# Killing Custer:

## The Battle of the Little Bighorn and the Fate of the Plains Indians

**by James Welch**

Model Teaching Unit
English Language Arts, Social Studies, Media Literacy
Middle and Secondary Level with Montana Common Core Standards

Written by Dorothea M. Susag

Published by the Montana Office of Public Instruction 2010
Revised 2014

opi.mt.gov Indian Education
Montana Office of Public Instruction

Photo credit: catalog #941-834 General George A. Custer [holds buffalo tail in his right hand]circa 1872 Photograph by D.F. Barry, Superior, Wisconsin. Credit: Montana Historical Society Research Center Photograph Archives, Helena, MT.

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## Anchor Text

Welch, James with Paul Stekler. *Killing Custer: The Battle of the Little Bighorn and the Fate of the Plains Indians.* New York, NY: W.W. Norton & Co. First published in 1994, 2007 reprint.

## Fast Facts

| | |
|---|---|
| ***Genre*** | Historical Nonfiction and Memoir |
| ***Suggested Grade Level*** | 11 – 12 (Select chapters may be used with students from grades 7-12) |
| ***Tribes*** | Lakota Sioux, Cheyenne, Blackfeet, Crow |
| ***Place*** | North, Central, Southeastern Montana and Northern Wyoming Regions, Specifically: Big Bend of the Marias River and Little Bighorn River |
| ***Time*** | 1869-1870, 1876, early 1990's |

## Overview

**Length of Time:**

*Killing Custer* may be the students' first experience with the genre of full-text, nonfiction. Therefore, because its subject is history, the text and supplemental materials are best taught as a two to six week English/History unit with possible Title I support for students who have difficulty reading.

**Teaching and Learning Objectives:**

Through reading *Killing Custer* and participating in this unit, students can develop lasting understandings such as these:

a. Culture, history, and personal experience shape and define perspective.
b. Perspective influences meaning for the writer, the reader, and historical and present-day audiences. Those meanings might differ from each other.
c. Understanding, respect and insight into the beliefs, actions, and experiences of others are gained when we listen to them tell their stories.
d. The history we read is most often the stories told by the winners in political, economic, and cultural conflicts.

## About the Authors

James Welch was born in Browning, Montana in 1940 and was raised on the Blackfeet and Fort Belknap Reservations. His father was Blackfeet, his mother Gros Ventre, each having Irish ancestors. After World War II, the family lived in Portland, Oregon; Sitka, Alaska; Spokane, Washington; Pickstown, South Dakota, and Minneapolis, Minnesota, settling in the mid-1960s back in Harlem, Montana, just off the reservation. From an early age, Welch dreamed of becoming a writer. He received his bachelor's degree from The University of Montana, Missoula, and continued his study of creative writing in the university's M.F.A. program. Welch married Lois Monk, a professor of English and comparative literature in 1968. His first book of poetry, *Riding the Earthboy 40*, appeared in 1971 and was followed by a series of acclaimed novels. In addition to *Winter in the Blood, The Death of Jim Loney,* and *Fools Crow,* Welch also published *The Indian Lawyer*, a novel inspired by Welch's ten-year service on the Montana State Board of Pardons, and *The Heartsong of Charging Elk*, about an Oglala Sioux who went to France with Buffalo Bill's Wild West Show. Popular in France, Welch was awarded a *Chevalier de l'Ordre des Arts et des Lettres* by the French government in 1995. In addition to numerous workshops and conferences, Welch taught at both the University of Washington and Cornell University. He died of lung cancer in 2003 at his home in Missoula.

Paul Stekler earned a PhD from Harvard in 1982. Director and co-writer with James Welch of Emmy award-winning *Last Stand at the Little Bighorn* in 1991, Paul Stekler, was also nominated for his outstanding achievement in television writing for the film, *Last Man Standing: Politics Texas Style* in 2004. He is a professor of Public Affairs and a professor of Radio-Television-Film at the University of Texas in Austin.

## Text Summary

This is Welch's first nonfiction work, based on the research he and Paul Stekler conducted for their script for the American Experience documentary *Last Stand at the Little Bighorn*. Beginning with Welch's search for answers to the questions surrounding his ancestors' deaths at the Massacre on the Marias (also known as the Baker Massacre,) Welch goes on to explore the stories and to search for answers to The Battle of the Little Bighorn. *Killing Custer* demonstrates the following information that the authors used to delve into the Custer myth and the sometimes disturbing truths that lie beneath that myth through the following:

- personal narratives
- contradictory anthropological evidence
- relevant cultural background of the Plains Indians
- the economic and political situation in America at the time
- the stories behind typically empty textbook narratives.

Throughout the text, the voice and point of view shift, providing readers with a variety of experiences and resources as they work toward discovering the answers to the questions themselves. In the storyteller's voice, his colloquial expressions, his profound understatement, and his details that flush out the smiles, Welch resurrects a much more human, more vulnerable, and somewhat less respectable, Custer.

This is a Custer who "left his column frequently to go hunting. On one such hunting trip, he was chasing a buffalo alone and shot his horse in the head when the buffalo swerved" (60). Welch also portrays the humanity and eccentricities of the Indians (Lakota). "After much folderol, which included continuing jealousy and rivalry between Red Cloud and Spotted Tail, a spot was picked for the meeting—eight miles from Red Agency (neither chief would go to the other's agency)"(85).

In the expository voice, Welch and Stekler report the research, theories, and conclusions from anthropologists, military records and recorded interviews with participants of the Battle of the Little Bighorn, as well as with descendants living today who have the oral records of their grandfathers' experiences. First describing the battle from the Indians' point of view, telling their stories about how and why the battle occurred, Welch turns to describe the battle from the point of view of the military and from the individual men involved. In graphic violent images, Welch describes the deaths and subsequent mutilations of many of the soldiers and Indians. Then Welch himself looks at the battlefield, and readers are emotionally drawn to the place of the Battle of the Little Bighorn. In this place, readers are invited to begin their own journey of questions and answers.

## Rationale for teaching *Killing Custer*

*Killing Custer* looks at the multiple sides of a complicated historical story. Welch and Stekler present to readers the complex humanity of all participants, demonstrating the terrible capabilities which might reside within us all. Through the vehicle of story—the substance of myth, James Welch demythologizes Custer's ill-fated attack on a huge encampment of Plains Indians on June 25, 1876. In *Killing Custer*, Welch resurrects not only the "fleeting, a good, often exhilarating feeling" of victory, and the subsequent defeat which meant "death...of a way of life," but he also affirms this truth--that endurance of "The Indian spirit," remains "hard to break" (286).

*Killing Custer* demonstrates many relevant themes and summary models:

- cultural and personal loss and survival
- cultural misunderstanding
- justice/injustice
- violence and warfare
- promise/disillusionment/betrayal
- living between two worlds

*Killing Custer* also incorporates the following topics:

- ancestors and historical figures
- contemporary/traditional warrior cultures
- culture and tradition
- death and dying
- federal Indian policy
- hard times
- relatives/elders
- reservations/immigration
- stereotype/racism and myth

The chapter summaries for each reading provide models for students to follow as they write their own summaries of the text. Since the chapters in *Killing Custer* do not necessarily follow sequentially, it is possible for teachers to make selections of individual chapters and activities if time doesn't permit their using the entire unit.

Some American Indian educators have expressed concern about using a text such as this, with so much pain attached, to teach writing and reading skills. Therefore, just as with any sensitive material that reflects the real human experience, teachers should make sure students are always aware that *Killing Custer* is not a story we read for entertainment. In many instances, we hear descendants telling about the greatest of all tragedies in the lives of individuals and communities.

*Killing Custer* is a relevant, literary work for high school students. When read and taught through the many activities this unit suggests, students will learn, develop, and practice essential skills that meet Montana Literacy Standards and Essential Understanding Regarding Montana Indians—EU 6 in particular:

*History is a story most often related through the subjective experience of the teller. With the inclusion of more and varied voices, histories are being rediscovered and revised. History told from an Indian perspective frequently conflicts with the stories mainstream historians tell.* (Appendix L)

This nonfiction work and unit meet the challenges of the highest levels of multicultural education—Transformation and Social Justice, as described by James Banks, Center for Multicultural Education, University of Washington: *When students learn content about the nation and the world from the perspectives of the diverse groups that shaped historical and contemporary events, they will be better able to participate in personal, social, and civic actions that are essential for citizens in a democratic pluralistic society.*
The Center for Multicultural Education

Most important, *Killing Custer* challenges popular myths, while it represents an exploration of stereotype and truths behind the myths, as well as the sometimes frightening truths about those who believe the myths. It demonstrates the way writers can verbally present and clarify contradictions, postulate theories, and then draw thoughtful conclusions based on available and unavailable evidence, and it is an excellent resource for an introduction into the cultures of Plains Indians.

## Critical Shifts to the Common Core Standards (also see Appendix A)

The *Killing Custer* Unit meets many more than the standards identified with activities in this unit. However, the standards below are specifically defined because they represent **critical shifts from previous standards** requirements.

**CCRA.SL.1:** Each day in the unit provides opportunities for students to participate in a range of conversations or collaborations so students might build on others' ideas.

**CCRA.SL.4:** As students prepare presentations or respond to their reading, they will follow lines of reasoning and organization and style that best meet the needs of their audience and purpose.

**CCRA.SL.6:** Throughout the unit, students will experience opportunities to engage in a variety of speaking contexts and communicative tasks, using language appropriate to audience and task.

**CCRA.R.1:** Every day in this unit, students are asked to read and respond in writing or speaking. In every situation, they will cite strong and thorough textual evidence to support their interpretation or analysis.

**CCRA.R.2:** Welch and Stekler state a few central ideas—complete sentences or thesis statements—within the text. Students may use these or others to analyze their development over the course of the text, providing a complex analysis. In addition, readers will find that each chapter functions as an essay in itself with central idea(s) overtly stated at the beginning or end of each. Using the chapters/essays in *Killing Custer* as models, students can practice identifying ways to determine central ideas for themselves.

**CCRA.R.3:** Throughout *Killing Custer,* co-authors Welch and Stekler vary their approaches to the topic in each chapter, shifting organization and focus. A combination of historical narrative, research, memoir, *Killing Custer* also includes narrative elements that involve characters and settings. Students may consider the impact of the various approaches the authors used to tell the stories—sequential or flashback, ways the authors introduce individuals they've interviewed, and ways they incorporate or cite evidence from research, etc.

**CCRA.R.4:** Throughout *Killing Custer,* quotations from historical figures or individuals the authors interviewed include many figurative and connotative meanings of words, and words with multiple meanings. Each chapter's activities require students to determine the meanings of words and phrases.

**CCRA.R.5:** While no specific activities focus on this standard, *Killing Custer* provides a resource for students to examine the structure of texts and how specific sentences, paragraphs, and larger portions relate to each other and to the whole.

**CCRA.R.6:** A master of irony and understatement himself, James Welch also recognized irony in the words of others. So the text of *Killing Custer* includes quotes—many from letters, newspaper articles, etc.—that might communicate irony and understatement, sarcasm and perhaps satire. As students read *Killing Custer*, they can search for evidence of either irony or understatement. Throughout the unit, students have many opportunities to determine the authors' points of view or purpose, where the language is particularly effective. They can analyze how style and content contribute to the power and persuasiveness of the text. *Killing Custer* particularly addresses Essential Understanding #6 (Appendix L) because it articulates the issues of perspective and the way it might shape the stories we tell about American Indians.

**CCRA.R.10:** *Killing Custer* is a very complex text. When students read *Killing Custer* as the unit suggests, they can develop the skills to comprehend complex literary and informational texts for themselves.

**CCRA.W.7:** Every chapter in *Killing Custer* provides opportunities for questions and research projects. *Killing Custer* also demonstrates and models various methods of research, such as incorporation of evidence, and methods for drawing valid conclusions. With any of the questions this unit or text provokes, students can practice correct citation methods.

**CCRA.W.8:** For any of the writing options, teachers can support students as they gather relevant information from multiple print and digital sources. As they read *Killing Custer*, students can observe, and

possibly practice, Stekler and Welch's methods for determining the credibility and accuracy of each source.

**CCRA.W.9:** The entire unit encourages students to draw evidence from the text to support analysis, reflection, and research.

**CCRA.W.10:** Every day, students will write in shorter time frames or over extended time frames for a range of tasks, purposes, and audiences.

## Resources/Materials, Strategies and Assessment

### Resources/Materials:

Appendix A: Grades 9-12 College and Career Readiness Anchor Standards
Appendix B: List of Additional Resources Used in this Unit
This unit references a number of additional resources that you may want to include. Check with your librarian to see if the resources are already in your school's collection of Indian Education for All materials. If not, they may be ordered through Interlibrary Loan, but they are also available through the publishers or Amazon.com. Schools may use Indian Education for All funds to support such purchases.
Appendix C: Vocabulary, Connotation and Denotation
Appendix D: Chapter 2 Activity Sheet
Appendix E: Chapter 3 Activity Sheet
Appendix F: Chapter 7 Activity Sheet
Appendix G: *Last Stand at Little Big Horn* Video/DVD Log
Appendix H: *Killing Custer* Final Test
Appendix I: Expedition and Memoir Writing (Optional)
Appendix J: Analytic Evaluation Rubric for Argument Essay
Appendix K: Additional Video, Print and Online Resources
Appendix L: Essential Understandings Regarding Montana Indians

### Reading and Writing Strategies: CCRA.R.1, 2, 3, 4, 6, 8, 10; CCRA.W. 1, 2, 9, 10

For each chapter studied in this unit, students are asked to read closely and draw inferences from the text. As they respond in speaking and writing, they will cite evidence for their conclusions about explicit statements or inferences or where the text leaves matters uncertain. Teachers can use any of the following reading/writing strategies as they address this standard and their students' needs.

