’s the Point?” Genealogy of Violence

---

My little brother loses a tooth during a rough wrestling session with our forty-five-year-old bear of a father. Blood spills out of Little Al's round mouth. A lower tooth hangs, then comes out in his hand when he reaches up. He is frightened by the sudden hole in his gums, the bright warning color of his spit, and the sudden jolt that reverberates from his lower jaw through his small body.

"Parents love their children extremely. They seek every kind of way to feed them. They would rather suffer want themselves than to see their children in need."

– Mission San Diego

Our father scoffs, pushes his small four-year-old son, and says, "Aw, it's just a damn tooth, come on, no crying."

I'm sitting at the kitchen table, trying to finish a report on Pearl Harbor for my eighth-grade social studies class. I'm totally absorbed in proving the stunning (to me) fact that Franklin Roosevelt knew about and in fact encouraged American vulnerability to Japanese "sneak" attacks. But something in the tone of my brother's voice snakes into my gut and wakes me out of my academic fog.

Our father's voice grows harsher now, mocking the tears. "Ay, little baby, only babies cry! Are you a baby?"

"When it concerns the children... their parents love them to such an extent that we might say they are their little idols."

– Mission San Gabriel

There is a chasm between these two male Mirandas, a chasm that shouldn't be there—both so brown, so Indian, so dear to me. I rise from the kitchen table where I am working, rise so fast that my chair, with its torn plastic covering and raw metal feet, tips over behind me, crashing to the linoleum floor of our trailer.

"No, Daddy, no!" Little Al sobs, "I sorry, I sorry," and there is the horrifying sound of a belt buckle being flipped open—the clinks of metal on metal, the dull ziiiiipp! of a leather belt being pulled angrily through the hard denim loops of my father's Levis.

"Toward their children they show an extravagant love whom they do not chastise. Nor have they ever chastised them but allow them to do whatever they please. We know now, however, that some are beginning to chastise and educate them due to the instructions they are receiving."

– Mission San Miguel

"You want something to cry about? You want the belt?" our father yells, embarrassed by his cowardly son. This son he waited half a lifetime to have. This son who carries

on the family name as none of his seven sisters can. This son whose tears break every rule my father ever learned about surviving in this world.

Before I can take the ten steps from the kitchen to the living room, my father has seized my little brother by his plump arm, swung him around across the lap that should be comfort, should be home, should be refuge, and is swinging the doubled belt with such force that the air protests.

The arc of my father's arm is following a trajectory I know too well—the arc of leather, sharp edges of cured hide, instrument of punishment coming from two hundred years out of the past. A movement so ancient, so much a part of our family history that it has touched every single one of us in an unbroken chain from the first padre or the first soldado at the mission to the bared back of the first Indian neophyte, heathen, pagan, savage, who displeased or offended the Spanish Crown's representatives.

"They likewise love their children; in fact, it can be said that this love is so excessive that it is a vice, for the majority lack the courage to punish their children's wrongdoings and knavery."

– Mission San Antonio

Flogging. Whipping. Belt. Whatever you call it, this beating, this punishment, is as much a part of our inheritance, our legacy, our culture, as any bowl of acorn mush, any wild salmon fillet, pilillis fried and dipped in cinnamon and sugar, or cactus fruit in a basket.