1. **Reading/Writing Strategy:** Students will read the entire paragraph or essay or document and respond to the following questions:
   a. What is the **subject or topic**? What specific evidence in the text leads to your conclusion?
   b. What is the **author's opinion** about the topic? What specific evidence in the text leads to your conclusion?
   c. Identify the author's **claim** or **thesis statement**. Is it consistent with your conclusion about the author's opinion?

2. **Reading/Writing Strategy:** After reading the document or essay or chapter, students will respond to the **D.I.C.E. prompt** and write about what:
   a. **D**isturbs
   b. **I**nterests
   c. **C**onfuses (Students might identify words or phrases in the text that they don't understand, discussing the denotative and possible connotative meanings of challenging vocabulary, see Appendix C)
   d. **E**nlightens them about a topic, text, or issue?

3. **Reading/Writing Strategy**: Students will respond to specific phrases or sentences that leave matters uncertain or ambiguous.
   a. **What does it say?** (What's the literal or explicit meaning?)
   b. **What might it mean?** (What is the author suggesting without directly stating it? What might readers infer or read between the lines? Conclusions might go beyond the text to larger contextual knowledge bases.)
   c. **Why does it matter?** (How does the meaning any particular audience might attribute to the statement result in actions or policy or consequences to other relevant groups? How does the inferential meaning as opposed or consistent with the explicit meaning affect a goal of authentic and accurate information and to our understanding of ways perspective influences meaning and understanding?)

4. **Reading/Writing Strategy:**
   a. What's the **problem**? What evidence in the text leads to this conclusion?
   b. What are possible **solutions**? What evidence within or outside the text leads to these conclusions?
   c. Do I have enough **information** to support or verify a conclusion?

5. **Reading/Writing Strategy:**
   a. What is the **situation**? What evidence in the text leads to this conclusion?
   b. What are the **causes** of a situation? What evidence within or outside the text leads to these conclusions?
   c. What are the **effects** of a situation? What evidence within or outside the text leads to these conclusions?
   d. Do I have enough **information** to support or verify a conclusion?

6. **Reading/Writing Strategy:**
   a. What's changed? What evidence in the text(s) leads to this conclusion?
   b. What's stayed the same? What evidence in the text(s) leads to this conclusion?
   c. Why? What evidence within or without the text leads to this conclusion?

7. **R.A.F.T.S readwritethink Strategy:**
   R.A.F.T.S. information created by the International Reading Association and the National Council of Teachers of English is available online at NCTE readwritethink Using the RAFT Writing Strategy.

| | |
|---|---|
| **Role:** | helps the writer decide on point of view and voice |
| **Audience:** | reminds the writer that he/she must communicate ideas to someone else; helps writer determine content and style |
| **Format:** | helps the writer organize ideas and employ the conventions of format, such as letters, informal explanations, interviews, or speeches |
| **Topic**: | helps the writer focus on main ideas |
| **Strong Verb**: | directs the writer to the writing purpose, e.g. to persuade, analyze, create, predict, compare, defend, evaluate, describe, inform, etc. |

8. **Reading/Writing Strategy:**
   After each reading, students might ask **"I wonder how?"** or **"I wonder why?"** to clarify any ambiguities and to promote their active reading as they consider possible implications of words and phrases. The questions might also prompt further research.

## Using Visual Art Throughout The Text: CCRA.R.1, 2, 4, 6, 7, 10; CCRA.W. 2, 9, 10; CCRA.SL.1, 6

*Killing Custer* includes visual art throughout the text. To help students to compare and contrast texts in different forms or genres in terms of their approaches to similar themes and topics, each chapter summary will include specific pages and descriptions of each visual. Students might analyze these "texts" and consider how they support or contradict the message in the verbal "text," or how they contradict or support each other. To further support students learning about "The Art of Storytelling," see Extension Activities Option H #3 (28)

**Guidelines for Viewing Art using Visual Thinking Strategies (VTS)**
Use Visual Thinking Strategies for viewing all the images. If you are not familiar with this process, the following website features a useful introductory video, Visual Thinking Strategies. VTS Facilitation 101: In VTS discussions teachers support student growth by facilitating discussions of carefully selected works of visual art.

Teachers will ask three open ended questions:

1. What's going on in this image?
2. What do you see that makes you say that?
3. What more can we find?

Teachers will use three facilitation techniques:

1. Paraphrase comments neutrally
2. Point at the area being discussed
3. Link and frame student comments

Students will perform the following tasks:

1. Look carefully at works of art
2. Talk about what they observe
3. Back up ideas with evidence
4. Listen to and consider the views of others
5. Discuss multiple possible interpretations

## Working Definitions: CCRA.R.4

Through the discussion of culture, history, personal experience, and perspective, students may construct some working definitions that they will re-examine and possibly change as the unit progresses. The following preliminary definitions might help students:

**CULTURE:** Culture includes systems of language, governance, economics, religion and ceremony, education, defense (health and political), ways of defining sexuality, ways of manipulating space and time and giving them meaning, forms of recreation, and values systems surrounding truth, faith, justice, love, and beauty.

**HISTORY:** Infoplease Dictionary defines history as "the record of past events and times, esp. in connection with the human race."(Reading *Killing Custer* will provide a much more expansive and contrasting definition. The *infoplease* definition simply represents the prevailing "academic" operative regarding "history.")

**MYTH:** For the purposes of this unit, "myth" is defined as story which grows into popular belief in cultures and communities. It is accepted, rejected, colored and/or defined by world view. According to the Missoula Arts & Humanities Coalition SCOPE update – 9-2-01, "Myths, the essential building blocks of our culture, are created out of outright lies, half-truths, distorted facts, dreams, wishes, fantasies, ethnic aspirations, to name just a few ingredients."

**PERSPECTIVE:** "History is a story most often related through the subjective experience of the teller. With the inclusion of more and varied voices, histories are being rediscovered and revised. History told from an Indian perspective frequently conflicts with the stories mainstream historians tell." Essential Understanding #6, Appendix L

## Assessment: CCRA.W.1,2, 4, 5, 8, 9, 10; CCRA.SL.1,2,4,5,6

Students will:

a. Turn any of the assignments into an oral presentation (optional).
b. Keep a journal of daily writing based on the "Activity" assignments associated with each day's reading and discussion.
c. Be held accountable for each day's reading, discussion and activities.
d. Make a documentary video of a story from their community that portrays the various voices and sometimes contradictory evidence, especially as it dispels commonly held beliefs.
e. Write an essay response—Reading/Writing Strategy #7, R.A.F.T.S.—using the text as a resource that requires them to think about what this reading has taught about myth, truths about myth, the reporting of history, what they understand about Indians (Lakota, Cheyenne, and Crow) in Montana. They will also identify an audience and a purpose for the essay.
f. Take an objective and essay test (See Appendix H).
g. Create character studies of Sitting Bull, Crazy Horse, and Custer. According to the research of Welch and Stekler, who were they? What are the contradictions within each of these figures that Welch and Stekler portray regarding behavior, motivations, and values?
h. Write a poem characterizing a significant figure or place.
i. Write, revise, and edit an essay responding to the following R.A.F.T.S. prompt.

**Essay: Reading/Writing Strategy #7—R.A.F.T.S.** assignment:
You will write an **argument** for publication as an extensive review and/or recommendation for an **audience of teachers** who might consider using *Killing Custer* in their classes. Consider any of the following questions as you think of the statement: How has the reading of this book and an optional visit to the massacre site changed what you know about history or about people or about yourself? What has this reading taught you about myth, truths about myth, the reporting of history, etc.? Apply Reading/Writing Strategy #6.

Use no more than six lines of quotes from the text and be sure you cite the pages in your text. You may include some of the material you wrote for the above assignment. The essay will be evaluated in three drafts: #1 for Revision workshop, #2 for Peer Editing Workshop—conventions, and #3 for final evaluation by peers and teacher. (See Appendix J for rubric)

## Day One – Introduction to Perspective

**CCRA.R.6; CCRA.W.2, 7, 10**

> "Perceptions govern how we interact. How we interact is always based on how we perceive each other – lesson today – let's look beyond that." *Joseph Marshall III, Helena, MT, October 10, 2008*

**Discuss the following questions** and provide examples to help students who struggle with answers. This will provide a foundation of inquiry that can help students approach the many perspectives in *Killing Custer* that apply to historical reporting, culture and tradition, personal experience, bias and stereotype, etc. Students might research any of the terms mentioned.

If you were assigned to write an *autobiography* or a *biography* about one month in the life of the person on your right, what kind of problems would you encounter?

- What difference does it make who writes the stories as long as they tell the "truth?"
- What might get in the way of your telling his or her story as an accurate or truthful account of your neighbor's life?
- What is ethnocentrism?
- What is bias?
- Is it possible to be unbiased?
- What is a stereotype?
- Can a stereotype be positive?
- Can a positive stereotype produce negative consequences?
- How does stereotyping limit individuals?
- What is culture? History? Myth? Personal experience? How does each help define us as individuals?

Teacher Tip: *Roots and Branches: A Resource of Native American Themes, Lessons, and Bibliographies* includes a discussion of stereotypes that will help teachers facilitate the students' understanding and discussion of terms. (30-33). This publication may be available in your school library or through interlibrary loan.

**Activity:** Journal Entry—Reflect and write. Choose one or more of the terms discussed, and write about the connections you might make with your own life. Examine and convey complex ideas and concepts. For example: What is an aspect of your culture, your history, your myth, or your personal experience that may affect the way you see others who might differ from you?

## Days Two and Three – Introduction to *Killing Custer*

**CCRA.R.1, 2, 6, 7; CCRA.W.2, 7, 10**

Show the film *Last Stand at the Little Bighorn* in two class periods before students begin to read. They may take notes regarding dates or events. As they watch, they can note contradictions in sources and representations, especially as they represent diverse perspectives or points of view. (Appendix G). Students might apply Reading/Writing Strategy #6.

Students will pay particular attention to the speakers who are quoted in *Killing Custer*—some of the same individuals they will meet as they read *Killing Custer.* They might consider how seeing and hearing the speakers might extend their understanding of the stories the people tell in the written text. Students also might analyze the ways Welch and Stekler have provided additional information in the text that couldn't be included in the documentary. As students analyze what the speakers have said, they will cite strong and thorough textual evidence to support their comments.

**Possible Note Sheet**

| Name of Speaker | Political or Cultural Affiliation, Tribe or Military | DICE: What the speaker says or does that you find Disturbing, Interesting, Confusing, or Enlightening | I Wonder Questions? |
|---|---|---|---|
| | | | |
| | | | |

**Reading Assignment in *Killing Custer*:**
Review the Title, *Killing Custer,* and consider what it means. Review the Montana Territory Map (The Indian Wars 1866-1890) by Jacques Chazaud. Read "Acknowledgments" (9-10) and "Chronology - Events involving the Teton Sioux, or Lakota, from 1775," ending with the Massacre at Wounded Knee on December 29, 1890 (11-13).

## Day Four – Begin Discussion of *Killing Custer* CCRA.R.1; CCRA.SL.1, 4; CCRA.W.3

Ask students for their interpretations of *Killing Custer* as the title. What is this book going to be about?

**Prologue (17-23)**
**Summary:**
- Welch's meeting with Paul Stekler and the film they created with Welch's rationale for writing the book.

**Photographs and Artwork:**
- Page opposite the title page – Ledger art of Indian counting coup on a white man on horseback
- Page 16: 1876 painting, *Death Struggle of General Custer* published in *New York Graphic Newspaper,* and "The Battle of the Little Bighorn" ledger art by Amos Bad Heart Bull, a Lakota, around 1890.
- Page 24: two photographs – "Lakota Sioux warriors gathered at the Laramie Peace Treaty negotiations at Fort Laramie, Wyoming Territory, 1868," and "Railroad crew working on the Sante Fe line near Atchison, Kansas, early 1870s."

**Read Chapter 1 aloud.** Students are best drawn into the text when they hear Welch's powerful language and imagery read aloud, which is based in part on the passed down story from a survivor, Welch's great-grandmother, Red Paint Woman.

**Chapter 1 (25-47)**
**Summary:**
- The narrative of the January 23, 1870 Massacre on the Marias, infused with Welch's personal experiences visiting the site fifteen miles east of Shelby, Montana
- "The outcome of the Indian wars was never in doubt. It is a tribute to the Indians' spirit that they resisted as long as they did. Custer's Last Stand has gone down in history as an example of what savagery the Indians were capable of; the Massacre on the Marias is a better example of what man is capable of doing to man."(47)

**Photographs and Artwork:**
- Page 28: two photographs – "Malcolm Clarke," and "Mountain Chief (Big Bear)"
- Page 32: two photographs – "Lieutenant Colonel Eugene Baker and his officers, 1871," and "Pikuni (Blackfeet) village beneath Backbone of the World (Rocky Mountains
- Page 43: photograph – "Site of the Marias Massacre" circa 1990's, by Marc Gaede

**Activity:** Journal Entry—Reflect and write. Tell a story about a relative or ancestor who survived a traumatic or catastrophic event.

## Day Five – Chapters One and Two

**CCRA.R.1, 3, 4, 10; CCRA.SL.1, 6; CCRA.W.3, 7**

1. Review the sequence of events from Chapter 1.
2. Citing strong and thorough textual evidence to support analysis, discuss use of language and images, issues of myth, and contradictions of previously held beliefs.
3. Complete the reading of Chapter 1 and assign Chapter 2 for the next day.

**Assignment:** Read Chapter 2

**Chapter 2 (48-73)**
**Summary:**

- The rising conflict—causes and consequences—between the U.S. Government/Military and the Plains Indians, beginning with an explanation of the Sun Dance, followed with descriptions of events that led to the Battle of the Little Bighorn and the individuals who made them happen, including Sitting Bull, Crook, and Custer

**Photographs and Artwork:**

- Page 52: ledger drawing by Short Bull, "Lakota Sun Dance" and photograph – "Sitting Bull, Tatanka-Iyotanka"
- Page 59: photograph – "General George Armstrong Custer, Civil War hero and media star"
- Page 60: photograph – "Custer and his wife, Elizabeth, dining in a field tent in Kansas" (1867)
- Page 63: illustration – "Illustration of Custer's surprise attack on Black Ketttle's Cheyenne camp at the Washita River"
- Page 68: photograph – "General William Tecumseh Sherman and other peace commissioners meeting Indians in a tent at the Fort Laramie peace treaty negotiations, Wyoming Territory, 1868"
- Page 72: drawing – "Sitting Bull (seen on horseback) depicting his bravery in battle as a younger warrior"

**Activity:** Journal Entry—Write a story (in 3rd person) that an elderly person tells or has told you, from his/her perspective. Third person *narration* uses "he" or "she" rather than "I" or "we." However, the storyteller understands and reveals what the main character feels or believes or does from his/her perspective.

## Days Six and Seven – Chapter Two Analysis

**CCRA.R.1, 8, 9 10; CCRA.SL.1, 6; CCRA.W.2, 7, 9**

Assign one of the following sections to each student at the beginning of class (see Appendix D):

1. Sun Dance - 48-50 middle of page
2. Sitting Bull - last paragraph 50-53 top
3. Push to Reservations - 53-54 top
4. Crook - 54-56 top
5. March 17, 1875 attack - 56-57, 3rd paragraph
6. Custer – 57-60
7. Custer - last line 60-62 top line
8. Black Kettle - 62-64 top 2 lines
9. Elliott and Kate Bighead - 64-65 2nd to last paragraph
10. Sitting Bull - last paragraph 65-67 2nd paragraph
11. Red Cloud - 67-68 1st paragraph
12. Ft. Laramie Treaty - 68-69 next to last paragraph
13. Red Cloud and treaty - bottom of 69-71 3rd paragraph
14. Indian way of fighting – 71, 3rd paragraph to end of 73

Working alone or in pairs with designated pages for fifteen minutes, students will complete the following:

A. Make a list of facts (places, events, dates, characteristics or behaviors of individuals);
B. Look for evidences of contradictions or contrasts;
C. Identify bias in either Welch (or Stekler) or individuals or newspapers they quote.
D. Answer the question: What is the *effect* of that bias on you as a reader, or, perhaps, on readers at the time of the battle?

**Teacher Tip:** Students should be prepared to share their responses with the rest of the class. It's very important that each student has read the entire chapter before they participate in the activity. For some students, this is a challenging activity. They might not find evidence for B and C in every section. However, if they can identify one word or phrase in response to B, C and D, that should be regarded as a significant achievement. As they complete this activity, identifying responses to A – D above, students will cite strong and thorough textual evidence to support their analysis.

**Activity:** Journal Entry — Following your participation in the exercise above, reflect and write about at least one of the following:

a. One contradiction you read or heard about. How can that contradiction be resolved or explained? If not, why not?
b. Based on your reading, how would you define *history?*
c. How might the alliances between military and tribes or between tribes and tribes impact the relationships between some tribal communities and people today?

**Activity:** Additional Research Option –conduct research to explore more about any of the individuals or events addressed in this chapter.

**Assignment:** Begin reading Chapter 3

**Chapter 3 (74-94)**
**Summary:** This chapter provides an argument for and an argument against the Indian's right to the Black Hills and how the Fort Laramie Treaty (literary nonfiction) plays into those arguments. As students read, they will also evaluate the reasoning of the treaty.

- The cultural and historical background of some Plains Indians (Lakota and Cheyenne) as the Americans encroached on treaty lands, conflicts and rivalries between the Lakota Indians, their leaders (Red Cloud, Spotted Tail, Sitting Bull, and Crazy Horse), and with President Ulysses S. Grant and his policy to push all Indians on the Great Sioux Reservation which included the Black Hills, according to the Fort Laramie Treaty in 1868
- The Black Hills now, as Welch viewed it himself, and the actions of the American Indian Movement(AIM), including issues surrounding the Massacre at Wounded Knee, 1890, and the "violent confrontation" (79) in 1973
- George Armstrong Custer's 1874 "expedition" into the Black Hills, the subsequent rush for gold, and the "negotiations" for U.S. Government purchase of the Black Hills from the Indians
- Reasons the Cheyenne and Sioux placed such importance on the Black Hills: by treaty they belonged to them, they are sacred, and their physical and cultural survival depended on the Black Hills
- Reasons the United States of America placed such importance on the acquisition of the Black Hills: the railroad and its need for settlers in the West, the stock market crash of 1873, the need for gold to allow the economy to grow

**Chapter 3 (74-94)**
**Photographs and Artwork:**

- Page 76: photograph – "A mountain of buffalo skulls"
- Page 83: two photographs – "Members of Custer's 1874 Black Hills expedition," and "Custer and his scout Bloody Knife pose next to a grizzly bear that each claimed to have shot during the 1874 Black Hills expedition"
- Page 88: two photographs – "Red Cloud, war leader of the Oglala Sioux, during the Bozeman Trail war" and "Red Cloud on a trip to the east, after he had settled on the reservation"
- Page 92: photograph – "Custer with Indian scouts, including Bloody Knife, during an 1873 expedition to the Yellowstone River in Montana Territory"

## Day Eight – Introduction to the Sun Dance

**CCRA.R.1, 4; CCRA.W. 2, 9, 10**

**Activity:** View DVD Chapter 10 "*The Seven Rituals"* in *OcetiSakowin: The People of the Seven Council Fires* for a presentation of a Lakota view of Sun Dance. (DVD provided to school libraries by the Office of Public Instruction.) Based on what you hear and view in this DVD, what is the meaning of "sacred"? How does it compare or contrast with your own understanding of this word based on your spiritual or cultural background? Apply Reading/Writing Strategy #3.

## Day Nine – Chapter Three

**CCRA.R.1, 2, 6; CCRA.W.1, 2, 4, 7, 9**

**Activity:**

1. Students will write an independent clause to complete the following sentence: "When I finished reading Chapters 1, 2, and 3, I understood that . . . . ."
2. For an audience of students who will read this summary to help them prepare for reading these chapters, students will write a full-page -informational summary paragraph to support the topic sentence they have just written (taking off the lead introductory adverb clause that prefaced what they wrote). They will use evidence from Chapters 1, 2, and 3 to support the sentence they have written.

**Activity:** Prepare for debate over the Indians and European-Americans claims or "rights" to the Black Hills (Appendix E). As students work on the debate of who had the right to the Black Hills, they can use any of the references mentioned to conduct further research.

**Activity:** Read Welch's "The Man from Washington" in *Birthright: Born to Poetry--A Collection of Montana Indian Poetry*.
(Poem, p.110; Question #7 for Discussion, p. 111)

## Days Ten and Eleven—Debate

**CCRA.R.1, 6; CCRA.W.1, 2, 4, 9: CCRA.SL.1, 2, 3, 4, 6**

**Activity: Chapter 3 Debate** Using evidence from the text, students will debate the topic "who had the greater right to the Black Hills." (See Appendix E)

**Teacher Tip:** Just as in competitive debate, students should be prepared to argue either the affirmative or the negative, and the assignment of which side they debate should be arbitrary. However, a teacher in Poplar who used this unit found that her students wanted to write essays in support of *Indians had the stronger claim to the Black Hills than the European Americans.* Then she videotaped them reading their essays. Students will draw inferences from the text, and they will cite specific evidence for claims.

**It's very important that each student has read the entire chapter before the activity.**

**Activity:** Journal Entry—Reflect and write about how your personal experience and culture might affect your opinion on this topic.

**Assignment:** Read Chapter 4

**Chapter 4 (95-110)**
**Summary:**

- The influences of the media (particularly western movies and their stereotypical representation of Indians) on the American consciousness, as well as on Welch himself as he grew up, part white and part Indian
- What's changed and what's stayed the same at the site of the Battle of the Little Bighorn, with Welch imagining and observing traveling through the battlefield, beginning with an act of Congress in June of 1991 that changed the name of the battlefield, resulting in "the official recognition that the Indians were human beings, not simple 'hostiles,' not simply obstacles to be overcome," (100) Apply Reading/Writing Strategy #6
- Changes in the river, the population as a reservation now, the languages spoken that include visitors from around the world, the visitor center, markers of the dead, etc.
- Description of the place and time from the Indian perspective in contrast with the "tour" which shows the battle "from the white point of view" (109). "It is a different perspective. And as you look up at those cliffs across the river you can almost imagine the terror that visited the peaceful village. You can almost imagine that you are there" (110)

## Day Twelve – Chapter Four

**CCRA.R.1, 6, 9; CCRA.W.1, 7, 9; CCRA.SL.1, 2, 4, 6**

**Activity:** In workshop groups of 3-4, students cite evidence as they look at what's changed and what's stayed the same at the site of the Battle of the Little Bighorn, and they will discuss various voices in the text and what event or perspective those voices might represent. What does Welch notice? To extend the students' experience with place, read Len Plenty's poem, "Little Bighorn River," in *Rising Voices* or *Roots and Branches* (16-17). *W*hat does the Little Bighorn mean to this Crow boy? To extend the students' experience with research, students use these same questions to help them focus on Reading/Writing Strategy #6 Inquiry:

- What's changed?
- What's stayed the same?
- Why?

**Activity:** Discuss the various voices in the text; look for examples of informal, historical, objective tone.

## Day Thirteen—Media Literacy and Creating Connections

**CCRA.R.1, 2, 3, 6, 7, 10; CCRA.W.2, 4, 8, 9; CCRA.SL.1, 2, 3, 4, 6**

**Activity:** Watch either the TBS VHS *Native Americans: The Plains Part II* on Sand Creek, Wounded Knee, and Sitting Bull **OR** "Wounded Knee." Episode 5.*We Shall Remain.* DVD. PBS. 2009.
PBS: American Experience. Cite evidence regarding music, lighting, and point of view of camera to determine how each aspect influences meaning and perspectives.

**Activity:** Media Literacy – Discuss the way music, lighting, and point of view of the camera might influence meaning and perspective in this film. Divide class into six groups who will pay attention to their assigned topic. Students will collaborate after the viewing and will present their conclusions to the rest of the class.

1. What **music and instruments** play in the background in different portions of the DVD? What is the effect of the choice of music on you as a viewer? What might it make you believe or feel as you watch and listen?
2. What kinds of **lighting** or **weather** occur during particular scenes or actions? What is the effect on you as a viewer? What might it make you believe you feel as you watch and listen?
3. What kind of camera angles do you see? (distant, above or below the subject, close up) What is the effect on you as a viewer regarding the subject?
4. Make notes of the **featured speakers** or **narrators**. Who are they and what are their backgrounds? How might their backgrounds and experiences influence what they say? What is the point of view of each and why might the producers have selected specific individuals to speak in the DVD?
5. What do **you see**? What **don't you see**? Consider what information might be missing or excluded, what might be included? What is the effect on you as a viewer and your understanding of meaning? Apply Reading/Writing Strategy #3
6. What is the effect of the **primary documents**, such as photographs of newspaper articles, on your understanding of this story? Do they help or hinder your appreciation of the story?

**Activity:** Journal Entry—Reflect and write about how the film changed what you had thought or believed before? What do you understand today that you didn't understand before? Apply Reading/Writing Strategy #6.

## Day Fourteen – Chapter Five

**CCRA.R.1, 4, 8; CCRA.W.7, 10**

**Activity:** Begin reading Chapter 5 in class to be finished by the next day.

**Chapter 5 (111-128)**
**Summary:**

- June 17, 1876, the Battle of the Rosebud—causes, consequences, contradictions, and conflicting reports
- Crazy Horse, *Tasunke Witko,* who led the attack nine days before the Battle of the Little Bighorn against General George Crook, who withdrew to Wyoming and didn't warn "his fellow commanders up north, General Terry and Gibbon, that he and his troops were out of it," and would not be involved with the Battle of the Little Bighorn(125)

**Photographs and Artwork:**

- Page 116: ledger art by Amos Bad heart Bull – "Crazy Horse, Tasunke Witko, who led the attack at the Rosebud" and photograph – "General George Crook, the "loser" of the Battle of the Rosebud"

**Activity:** As you read, keep a list of phrases (and page numbers) that demonstrate the author(s) attention to the value of sources or information, using words such as *valid, important, possibly inaccurate, or contradictory.*

**Activity:** Apply the research reading and writing strategy demonstrated in Chapter 5, asking the following questions:

- What were the causes and consequences of a particular situation? Apply Reading/Writing Strategy #5
- What are the contradictions in the reporting?
- How do writers reconcile those contradictions?