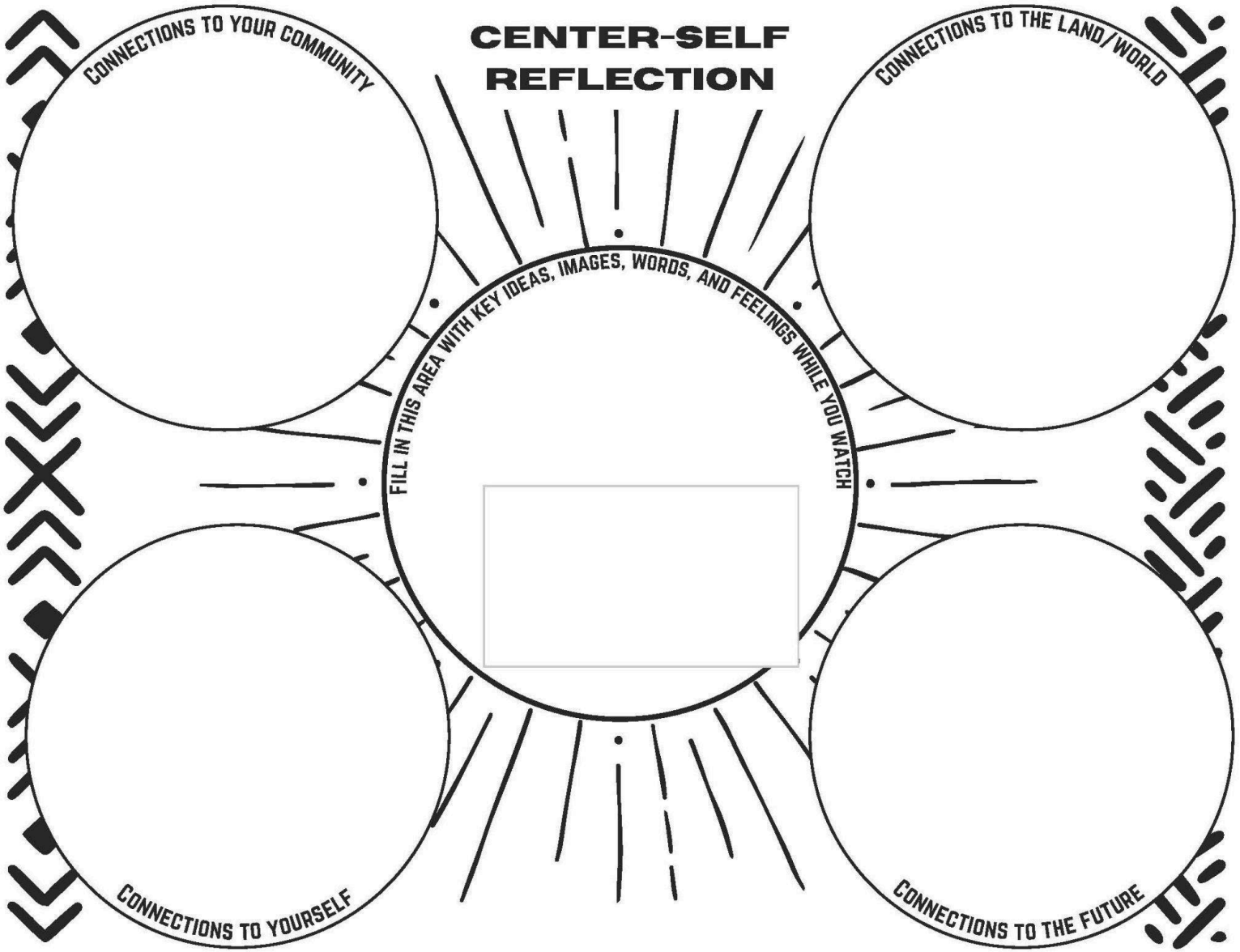
More than anything else we brought with us out of the missions, we carry the violence we were given along with baptism, confession, last rites. More than our black hair, brown eyes, various hues of brown skin flecked with black beauty marks, our short stubby fingers, our wide feet and palms, our sweet voices and tendency to sing, to dance, to make music and tell stories.

In this trailer in the woods, just outside a small town called Kent in Washington State, hundreds of miles from California, where the three of us were each born, my father's arm rises and falls in an old, savage rhythm learned from strangers who came with whips and attack dogs, taught us how to raise our children.

"Some parents who are a little better instructed punish their children as they deserve, while others denounce them to the missionary fathers or to the alcaldes."

– Mission San Antonio

Handout 4: Center Self-Reflection Handout for “At the Sound of the Bells.”



Reframing a Site

WHAT SHOULD THE PLAQUE SAY?

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