## Day Fifteen – Chapters Five and Six

**CCRA.R.1, 2, 4, 6, 8; CCRA.W.7, 10**

**Activity:** Complete the reading and leave 20 minutes for discussion of students' notes regarding the value of sources or information, using words such as *valid, important, possibly inaccurate, or contradictory.*

**Assignment:** Read Chapter 6

**Chapter 6 (129-148)**

- Contradictions and truths surrounding personalities and events to answer the question "Who was the Indian?"
- Custer expressed admiration for Indians, but "harbored ill-disguised contempt for them as a people" (129)
- Essential Understandings #1 and #2, asking "Who was the Indian?" "Almost all of the clichés about Plains Indians are true," (131) and then Welch provides evidence that supports or contradicts this statement, concluding with the statement that "The Indian was not a cliché" (148)

**Photographs and Artwork:**

- Page 132: two photographs – "Custer, prolific writer and author of *My Life on the Plains,* with his wife, Elizabeth, in their Fort Abraham Lincoln home," and "A Ute warrior and young boy on horseback, 1871"
- Page 133: two photographs – "The Arapaho camp of Cut Hair's band," and "Feather Head, a Lakota woman, 1860s"
- Page 142: two photographs – "Sergeant Frederick Wylyams, killed and mutilated by a Cheyenne or Sioux band near Fort Wallace, Kansas, in 1877," and "Ralph Morrison, a hunter, who was killed and scalped by Cheyenne near Fort Dodge, Kansas, in 1868"
- Page 148: photograph – "A Bannock family of the Sheep-eater band camped on Medicine Lodge Creek in Idaho, 1871"

**Activity:** Journal Entry—As you read, make a list of at least 20 places where the author(s) provide evidence that may contradict the original statement, yet *both* are true, according to the authors. How was the Indian described by Welch? Answer the question, "Who was the Indian?" How does Welch bring this discussion into contemporary times? Students might follow that with a major question: "Who is the Indian?" Welch and Stekler, clearly state their central idea: "The Indian was not a cliché" (148).

## Day Sixteen – Chapter Seven

**CCRA.R.1, 4, 8; CCRA.W.2, 7, 10; CCRA.SL.1, 6**

**Activity:** In workshop groups of 3-4, students discuss their written responses to contradictions, with speakers from each group reporting during the last 20 minutes.

**Assignment:** Read Chapter 7

**Chapter 7 (149-197)**

Some of the leading questions Welch and Stekler ask related to "mysteries surrounding the Battle of the Little Bighorn." See Appendix F: Chapter 7 Activity Sheet

- Why weren't the Indians better prepared for the 7th Cavalry's attack on their village? (152)
- Where was Sitting Bull during the fight? Why? (157)
- What was Custer's intention at the ford where Medicine Tail Coulee empties into the Little Bighorn? (161)
- Why did Custer divide his already inferior forces into two battalions? (162)
- What happened to the soldiers during the fight? (171)
- Who were the "suicide boys" and what's the story? (172)
- Did the Indians know that they were fighting Custer? (172)
- Who did kill Custer? (179)

**Chapter 7 (149-197)**
**Photographs and Artwork:**

- Page 150: ledger art by Amos Bad Heart Bull, "Battle of the Little Bighorn"
- Page 151: map of "The Battle of the Little Bighorn"
- Page 160: photograph – "Gall, a Hunkpapa Lakota warrior who led part of the final attacks up Last Stand Hill," and ledger art drawn by Amos Bad Heart Bull – "Reno's panicked retreat back across the Little Bighorn River"
- Page 163: ledger drawing by Red Horse, a Miniconjou Dakota – "Custer's cavalry column fighting at the Battle of the Little Bighorn," and photograph – "Curley, the last Crow scout to leave Custer"
- Page 167: photograph – "Custer's Last Note, written to Captain Benteen in hopes of hurrying reinforcements," and ledger art by Amos Bad Heart Bull – "The Battle of the Little Bighorn"
- Page 176: drawing by Red horse – "Dead and mutilated members of Custer's 7th Cavalry," and photograph – "'Long Hair,' Custer, with short hair and in civilian clothes in 1872"
- Page 178: two photographs – "Captain Tom Custer, George's brother, the winner of two Medals of Honor during the Civil War" and "Rain in the Face, a Hunkpapa Sioux who was once arrested by Tom Custer"
- Page 185: photograph – "Captain Frederick Benteen, who hated Custer, relaxing with other 7th Cavalry officers"
- Page 190: photographs – "The Custer family dead at Little Bighorn."
- Page 191: photograph – "First account of the Custer Massacre," in the Bismarck *Tribune Extra,* July 6, 1876
- Page 195: photograph – "An unknown marker posted on the site of the battle amid horse bones, 1877"

**Activity:** Journal Entry--As you read, identify *5 questions* that the author(s) pose in this chapter, and then answer each with a one-sentence statement. The answer is a central idea. Begin a paragraph with this sentence and specifically cite evidence from the text that proves your beginning sentence is true.

## Days Seventeen and Eighteen – Chapter Eight

**CCRA.R.1, 4, 6, 7, 9; CCRA.W.7, 8, 10**

**Activity:**

1. Watch excerpts from any "classic" movie about George Armstrong Custer, for example, *Son of the Morning Star,* depicting the story of the Battle of the Little Bighorn. *Bury My Heart at Wounded Knee* also includes images and individuals who may or may not have been present at the battle. Students will analyze these presentations, asking questions of who Custer is, characterized in Welch and Stekler's text and in the films. How do they compare or differ? They might ask questions of the producer's choice of music, lighting, dialogue, specific actions, etc. and what those choices mean and what the producer might want the audience to know, believe, or feel about the Indians or Custer and the military involved. See this website for a list of movies about George Armstrong Custer:
   Movies about George Armstrong Custer
2. View: An 1899 lithograph entitled *Custer Massacre at Big Horn, Montana — June 24, 1876* Artist unknown. Pictorial Americana: Western Life and Indian Fighting. Library of Congress. (Other visual representations of the event also available at this site: Library of Congress: Custer Massacre at Big Horn, Montana - June 24, 1876 Search on "Little Big Horn."

**Activity:** Ask students the following questions:

1. How do the film and the lithograph portray the Indians and Custer?
2. What words come to mind as a description of either the Indians or Custer in the film and lithograph?
3. Are these representations accurate? How do you know?
4. How might your reading of Chapter 7 and others in *Killing Custer* affect the way you understand these movies today?

**Assignment:** Read Chapter 8

**Chapter 8 (198-226)**
**Summary:**
- Descriptions of people Welch and Stekler interviewed or met as they conducted their research for the documentary film and the stories surrounding them—a valuable read for young people preparing to conduct primary research based on oral interviews

**Photographs and Artwork:**
- Page 200: photograph – "Barbara Booher, former superintendent of the Little Bighorn Battlefield National Monument"
- Page 210: two photographs – "William Tall Bull, Cheyenne adviser for the film, and Kitty Deer Nose, curator of the Little Bighorn Battlefield National Monument," and "Ted Rising Sun"
- Page 216: photograph – "An 1875 letter to Custer detailing the specifics of their Goodenough horseshoe deal"
- Page 220: photograph – "Paul Stekler and James Welch standing on either side of Bill Thomas's grave, just off Interstate 90 in Montana"
- Page 222: photograph – "The production crew for *Last Stand at Little Bighorn"*

**Activity:** Journal Entry—Make a list of people Welch meets in chapter 8 and write a one-sentence description of each. (About 15) What strikes you about the personalities, the way Welch wrote about them, anything that disturbs you? What were some of the questions the interviewers asked?

## Days Nineteen and Twenty – Chapters Eight and Nine CCRA.R.1, 4, 6; CCRA.SL.1, 6; CCRA.W.2, 9

In smaller groups, students share their "favorite people" that Welch met, and provide rationales for each of their choices."

**Activity:** With the class as a whole, talk about the ways Welch uses sensory images on pages 212-213. What is the effect on a reader? On pages 216-217, what is the importance of the primary document?

**Assignment:** Read Chapter 9

**Chapter 9 (227-251)**
- An autobiographical account of Welch and his parents who attended boarding schools and then worked for Indian agencies, schools and hospitals, from Oregon to Fort Belknap, Montana
- One day Welch's mother brought home some documents she found in the basement of the agency – annual reports from Fort Belknap Indian agents to the Commissioner of Indian Affairs for 1880, 1887, and 1897
- Welch describes the contents of these reports and their impact on him, particularly as one mentions Sitting Bull in the vicinity of the Milk River, just miles from where Welch was living
- What happened to Red Cloud, Sitting Bull, and Crazy Horse, in particular, following the Battle of the Little Bighorn

**Photographs and Artwork:**
- Page 233: photograph – "Lakota prisoners, captured at the Battle of Slim Buttes, 1876"
- Page 241-243: three photographs – "Nelson Miles and his staff, dressed in buffalo coats against the bitter cold, on the eve of their attack on Crazy Horse's camp at the mouth of Hanging Woman's Fork in January 1877," "A Lakota woman and her two children, taken captive during the army's campaign to avenge Custer, 1877" and "Red Cloud Agency, close to Fort Robinson, Nebraska, where Crazy Horse and his band surrendered—and where he was later killed"
- Page 250: ledger art by Amos Bad Heart Bull – "The killing of Crazy Horse"

**Activity:** Journal Entry—After you've finished reading Chapter 9, write one-half page using Reading/Writing Strategy #2 in response to any of these four **D.I.C.E.** prompts: What did you find **Disturbing**? What did you find **Interesting**? What did you find **Confusing**? What did you find **Enlightening**?

## Day Twenty – Chapters Nine and Ten

**CCRA.SL.1, 4, 6**

**Activity**: Break into groups of three, using Reading/Writing Strategy #2 to discuss the following: *What's confusing, disturbing, interesting or enlightening*? The goal of this activity is conversation rather than answers to specific questions. Keep students focused on the group they're in rather than interacting with other groups.

**Protocol**

1. Each person will read his/her response to the small group.
2. Other group members will ask follow-up questions, to provide clarification or explanation when a peer is confused.
3. Each member will respect other's right to speak.
4. Each member will respect his/her own right to speak and to learn.

**Assignment:** Read Chapter 10

**Chapter 10 (252-271)**
**Summary:**

- The experiences of Sitting Bull, "determined to live in his grandmother's country," (256) his association with the Ghost Dance religion, the deterioration of the Hunkpapa people from 1877 to his death in 1890, just two weeks before December 29 when "a band of Minneconjou Ghost Dancers, led by Big Foot, were gunned down by the 7th Cavalry at a place called Wounded Knee. Custer's old outfit had put an end to one of the greatest resistance movements in history" (271)
- A tragic story of expectations, assumptions, betrayals

**Photographs and Artwork:**

- Page 260: two photographs – "Sitting Bull as a captive at Fort Randall with his family," and "Sitting Bull posing with his family"
- Page 264: photograph – "Sitting Bull and Buffalo Bill on tour with the Wild West show in Montreal, 1885"
- Page 270: drawing by Hunkpapa Lakota artist – "Arrest and killing of Sitting Bull"

## Day Twenty-one – Chapter 10

**CCRA.W.2, 4; CCRA.SL.1, 2, 4, 6**

**Activity:**

1. Discuss the ways Crazy Horse and Sitting Bull responded to increasing pressure from the U.S. Government. What were their choices?
2. Read aloud from two picture books by Joseph Bruchac: *A Boy Called Slow* and *The Vision of Crazy Horse.*

**Activity:** Reading/Writing Strategy #7 – **R.A.F.T.S.** From the perspective of either Crazy Horse or Sitting Bull, write an informative or narrative essay telling stories to your children about your experiences, what you've learned about yourself and your people, and what you've learned about what's most important in life. (Write as though you are Crazy Horse or Sitting Bull telling the story)

## Day Twenty-two – Epilogue, Afterword, Prologue and Acknowledgements

**CCRA.R.1, 2, 10; CCRA.W.2, 4, 5, 7**

**Assignment:** Read in class the Epilogue, Afterword, Prologue, and Acknowledgments.

**Epilogue (273-286)**

- A description of the June filming for the documentary
- Welch's reflection about the "propriety" (277) of what they were doing, being on Crow land and making a film about their enemies
- The media response to the death of Custer, together with Libbie Custer's reaction and subsequent writing of three books that "did the most to keep her husband's name and honor bright and shining" (283)
- A conclusion with a discussion of the meaning of victory and defeat and how humans respond to each. Finally in reference to Black Elk who was a child at Big Horn and also present at Wounded Knee, Welch writes, "The Indian spirit was, and remains, hard to break."

**Epilogue (273-286)**
**Photographs and Artwork:**

- Page 276: photograph – "Paul Stekler and Jon Else filming on Last Stand Hill"
- Page 279: "Newspaper cartoon expressing the national outrage at Custer's defeat"
- Page 281: painting as Anheuser-Busch poster – "Cassily Adams's *Custer's Last Fight"*
- Page 282: painting and poster – "Custer's Last Stand as the featured finale on the poster for Buffalo Bill's Wild West show in 1904," and photograph – "Black Elk and friend, traveling as part of Buffalo Bill's Wild West show"
- Page 284: two photographs – "Elizabeth Custer as a young widow in morning in 1876," and "Elizabeth Custer as the author of best-selling books about her late husband's life"

**Afterword (287-296)**

- By Paul Stekler "Filming '*The Last Stand*'" with a final image of one of their most important sources, Joe Medicine Crow who stuns the film crew with his grandfather's war song.
- "It was an extraordinary moment, the kind that film makers can only hope for. "

**Photographs and Artwork:**

- Page 288: two photographs – "Dan Hart and Roy Big Crane push Jon Else on a camera dolly . . ." and "The three Crow 'scouts' being filmed on a ridge next to Last Stand Hill."

**Activity:** Journal Entry--Make a list of at least five things you learn from reading this section about *writing, making a film, ways to approach a project, etc.* Connect this reading with yourself and what you might need to know to be a better writer, researcher, film maker.

Closing **Activity** and **Discussion:** Final Journal Entry—Revisit your reading and the work-shopping of *Killing Custer* and other readings and DVD's and write informative/explanatory responses to the following questions:

a. What made reading/work-shopping easy? What made it difficult? What worked best? What didn't work? Has this unit enhanced your communication skills (reading, writing, and speaking) or has it not? Explain your answer.
b. How has the reading of *Killing Custer* and related activities changed what you know and understand about yourself and about Indians (Lakota, Cheyenne, and Crow) and Euro-Americans and history? Apply Reading/Writing Strategy #6
c. What have you learned about the writing of history and the responsibilities of researchers?
d. How has the reading of *Killing Custer* affected (or not affected) the way you read? What have you learned about yourself and the way you approach reading complex texts?
e. Looking at the questions we discussed on the first day of the unit, how would you answer them today? How would you define culture, history, myth, and personal experience? What does the title mean?
f. How does *Killing Custer* support or contradict popular stereotypes? You might research popular stereotypes about American Indians.

## Extension Activities

**Teacher Tip:** The questions or prompts under **Arguments or Informational Writing or Narrative Writing** provide opportunities for students to extend their reading and writing experience to meet the Montana Common Core Standards for Literacy as identified at the end of this unit. However, they are just that—suggestions and possible models for other units and texts.

- Any reading/writing suggestions may convert to **R.A.F.T.S.** prompts.
- Students will cite strong and thorough textual **evidence** to support their opinions or claims.
- Several of the suggestions make use of the same resources with a different emphasis or purpose, and recommendations for approaches to reading/writing may be applied to other resources as well.

### A. Options for Reading and Writing Arguments

**CCRA.R.1, 2, 6, 8; CCRA.W. 4**

**CCRA.W.1:** Write **arguments** to support claims in an analysis of substantive topics or texts, including culturally diverse topics or texts, using valid reasoning and relevant and sufficient evidence.

a. Introduce precise, knowledgeable claim(s), establish the significance of the claim(s), distinguish the claim(s) from alternate or opposing claims, and create an organization that logically sequences claim(s), counterclaims, reasons, and evidence.
b. Develop claim(s) and counterclaims fairly and thoroughly, supplying the most relevant evidence for each while pointing out the strengths and limitations of both in a manner that anticipates the audience's knowledge level, concerns, values, and possible biases.
c. Use words, phrases, and clauses as well as varied syntax to link the major sections of the text, create cohesion, and clarify the relationships between claim(s) and reasons, between reasons and evidence, and between claim(s) and counterclaims.
d. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.
e. Provide a concluding statement or section that follows from and supports the argument presented.

**Read** articles or essays listed below, as well as others students might find on the internet, to do the any of following:

1. Trace and evaluate the argument and specific claims in one of the articles or speeches, distinguishing claims that are supported by reasons, and evidence from claims that are not.

2. Identify where evidence is sound/unsound, relevant/irrelevant, or fallacious.
3. In a selected essay, ask the following questions: What does the text say? What inferences regarding American Indians, their past and future, may readers draw from the text?
4. Determine central ideas and analyze their development over the course of the text, how they interact and build on one another to provide a complex analysis.
5. Identify the purpose for writing and point of view and ways authors distinguish their points of view from others.

**Articles/Essays/Speeches:**

- *Indian Oratory: Famous Speeches by Noted Indian Chieftains*. Edited by W.C. Vanderwerth, Norman, OK: University of Oklahoma Press, 1989. Relevant published speeches include the following: "Crazy Horse" (215-216), "Spotted Tail" (219-221), and "Sitting Bull" (227-234).
- "Learning from the Source: Comparing Reports of the Battle of Little Bighorn" -- Primary Source Nexus
- Woodrow Wilson address to American Indians, 1913

## B. Options for Reading Texts and for Writing Informational Essays CCRA.R.1, 2, 8, 9

**CCRA.W.2:** Write **informative/explanatory** texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.

a. Introduce a topic; organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.
b. Develop the topic thoroughly by selecting the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic.
c. Use appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.
d. Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic.
e. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.
f. Provide a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).

1. **Read** the Fort Laramie Treaty of 1868 at ourdocuments.gov and pbs.org. Evaluate the reasoning, premises, purposes, and arguments in the treaty. Evaluate Welch and Stekler's argument regarding the treaty, its impacts, and the roles of the federal government and Indian people. Compare and contrast your evaluation of the treaty with Welch and Stekler's. What information do they have that might make their evaluation different from yours? Analyze the document for themes, purposes, and rhetorical features.

2. **Read** and determine themes, purposes, and rhetorical features in the following:
   - "History and Foundation of American Indian Education Policy" by Stan Juneau (revised and updated by Walter Fleming and Lance Foster, 2012-13) includes references to U.S. documents dealing with the education of Indians.
   - Acts of 44th Congress, Second Session, 1877, Chapter 72 at Library of Congress. This act was an "agreement" regarding the Black Hills. Students might examine

the rhetoric and purposes in excerpts such as this in Article 4: "The Government of the United States and the said Indians, being mutually desirous that the latter shall be located in a country where they may eventually become self-supporting and acquire the arts of civilized life."

## C. Options for Reading and Writing Narratives

**CCRA.R.1, 2**

**CCRA.W.3:** Write **narratives** to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.

a. Engage and orient the reader by setting out a problem, situation, or observation and its significance, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create a smooth progression of experiences or events.

b. Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters.

c. Use a variety of techniques to sequence events so that they build on one another to create a coherent whole and build toward a particular tone and outcome (e.g., a sense of mystery, suspense, growth, or resolution).

d. Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.

1. Custer, Elizabeth Bacon. Any writings of Elizabeth Custer. **(Narrative – Memoir/Biography)**
2. Eastman, Charles A. (Santee Sioux). *Indian Heroes and Great Chieftains.* Lincoln: University of Nebraska Press, 1991. 241 pp. **(Informational Text – Short Biographies)**
3. Harcey, Dennis W. and Brian R. Croone with Joe Medicine Crow. *White-Man-Runs-Him: Crow Scout with Custer.* IL: Evanston Publishing.1993. **(Narrative – Memoir/Biography)**
4. Kammen, Robert, Joseph Marshall III and Frederick Lefthand. *Soldiers Falling into Camp: The Battles at the Rosebud and the Little Big Horn Encampment.* WY: Affiliated Writers of America.1992. **(Narrative – History)**
5. Linderman, Frank B. *Plenty Coups: Chief of the Crows.* Lincoln: University of Nebraska Press, 1962. 324 pp. **(Narrative – Memoir/Biography)**
6. Linderman, Frank B. and Alma Hogan Snell, Becky Matthews. *Pretty-Shield (Second Edition): Medicine Woman of the Crows.* Lincoln: University of Nebraska Press. 2003. **(Narrative – Memoir/Biography)**
7. Marquis, Thomas, Interpreter. *Wooden Leg: A Warrior Who Fought Custer* (Cheyenne). Lincoln: University of Nebraska Press, 1931. 384 pp. **(Narrative – Memoir/Biography)**
8. Marshall, Joseph M. III (Lakota). *The Journey of Crazy Horse: A Lakota History*. New York: Penguin Books, 2005. 310 pp. **(Biography)**
9. Sneve, Virginia Driving Hawk. (Lakota). *They Led A Nation: The Sioux Chiefs.* Sioux Falls, SD, 1975. 46 pp. **(Informational Text – Short Biographies)**
10. Stands in Timber, John and Margot Liberty. *Cheyenne Memories*. Lincoln: University of Nebraska Press. 1972. **(Narrative – Memoir/Biography)**

## D. Options for Reading and Writing Poetry

**CCRA.R.1, 2, 4**

Students might read any of the following relevant poems from *Birthright: Born to Poetry--A Collection of Montana Indian Poetry* to determine meanings and to analyze specific word choices or other activities, available in your high school library or on the Office of Public Instruction Indian Education Web site. Click on this link to hear the poets reading their poetry.

a. "Encampment of Power" by Minerva Allen (p. 9)
b. "Agnes" by Victor Charlo (p. 23)
c. "Frog Creek Circle" by Victor Charlo (p. 26)
d. "Dixon Direction" by Victor Charlo (p. 29)
e. "Rivers of Horse" by Henry Real Bird (p. 78)
f. "Our Blood Remembers" by Lois Red Elk (p. 91)
g. "Birthright" by M.L. Smoker (p. 98)
h. "The Man from Washington" by James Welch (p. 110)

## E. Options for Additional Videos and Narratives

**CCRA.R.7; CCRA.W.2, 3, 8, 9**

When students watch the following You Tube videos and narratives of the Marias River Massacre for Western Governors University History class by David Mihm (Blackfeet), they can analyze how Mihm depicts the Baker Massacre in comparison or contrast with Welch's first chapter of *Killing Custer*.

a. "A History of the Marias River Massacre Part I" 8 minutes
   youtube.com
b. "A History of the Marias River Massacre Part II" 11:56 minutes
   youtube.com

## F. History Class Options

1. If this unit is taught in both History and English, the teachers may divide their teaching responsibilities according to the expertise of the teacher. Otherwise, the history teacher could help students create a time line that extends the Chronology on pages 11-13 in *Killing Custer.* Additionally, while one teacher conducts discussions in class, the other may have students read chapters and complete writing assignments.
2. Students can list events, places, dates, in sequence (Including Welch's visits, such as to battleground in 1974). They may ask questions and conduct research into selected events or individuals and portray the results of their research in diagrams, drawings, and written summaries to be posted in the classroom.
3. Students might create a corresponding timeline of world or national events during this same time period.
4. Teachers can provide supplemental information about federal Indian policy, particularly the Treaty Period, referencing *Essential Understandings Regarding Montana Indians* #4 and#5 and *History and Foundation of American Indian Education Policy*.
5. Following the Chapter 3 Activity, students might research the dispute over the Black Hills today. This website provides some articles: Bellevue College Diversity Caucus.
6. In History class, students can keep track of prominent figures, places, and dates; tribes and their positions, alliances between tribes and with the military; and treaties.

## G. Expedition Activity

If possible, plan a trip to the "Battle of the Little Bighorn" site or the "Marias Massacre" Site. You may make arrangements with faculty at nearby tribal colleges. For example, you might arrange with Blackfeet Community College faculty members to accompany students to the Marias Massacre site and share the research they collected and their elders have passed down. Students' responsibilities are explained in Appendix I under "Expedition and Memoir Writing."

**Alternate Activity:** Students may take a "virtual expedition," by means of the painting titled "Baker Massacre," by Blackfeet artist King Kuka (1946-2004). See p. 135 of Chapter 7 ("Two Worlds Collide 1850-1887") in *Montana Stories of the Land,* or go to http://svcalt.mt.gov/education/textbook/Part2.asp, click on Ch. 7 and scroll to page 14 of the PDF of the document.

## H. Options for Art

1. Visual Thinking Strategies (VTS)
   Details can be found in the "Materials, Strategies and Assessment" section of this unit. VTS is a method of teacher-facilitated discussions of art, photo, poetry, etc. images, which provides a means for students to cultivate a willingness and ability to present their own ideas, while respecting and learning from the perspectives of other students. These thinking skills can be used within and across content areas to help students develop lifelong habits and to help them "transfer from lesson to lesson, oral and written language literacy, visual literacy, and collaborative interactions among peers."

2. "Exploring Influences and Perspectives Through Ledger Art"
   This unit is a journey through the treaty and reservation eras, and the influences and perspectives seen in the stories of ledger art. After presentations, experiential learning, and discussion, students will create an art project that tells a story about an Indian treaty and/or its aftermath. The narrative piece of art will be based on the style of a historical ledger artist (Curley, Crow) or on the style of a contemporary Indian artist inspired by ledger art (Terrance Guardipee, Blackfeet).

3. The Art of Storytelling: Plains Indian Perspectives
   This is a Montana Historical Society curriculum packet for exploring the world of ledger art. It is based on a temporary exhibit of the same name, and it provides teachers with all the tools necessary to bring ledger drawings and other pictographic art from the permanent collections of the Montana Historical Society into classrooms. The packet includes the following:
   a. Background information for teachers
   b. Lesson plans for grades K-3, 4-6, and 7-12
   c. PowerPoint presentations and accompanying Lessons
   d. Printable templates to us as "canvases" for art projects
   e. Reproducible maps documenting Tribal homelands, 1855; Montana Reservations, 1870 and 1890, and current Montana Reservations
   f. A PDF file of the Museum Gallery Guide
   g. Eight laminated prints of artworks from the Montana Historical Society collections

## Appendix A: Grades 9-12 College and Career Readiness Anchor Standards

### Grades 6-12 College and Career Readiness Anchor Standards

This unit addresses the Montana Common Core Literacy Standards. It offers levels of thinking and response to meet the needs of students from a variety of grade levels and abilities. The entire unit, with the standards identified and referenced, provides a model for language and activities that teachers can apply to other resources or texts. However, all activities easily meet a variety of MCCS even though the standard isn't specifically named.

### College and Career Readiness Anchor Standards for Speaking and Listening (CCRA.SL)

**Comprehension and Collaboration**

**CCRA.SL.1** Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.

**CCRA.SL.2** Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.

**CCRA.SL.3** Evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric.

**Presentation of Knowledge and Ideas**

**CCRA.SL.4** Present information, findings, and supporting evidence such that listeners can follow the line of reasoning and the organization, development, and style are appropriate to task, purpose, and audience.

**CCRA.SL.5** Make strategic use of digital media and visual displays of data to express information and enhance understanding of presentations.

**CCRA.SL.6** Adapt speech to a variety of contexts and communicative tasks, demonstrating command of formal English when indicated or appropriate.

### College and Career Readiness Anchor Standards for Reading (CCRA.R)

**Key Ideas and Details**

**CCRA.R.1** Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text, including works by and about American Indians.

**CCRA.R.2** Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas, including works by and about American Indians.

**CCRA.R.3** Analyze how and why individuals, events, and ideas develop and interact over the course of a text.

**Craft and Structure**

**CCRA.R.4** Interpret words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone.

**CCRA.R.6** Assess how point of view or purpose shapes the content and style of a text. Include text by and about American Indians.

**Integration of Knowledge and Ideas**

**CCRA.R.7** Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words.

**CCRA.R.8** Delineate and evaluate the argument and specific claims in a text, including the validity of the reasoning as well as the relevance and sufficiency of the evidence. Include texts by and about American Indians.

**CCRA.R.9** Analyze how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take. Include texts by and about American Indians.

**Range of Reading and Level of Text Complexity**
**CCRA.R.10** Read and comprehend complex literary and informational texts independently and proficiently.

## College and Career Readiness Anchor Standards for Writing (CCRA.W)

**Text Types and Purposes**
**CCRA.W.1** Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.
**CCRA.W.2** Write informative/explanatory texts to examine and convey complex ideas and information clearly and accurately through the effective selection, organization, and analysis of content.
**CCRA.W.3** Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.

**Production and Distribution of Writing**
**CCRA.W.4** Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
**CCRA.W.5** Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.
**CCRA.W.6** Use technology, including the Internet, to produce and publish writing and to interact and collaborate with others.

**Research to Build and Present Knowledge**
**CCRA.W.7** Conduct short as well as more sustained research projects based on focused questions, demonstrating understanding of the subject under investigation. Include texts by and about American Indians.
**CCRA.W.8** Gather relevant information from multiple print and digital sources, assess the credibility and accuracy of each source, and integrate the information while avoiding plagiarism.
**CCRA.W.9** Draw evidence from literary or informational texts to support analysis, reflection, and research.

**Range of Writing**
**CCRA.W.10** Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.

**For the sake of space, this document provides Anchor Standards (CCRA) without grade-level differentiation. However teachers at each grade level, may access specific descriptions for their students' grade level at the following site:**

**Grade Level Standards for Reading Informational Texts, Reading Literature, Writing, and Speaking and Listening**

## Appendix B: Additional Resources Used in the Unit

Check with your librarian to see if the following resources are already in your school's collection of Indian Education for All materials. If not, they may be ordered through Interlibrary Loan, but they are also available through the publishers or Amazon.com. Schools may use Indian Education for All Funds to support such purchases.


Bruchac, Joseph. *A Boy Called Slow.* New York: Philomel Books, 1994.

Bruchac, Joseph. *Crazy Horse's Vision.* New York: Lee & Low Books, 2000.

Hirschfelder, Arlene and Beverly R. Singer, eds. *Rising Voices—Writings of Young Native Americans.* New York: Charles Scribner's Sons, 1992. (Len Plenty's poem can be found in this book)

Montana Office of Public Instruction. *Birthright: Born to Poetry--A Collection of Montana Indian Poetry.* 2013. (This collection was sent to all high school libraries and is available online.)

"The Seven Rituals." Chapter 10. *Oceti Sakowin: The People of the Seven Council Fires.* DVD. South Dakota Public Broadcasting, 2008.

Susag, Dorothea. *Roots and Branches: A Resource of Native American Literature, Themes, Lessons, and Bibliographies.* Urbana, IL: The National Council of Teachers of English, 1998. (Len Plenty's poem can be found in this book)

Vanderwerth, W.C. ed. *Indian Oratory: Famous Speeches by Noted Indian Chieftains*. Norman, OK: University of Oklahoma Press, 1989.

Welch, James and Paul Stekler. "Last Stand at Little Big Horn: The Battle Where Sitting Bull and Crazy Horse Fought Custer and an American Myth Was Born." *American Experience Series.* DVD. WGBH Boston Video, 2005.

"Wounded Knee." Episode 5. *We Shall Remain.* DVD.PBS, 2009.
PBS: American Experience.

## Appendix C: Vocabulary – Denotation and Connotation

Teacher Tip: Many of these words indicate perspective. Consequently, in their definitions, students should indicate "according to military or Cheyenne or Crow or historians or Indian elders etc." For example, who would have used the term "marauders" and why?

**Chapter 1**

Tribal Names
*Napikwans*
depredations
annihilation
marauders
decimated
massacre/battle (know the difference)
ravished
promontory
formidable
gumbo
subjugation

**Chapter 2**

*Wiwanyagwachipi*/Sun Dance
expiate
*Wakan Tanka*
awl
ledger drawing
demoralized
reconnaissance
arrogance
invincibility
acclamation
*wasichus*
inarable
count coup

**Chapter 3**

chronic
annuities
AIM
recalcitrant
obtuse
relinquishment
folderol
land-grant
entrepreneurs
Gilded Age
graft
chicanery

**Chapter 4**

disinterred
sacrilege
elicited
miscreants
homogenized
bigotry
serendipitous
ominous
western myths
besiegement
manifold

**Chapter 5**

sanctioned
sutlership
*akecita*
pincer attack
reconnoiter
reconnaissance
hubris
ebullient

**Chapter 6**

ambivalent
cliché
prolific
sacred bundle
pemmican
*pishkun*
travois
commodities
flamboyant
contrived
indiscriminately
atrocities
tractable
appellation

**Chapter 7**

battalion
prudent
penchant
complacent
skirmish
coulee
ravine
artifact
incarnate
mutilation
medicine(from Indian perspective)
hardtack
siege
confluence
rations

**Chapter 8**

aficionado
curator
exhilarating

**Chapter 9**

winter sickness
indomitable
ceded territory
morose
"mole"
cajolement
impregnable

**Chapter 10**

sedentary
counterpart
meager
fealty
imperious
largess
allotment

**Epilogue**

*pièce de résistance*
minimalist
affluence
memorabilia

## Appendix D: Chapter 2 Activity Sheet

Reproduce so each student in each group has a copy.

1. **Sun Dance -** 48-50 middle of page
   Assign: Working alone on the above topic and pages, prepare to share your answers to the following questions after 15 minutes.
   a. Make a list of facts (places, events, dates, characteristics or behaviors of individuals)
   b. Look for evidences of contradictions or contrasts
   c. Identify bias in either Welch (or Stekler) or individuals or newspapers they quote. What is the *effect* of that bias on you as a reader, or on the readers of the time?

2. **Sitting Bull** - last paragraph 50 - 53 top
   Assign: Working alone on the above topic and pages, prepare to share your answers to the following questions after 15 minutes.
   a. Make a list of facts (places, events, dates, characteristics or behaviors of individuals)
   b. Look for evidences of contradictions or contrasts
   c. Identify bias in either Welch (or Stekler) or individuals or newspapers they quote. What is the e*ffect* of that bias on you as a reader, or on the readers of the time?

3. **Push to Reservations**- 53 - 54 top
   Assign: Working alone on the above topic and pages, prepare to share your answers to the following questions after 15 minutes.
   a. Make a list of facts (places, events, dates, characteristics or behaviors of individuals)
   b. Look for evidences of contradictions or contrasts
   c. Identify bias in either Welch (or Stekler) or individuals or newspapers they quote. What is the *effect* of that bias on you as a reader, or on the readers of the time?

4. **Crook -** 54 - 56 top
   Assign: Working alone on the above topic and pages, prepare to share your answers to the following questions after 15 minutes.
   a. Make a list of facts (places, events, dates, characteristics or behaviors of individuals)
   b. Look for evidences of contradictions or contrasts
   c. Identify bias in either Welch (or Stekler) or individuals or newspapers they quote. What is the *effect* of that bias on you as a reader, or on the readers of the time?

5. **March 17, 1875 attack**- 56 - 57 3rd paragraph
   Assign: Working alone on the above topic and pages, prepare to share your answers to the following questions after 15 minutes.
   a. Make a list of facts (places, events, dates, characteristics or behaviors of individuals)
   b. Look for evidences of contradictions or contrasts
   c. Identify bias in either Welch (or Stekler) or individuals or newspapers they quote. What is the *effect* of that bias on you as a reader, or on the readers of the time?

6. **Custer** - 57 - 60
   Assign: Working alone on the above topic and pages, prepare to share your answers to the following questions after 15 minutes.
   a. Make a list of facts (places, events, dates, characteristics or behaviors of individuals)
   b. Look for evidences of contradictions or contrasts
   c. Identify bias in either Welch (or Stekler) or individuals or newspapers they quote. What is the *effect* of that bias on you as a reader, or on the readers of the time?
7. **Custer -** last line 60 - 62 top line
   Assign: Working alone on the above topic and pages, prepare to share your answers to the following questions after 15 minutes.
   a. Make a list of facts (places, events, dates, characteristics or behaviors of individuals)
   b. Look for evidences of contradictions or contrasts
   c. Identify bias in either Welch (or Stekler) or individuals or newspapers they quote. What is the *effect* of that bias on you as a reader, or on the readers of the time?

8. **Black Kettle** - 62 - 64 top 2 lines
   Assign: Working alone on the above topic and pages, prepare to share your answers to the following questions after 15 minutes.
   a. Make a list of facts (places, events, dates, characteristics or behaviors of individuals)
   b. Look for evidences of contradictions or contrasts
   c. Identify bias in either Welch (or Stekler) or individuals or newspapers they quote. What is the *effect* of that bias on you as a reader, or on the readers of the time?

9. **Elliott and Kate Bighead**- 64-65 2nd to last paragraph
   Assign: Working alone on the above topic and pages, prepare to share your answers to the following questions after 15 minutes.
   a. Make a list of facts (places, events, dates, characteristics or behaviors of individuals)
   b. Look for evidences of contradictions or contrasts
   c. Identify bias in either Welch (or Stekler) or individuals or newspapers they quote. What is the *effect* of that bias on you as a reader, or on the readers of the time?

10. **Sitting Bull**- last paragraph 65 - 67 2nd paragraph
    Assign: Working alone on the above topic and pages, prepare to share your answers to the following questions after 15 minutes.
    a. Make a list of facts (places, events, dates, characteristics or behaviors of individuals)
    b. Look for evidences of contradictions or contrasts
    c. Identify bias in either Welch (or Stekler) or individuals or newspapers they quote. What is the *effect* of that bias on you as a reader, or on the readers of the time?

11. **Red Cloud** -67 - 68 paragraph 1
    Assign: Working alone on the above topic and pages, prepare to share your answers to the following questions after 15 minutes.
    a. Make a list of facts (places, events, dates, characteristics or behaviors of individuals)
    b. Look for evidences of contradictions or contrasts
    c. Identify bias in either Welch (or Stekler) or individuals or newspapers they quote. What is the *effect* of that bias on you as a reader, or on the readers of the time?

12. **Ft. Laramie Treaty -** 68-69 next to last paragraph
    Assign: Working alone on the above topic and pages, prepare to share your answers to the following questions after 15 minutes.
    a. Make a list of facts (places, events, dates, characteristics or behaviors of individuals)
    b. Look for evidences of contradictions or contrasts
    c. Identify bias in either Welch (or Stekler) or individuals or newspapers they quote. What is the *effect* of that bias on you as a reader, or on the readers of the time?

13. **Red Cloud and treaty**- bottom of 69 - 71 3rd paragraph
    Assign: Working alone on the above topic and pages, prepare to share your answers to the following questions after 15 minutes.
    a. Make a list of facts (places, events, dates, characteristics or behaviors of individuals)
    b. Look for evidences of contradictions or contrasts
    c. Identify bias in either Welch (or Stekler) or individuals or newspapers they quote. What is the *effect* of that bias on you as a reader, or on the readers of the time?

14. **Indian way of fighting**- 71, 3rd paragraph – 73, end.
    Assign: Working alone on the above topic and pages, prepare to share your answers to the following questions after 15 minutes.
    a. Make a list of facts (places, events, dates, characteristics or behaviors of individuals)
    b. Look for evidences of contradictions or contrasts
    c. Identify bias in either Welch (or Stekler) or individuals or newspapers they quote. What is the *effect* of that bias on you as a reader, or on the readers of the time?

## Appendix E: Chapter 3 Activity Sheet

CCRA.W.1, 4; CRA.SL.1, 2, 3, 4, 6

**Debate the following question:** ***The European Americans had a stronger claim to the Black Hills than the Indians.***

1. Divide the class into two groups.
2. Give the #1 group the Affirmative (must prove with evidence that the statement is true).
3. Give the #2 group the Negative (must prove with evidence that the Indians had a stronger claim to the Black Hills).
4. Give them 15 minutes to build their cases - the chapter alone should provide enough evidence for each side.
5. Each group will select a speaker who will present the case to the audience.

**Never does more than one person ever speak at a time!**

**Format for debate:**

**Affirmative** - **3 minutes maximum** - tell them they should begin with this statement: "As the affirmative speaker in today's debate, I stand firmly resolved that ***The European Americans had a stronger claim to the Black Hills than the Indians***. To prove our case we will provide the following evidence or reasons:

**Questions of Affirmative speaker from Negative team** - 2 minutes maximum
(You can decide if the group members can ask questions or if only the speaker can ask questions)

**Negative Speaker – 3-minute maximum** -- tell them they should begin with this statement: "As the negative speaker in today's debate, I intend to show the weakness in the affirmative's claim and arguments, and I will argue that the ***Indians had a stronger claim to the Black Hills than the European Americans."***

**Questions of Negative speaker from Affirmative team** - 2 minutes maximum

**Affirmative Rebuttal** - **2 minutes** (Purpose is to recover lost ground that the affirmative gained and to conclude with the argument)

**Negative Rebuttal - 2 minutes** (Purpose is to show one aspect of the affirmative case that isn't secure - that's all the negative needs to win.)

The debate should be managed to foster respectful speaking and listening. Students should see where they might be arguing illogically or stating broad generalizations to win their case. Include more rebuttals if there is time**. This particular question should lead to a debate of values - what's more important: economic security and even prosperity or spiritual and communal survival?**

## Appendix F: Chapter 7 Activity Sheet

Reproduce so each student in each group has a copy

In this chapter, what are some of the *leading* questions Welch and Stekler ask related to "mysteries surrounding the Battle of the Little Bighorn"? What are their answers? What evidence supports their answers? What are the controversies surrounding the issues? Cite specific facts from the text to support your answers

1. Why weren't the Indians better prepared for the 7th Cavalry's attack on their village? (152)

2. Where was Sitting Bull during the fight? Why? (157)

3. What was Custer's intention at the ford where Medicine Tail Coulee empties into the Little Bighorn? (161)

4. Why did Custer divide his already inferior forces into two battalions? (163)

5. What happened to the soldiers during the fight? (171)

6. Who were the "suicide boys" and what's the story? (172)

7. Did the Indians know that they were fighting Custer? (172)

8. Who did kill Custer? (179)

9. Why did the Indians mutilate the bodies? (193)

## Appendix G: *Last Stand at the Little Big Horn*, A Video/DVD Log

The Battle Where Sitting Bull and Crazy Horse Fought Custer and an American Myth was Born
**Written by Paul Stekler and James Welch and narrated by N. Scott Momaday** CCRA.R.7

**Minutes**

0 Introduction - 2 minutes
2 Quotes from journal of U.S. Military
4 "Because we were an obstacle we had to be removed" Johnson Holy Rock, son of battle survivor
6 History of Lakota's survival on the plains
7 Joe Medicine Crow—tells about whites coming

**Leading up to the Event - Background in East and with Indians and then conflicts between immigrants and Indians**

8 Road to Little Bighorn began in the East.
9 Windolph's daughter talks about her father's experience in cavalry (last living survivor of Custer's expedition)
10 Custer picture—quotes "Genius at self-promotion"
11 Slotkin - Cultural Historian
12 Coming West —Bozeman Trail—Historian talks about what whites thought, expected, needed—They saw the west as "empty spaces—we can take it"

**Johnson Holy Rock**

13 Red Cloud "We are melting"
14 Story of Thomas—a white immigrant killed on the trail west
15 Fetterman story
Crazy Horse —Johnson Holy Rock, speaker
16 Laramie Treaty - Sherman said this peace was temporary
17 Coming west on railroad - Indian source for food diminishing rapidly
18 Sheridan - "Keep Indians under control"

**Custer and his military**

19 Custer's idea of Manifest Destiny
20 Windolph's quote by daughter— "Custer was MEAN—didn't care about the men"
21 Soldier's experience, alcoholism, etc.

**More Conflicts leading to more pressure to stop the Indian**

22 Washatau killed women and children
23 Army's Motivations—historian
Sherman
23 Joseph Flying Lakota "People wanted to tame the Indian"

**More encroachment into Indian Country**

24 Black Hills —Lakota story - coming out, rebirth
25 Johnson Holy Rock "Words of Black Elk"
25 1874 Military came to the Black Hills under the guise of a scientific survey —breaking the Ft. Laramie Treaty. To Custer and his men it was a "prolonged picnic with band concerts"
27 Front Page news —Gold discovered, and in a year 25,000 men came

**Indian situation at the time**

27 Either Red Cloud or Crazy Horse was grieving for his daughter who had died of cholera —killed whites on the trail - small groups at a time
28 Sitting Bull - defied government edicts

**Federal and Media push for Indians onto Reservations**

29 January 30, 1876—announcement that all Indians must go to reservations and the military would go after any who refused
29 Slotkin, historian, said the Americans couldn't imagine ever losing any of this war because they had Gatling guns, so many men, cannons
The excitement rose because they imagined it as a great stage show

**Indians in Montana**

30 Ted Rising Sun, Cheyenne "It was a time when The People all came together in Montana."
31 Preparing to move
32 Sundance and Sitting Bull's vision
Crazy Horse's pushing back the cavalry on a few occasions

**Military**

33 Soldiers approaching, personal reflections about fears of the Indians
33 Custer marched exhausted troops long past midnight
34 White Man Runs Him —father of Joe Medicine Crow
Crows wanted U.S. military to take their Lakota enemies
35 Custer's cavalry and the split up of troops
36 Daughter of Winthrop — "Custer would get the glory"

**Words of individuals who were there - images and feelings**

36 Johnson Holy Rock —my father saw a line of horsemen on the hill and a flag waving in the breeze
37 Army Man — "felt the sound like angry bees"

**Ledger Pictures - Story of the battle - killed**

38 Sitting Bull prayed—too old to fight
38 Wooden Leg, Cheyenne
39 Joe Medicine Crow talks about scouts for Custer singing war and death songs, and he sings a war song his father taught him
40 Custer discharged Indian scouts
40 Hundreds of Indians hiding —Kate Bighead with them
41 Cheyenne led charge
Crazy Horse
41 Two Moons —film of him (black and white)
Ted Rising Sun, son of survivor "Like a flock of magpies"
42 "All white men are dead" Indians said (Custer's group)
43 Reno and Benteen's command was left alone on hilltop —and they wondered, where was Custer?
44 Very little celebrating in Indian camps because of their losses. Women were grief stricken
Women and wives of soldiers, waiting and grieving
Warriors left to go to the hills
45 Benteen and Reno see naked and dead of Custer's group —stench
Windolph's daughter said her father "put their friends in graves"

**News Hits the East**

47 News of disaster hits the East and the media transforms it immediately
48 Exterminate every Indian! Cry from the East

**Indians who fought and won**

48 Army chased Sitting Bull's group into the hills. Crazy Horse's wife was ill with tuberculosis—one by one the groups surrendered and moved onto the reservations
49 Sitting Bull went into Canada—reporters plagued him for comments —his anger still evident
50 Crazy Horse is stabbed in the back with a bayonet in a Fort after he surrendered
51 His people stole his body and took it to a place - no one will tell where he is buried – ever

**Conclusion**

51 Many Indians lived to tell the story, but whites wrote the history.
Telling about the building of the Myth —buildup of Custer's legend in dramas, Buffalo Bill, Elizabeth Custer, musicals
53 Elizabeth Custer lived to see her husband recreated on film time and time again.
53 He is no longer a hero but we still have the heroic images before us —even as late as 1991.
54 But for Plains Indians, their stories and songs kept the history alive

## Appendix H: *Killing Custer* Final Test

**Name_____**

**Matching:**

| | |
|---|---|
| ___1. Napikwans | A. Negotiated a pension policy for his people |
| ___2. Akecita | B. Cheyenne leader |
| ___3. Heavy Runner | C. Made medicine |
| ___4. Owl Child | D. 20th century American Indian leader |
| ___5. Baker | E. Marias Massacre victim |
| ___6. Russell Means | F. Site of a Treaty |
| ___7. Canada | G. Boasted of killing Custer |
| ___8. Joe Kipp | H. Lakota name for whites |
| ___9. Red Cloud | I. Sacred Place to Lakota |
| ___10. Dull Knife | J. Native American military police |
| ___11. Rain in the Face | K. Place Sitting Bull retreated to |
| ___12. Black Hills | L. Killed Clark over public humiliation |
| ___13. Wasichus | M. Blackfeet name for whites |
| ___14. Sitting Bull | N. Knowingly attacked the wrong Pikuni camp |
| ___15. Ft. Laramie | O. Indian scout for Baker |

**True or False**

___16. The purpose of the 1887 Dawes Act was to protect the Indian's land.
___17. Welch describes boarding schools as a positive experience for Indian children.
___18. Red Cloud fought beside Sitting Bull at the Battle of the Little Bighorn
___19. Welch paints a relatively complex picture of Custer in this book.
___20. Cheyenne and the Sioux were relatively unprepared for the attack by Custer.
___21. Welch suggests that greed for gold led to the last Indian wars on the plains.
___22. Juliette Crump suggested Welch name this book probably because it is about the Battle of the Little Bighorn and Custer's death.
___23. Juliette Crump suggested Welch name this book probably because it is about the myth of Custer and how other truths sometimes contradict the myth enough to "kill" it.
___24. In battle, Custer depended most on the expert fighting skills of his men.
___25. One of the purposes of the Sundance was and still is a ceremony for initiation into manhood.
___26. In preparation for the Sundance, only men and not women took vows.
___27. Many Indians believed that when they danced the Ghost Dance, they would be lifted up and freed from the power of the whites.
___28. The Ghost Dance was banned on most reservations.
___29. When Sitting Bull told his people about his vision of soldiers, like grasshoppers, falling into camp, the Indian people believed they would lose the battle to the American army.
___30. So many Indians were gathered together before the Battle of the Little Bighorn because they were preparing to fight against the Americans.

**Multiple Choice (Circle the correct answer):**

31. Year of the Battle of the Little Big Horn: a. 1876 b. 1865

32. Year of the Massacre on the Marias: a. 1900 b. 1870

33. According to Welch, year Americans first came (officially) to Montana Indian territory: a. 1800 b. 1806

34. Indian who participated in Wild West show: a. Sitting Bull b. Red Cloud c. Spotted Tail

35. AIM stands for: a. Army in Motion b. American Indian Motivation c. American Indian Movement.

36. In Welch and Stekler's book, there is little controversy over which of the following?
    a. Where Custer was during the battle
    b. Where Sitting Bull was during the battle
    c. Who killed Custer
    d. Whether the Indian sources can be trusted.

37. Which of the following is not true of Custer?
    a. When he was assigned to protect the Northern Pacific surveyors, Custer spent most of his time hunting.
    b. He graduated from West Point last in his class
    c. Although he was a deserter himself, he still shot deserters.
    d. Most of his men didn't admire him.

38. Indian boarding schools were not established
    a. to make the Indian "white"
    b. to cut him/her off from traditional culture and values.
    c. to train the Indians for jobs equal to middle and upper-class whites
    d. to train Indians for laboring jobs

39. Crazy Horse died after
    a. Soldiers captured him as he tried to flee into Canada
    b. He became ill with tuberculosis in the reservation agency
    c. he was stabbed, trying to avoid being shut up in an agency prison.

40. Sitting Bull died after
    a. a long life with the Buffalo Bill Wild West Show
    b. he is shot in the head and chest during a riot surrounding the issue of the Ghost Dance
    c. He dances for three days with the Ghost Dancers

41. Welch included stories of western movies in this book to show
    a. how many stories about Indians were true
    b. How much our beliefs about Indians have been shaped by movies
    c. To prove he knew what he was talking about.

42. The Custer myth was created by
    a. poets
    b. movie makers
    c. journalists
    d. Buffalo Bill's Wild West show
    e. All of the above
    f. a and b
    g. None of the above

43. At the end of their filming, they listen to: a. White Man Runs Him b. Joe Medicine Crow sing a "war song."

44. A primary document is
   a. A piece of information in the original hand or voice of the resource.
   b. The first piece of information found.
   c. A most important piece of information or document

45 .Previous to the Battle of the Little Bighorn, all but which of the following events occurred?
   a. Baker Massacre on the Marias
   b. Sand Creek Massacre
   c. Ghost Dance sweeps Sioux reservations
   d. U.S. government issues ultimatum that Indians have to be on Great Sioux Reservation by Jan. 31, 1876.

Whose voice (most likely) is each of the following? A. Stekler B. Welch

___46."Earlier, when the three bands of Hunkpapas, Oglalas, and Cheyennes had decided to come together as one village, Sitting Bull became the de facto big chief because his band, the Hunkpapas, was the largest, and because he was the most forceful leader. But with the arrival of the many other bands, it became clear that a hierarchy was needed."

___47. "Red Cloud and his fellows, in spite of Sitting Bull's contempt, had gained concessions for their people in the Treaty of 1868."

___48. "But at night you are alone with your imagination. Especially if the moon has lit up the battlefield for you. You can see the soldiers racing their horses up Calhoun Ridge from the ford at Medicine Tail Coulee. You can see where the skirmish lines were set, where riflemen got down off their horses to protect the rear of the retreating troopers. You can see down the hill where hundreds of Indians were crawling on their bellies, on hands and knees, darting from yucca plant to yucca plant, all the time advancing."

___49. "At the time of Sitting Bull's vision, the assembled people knew that the soldiers were close by, looking to capture them, disarm them, and drive them to the Great Sioux Reservation. On December 3, 1875, the Secretary of the Interior, Zachariah Chandler, after meeting with the President, Ulysses S. Grant, and the Secretary of War, William W. Belknap, sent a communiqué' to the Commissioner of Indian Affairs."

___50. "After much folderol, which included continuing jealousy and rivalry between Red Cloud and Spotted Tail, a spot was picked for the meeting–eight miles from Red Cloud Agency (neither chief would go to the other's agency).

**Essay and Reflection**
Students will name an audience for any of the following prompts that call for an informative/explanatory response.

51. Name and explain three things that have either changed or stayed the same since the time of the battle and Welch's return to the Battle of the Little Bighorn site. You may choose a combination of changed/stayed the same. Apply Reading/Writing Strategy #6.

52. Explain what happened at either *Wounded Knee* or at *Sand Creek.* Be sure to identify a specific individual involved in the one you choose.

53. Explain three examples of Welch providing evidence that contradicted previous evidence or facts although all are true.

54. Describe three of the individuals Welch met in Chapter 8.

55. Who is the most heroic in Welch and Stekler's account? You must first define *heroic.*

56. Having read the entire book, and looking at the book as a whole, explain one or two of the following: the *disturbing, confusing, interesting,* and *enlightening* aspects of *Killing Custer* for you.

57. What are five things you learn about *writing, making a film, ways to approach a project, etc.* from reading the final sections in the book, and what do we learn about Welch as a person, as a writer, as a researcher

**Test Key:**

1 - M
2 - J
3 - E
4 - L
5 - N
6 - D
7 - K
8 - O
9 - A
10 - B
11 - G
12 - I
13 - H
14 - C
15-18 -F
19-21 - T
22 - F
23 - T
24 - F
25 - T
26 - F
27-18 - T
29-30 - F
31 - A
32-33 - B
34 - A
35 - C
36 - B
37-39 - C
40-41 - B
42 - E
43 – B
44 – A
45 – C
46-47 - A
48 - B
49 - A
50 - B

## Appendix I: Expedition and Memoir Writing (Optional) CCRA.W.3, 4, 7, 10

**Note:** Since 1997, with profound impact on all students, several classes of juniors and seniors at Simms High School in Simms, MT have experienced the above expedition and writing assignment. The following is appropriate protocol for visiting a sacred site.

**Expedition to Marias Massacre Site**: Be on the bus by the east doors by 8:30. Bring lunch--we MAY NOT STOP--and hat, warm coat, gloves, notebook and pencil/pen. You may want to write on the bus on the way home. The trip home will be for reflection and writing--no CDs or headphones, no radio. There will be no conversation for two hours once you exit the bus at the massacre site. This is a sacred place.

We need two people to be in charge of videoing the presentation and the experience, two people to photograph--with digital and with regular camera.

**Assignment:** Reading/Writing Strategy #7– **R.A.F.T.S.** After the visit to the Marias Massacre Site - Imagine you are one of the people involved in what you learned and the experience has happened to you. Write a Journal (handwritten, like a diary) - a minimum of three pages. The journal may be narrative, descriptive, but may also include opinion as well as facts (numbers, names, places, sequence of events). Revise and rewrite this historical fiction.

**Alternate Activity:** Acknowledging that nothing would replace the experience of actually being at the Marias Massacre Site, students may access the painting titled *Baker Massacre* by Blackfeet artist King Kuka (1946-2004). Mr. Kuka envisioned what the camp might have looked like at dawn just before the attack. Kuka offers a poignant visual that could be partnered with Welch's words in the text and journal writing, as described above, or with poetry composition. (The severity of the cold, children tucked deep in furs, the light of the dawn, all a prelude to the attack …) View the painting at Montana: Stories of the Land by Krys Holmes. Chapter 7.p. 135.

**Note to Teachers: In the following rubric or evaluation, each of the traits is weighted, but teachers may make the traits equal, or they may choose to rank others higher than indicated here, depending on the purpose for evaluation with each particular assignment.** Students, as well as teachers, may use this to evaluate the essays of their peers.

## Appendix J: Analytic Evaluation Rubric for Argument Essay

Adapted from Smarter Balanced Assessment Consortium Rubric – Susag 2013

Name of Student Evaluator:_____ Name of Student Author: _____

**Statement of Purpose/Focus (Point values for 100% scale: 4 = 25, 3 = 22, 2 = 20, 1 = 16)**

4 **Fully sustained response**, consistently and purposefully focused: with **clearly stated claim,** alternate claims clearly distinguished, with claims/counter claims introduced contextually

3 **Adequately sustained and generally** focused response with **clear claim**, mostly maintained, yet some loosely related material and adequate context for claim(s)

2 **Somewhat sustained response,** insufficiently sustained claim(s), minor drift, and somewhat unclear or unfocused

1 **Somewhat related** to topic, with little or no focus, brief response or major drift, with confusing or ambiguous claim

**Organization (Point values for 100% scale: 4 = 25, 3 = 22, 2 = 20, 1 = 16)**

4 **Clear, effective organization** creating unity/completeness with variety of transitions, logical progression of ideas, effective introduction and conclusion for audience and purpose, strong connections, and syntactic variety

3 **Evident organizational structure** and sense of completeness with minor flaws and some loosely-connected ideas, **adequate** transitions, idea progression, introduction and conclusion, and connections

2 **Inconsistent organizational structure** with evident flaws and inconsistent use of transitions, uneven idea progression, weak introduction and conclusion, with weak connections

1 **Little or no discernible organizational structure** with few or no transitional strategies and frequent extraneous ideas

**Elaboration of Evidence (Point values for 100% scale: 4 = 25, 3 = 22, 2 = 20, 1 = 16)**

4 **Thorough, convincing support and evidence** for claim(s) with effective use of sources, facts, details, substantial, specific, and relevant depth of evidence; smooth integration of comprehensive and concrete evidence; effective use of variety of incorporation techniques

3 **Adequate support** of claim(s) with sources, facts, and details with some integration of concrete sources, with possible general or imprecise citations; and adequate use of some elaborative techniques

2 **Uneven, cursory support** of evidence for claim(s), with partial or uneven use of sources, facts, detail, evidence weakly integrated, weak or absent citations, and weak use of elaborative techniques

1 **Minimal support** with little or no sources, facts, details, with minimal or absent, erroneous or irrelevant, evidence

**Language and Vocabulary (Point values for 100% scale: 4 = 12, 3 = 10, 2 = 8, 1 = 6)**

4 **Clear, effective** response using precise language, with academic and domain-specific vocabulary, appropriate and clear language for audience and purpose

3 **Adequate expression of ideas**, with mix of precise and general language, and generally appropriate domain-specific vocabulary

2 **Simplistic language** or uneven expression of ideas, with occasional domain-specific vocabulary, at times inappropriate vocabulary for audience

1 **Lack of clarity** of expression or language, with limited language or domain-specific vocabulary and little sense of audience or purpose

**Conventions (Point values for 100% scale: 4 = 12, 3 = 10, 2 = 8, 1 =6)**

4 **Strong command of conventions,** with few errors in usage, sentence formation, effective and consistent use of punctuation, capitalization and spelling

3 **Adequate command of conventions,** with some errors in usage/sentence formation, no systematic pattern of errors, adequate use of punctuation, capitalization, and spelling

2 **Partial command of conventions**, with frequent errors that obscure meaning, inconsistent use of punctuation, capitalization, and spelling

1 **Lack of command of conventions,** with frequent or severe errors that often obscure meaning

## Appendix K: Additional Video and Print Resources

- *Biography - George Custer: Showdown at Little Big Horn*. DVD. Starring, Jack Perkins, Peter Graves, Harry Smith, and Dave Hoffman. A & E Home Video, May 2, 2006.
- "The People of the Great Plains Part I;" "The People of the Great Plains Part II." *The Native Americans Series*. Video-cassettes (48 min. each). Atlanta, GA: TBS Productions. 1994. This outstanding series has not been reproduced in DVD, but schools can still obtain them used in VCR format.
- *Son of the Morning Star.* DVD. Starring Gary Cole and Rosanna Arquette. IMDbPro. 1991.
- *Tatanka and the Lakota People: A Creation Story.* Illustrated by Donald F. Montileaux (Oglala Lakota). Pierre, SD: South Dakota State Historical Society Press, 2006.
- Vanderwerth, W.C. ed. *Indian Oratory: Famous Speeches by Noted Indian Chieftains*. Norman, OK: University of Oklahoma Press, 1989. Relevant published speeches include the following: "Crazy Horse" (215-216), "Spotted Tail" (219-221), and "Sitting Bull" (227-234).

### Biographies and Autobiographies for Independent Reading

- Eastman, Charles A. (Santee Sioux). *Indian Heroes and Great Chieftains.* Lincoln: University of Nebraska Press, 1991.
- Harcey, Dennis and Brian Croone. *White-Man-Runs-Him—Crow Scout with Custer.* Louisville, Kentucky: Evanston Pub.,1995.
- Kammen, Robert, Joseph Marshall III and Frederick Lefthand. *Soldiers Falling into Camp: The Battles at the Rosebud and the Little Big Horn Encampment.* WY: Affiliated Writers of America.1992.
- Linderman, Frank B. *Pretty Shield: Medicine Woman of the Crows.* University of Nebraska Press, 2003.
- Marquis, Thomas, Interpreter. *Wooden Leg: A Warrior Who Fought Custer* (Cheyenne). Lincoln: University of Nebraska Press, 1931.
- Marshall, Joseph M. III (Lakota). *The Journey of Crazy Horse: A Lakota History*. New York: Penguin Books, 2005.
- Paul, R. Eli, ed. *Autobiography of Red Cloud: War Leader of the Oglalas*. Helena, MT: Montana Historical Society Press, 1997.
- Sneve, Virginia Driving Hawk. (Lakota). *They Led A Nation: The Sioux Chiefs.* Sioux Falls, SD, 1975.
- Standing Bear, Luther (Lakota). *Stories of the Sioux.* Lincoln: University of Nebraska Press, 1934.
- Stands in Timber, John and Margot Liberty. *Cheyenne Memories*. Lincoln: University of Nebraska Press. 1972.

## Online Resources for Supplementary Visual, Arguments, Informational/Explanatory, and Narrative Texts

- Acts of 44th Congress, Second Session, 1877, Chapter 72. This act was an "agreement" regarding the Black Hills.
- Cumming-McCann, Allison. "Multicultural Education Connecting Theory to Practice." National Center for the Study of Adult Learning and Literacy.
- *Custer Massacre at Big Horn, Montana — June 25, 1876* (1899) lithograph. Artist unknown. Pictorial Americana: Western Life and Indian Fighting. Library of Congress. (Other visual representations of the event are also available at this site).
- "Fort Laramie Treaty (1868)." Our Documents.
- Juneau, Stan. Revised by Walter Fleming and Lance Foster. History and Foundation of American Indian Education Policy *Montana Office of Public Instruction.* This includes references to U.S. documents dealing education of Indians.
- Kuka, King. "Baker Massacre." 1995 Painting. Montana: Stories of the Land. Montana Historical Society Press. 2008. Chapter 7, p. 135.
- "Learning from the Source: Comparing Reports of the Battle of Little Bighorn." Primary Source Nexus.
- Mihm, David (Blackfeet). "A History of the Marias River Massacre Park I" 8:05 minutes and "A History of the Marias River Massacre Part II". 11:56 minutes
- Montana Tribes Digital Archives. Multi-media educational materials about American Indians and regional history. Montana Digital Academy (previously University of Montana Continuing Education).
- Montana Office of Public Instruction. *Montana Indians Their History and Location.* April 2009.
- Montana Office of Public Instruction. *Essential Understandings Regarding Montana Indians.* Revised 2012.
- Visual Thinking Strategies (VTS).
- Wilson, Woodrow - a speech to American Indians, 1913

## Appendix L: Essential Understandings Regarding Montana Indians

**Essential Understanding 1**
There is great diversity among the twelve sovereign tribesof Montana in their languages, cultures, histories, and governments. Each tribe has a distinct and unique cultural heritage that contributes to modern Montana.

**Essential Understanding 2**
Just as there is a great diversity among tribal nations, there is great diversity among individual American Indians as identity is developed, defined, and redefined by entities, organizations, and people. There is no generic American Indian.

**Essential Understanding 3**
The ideologies of Native traditional beliefs and spirituality persist into modern day life as tribal cultures, traditions, and languages are still practiced by many American Indian people and are incorporated into how tribes govern and manage their affairs.

Additionally, each tribe has its own oral histories, which are as valid as written histories. These histories pre-date the "discovery" of North America.

**Essential Understanding 4**
Though there have been tribal peoples living successfully on the North American lands for millennia, reservations are lands that have been reserved by or for tribes for their exclusive use as permanent homelands. Some were created through treaties, while others were created by statutes and executive orders. The principle that land should be acquired from tribes only through their consent with treaties involved three assumptions:

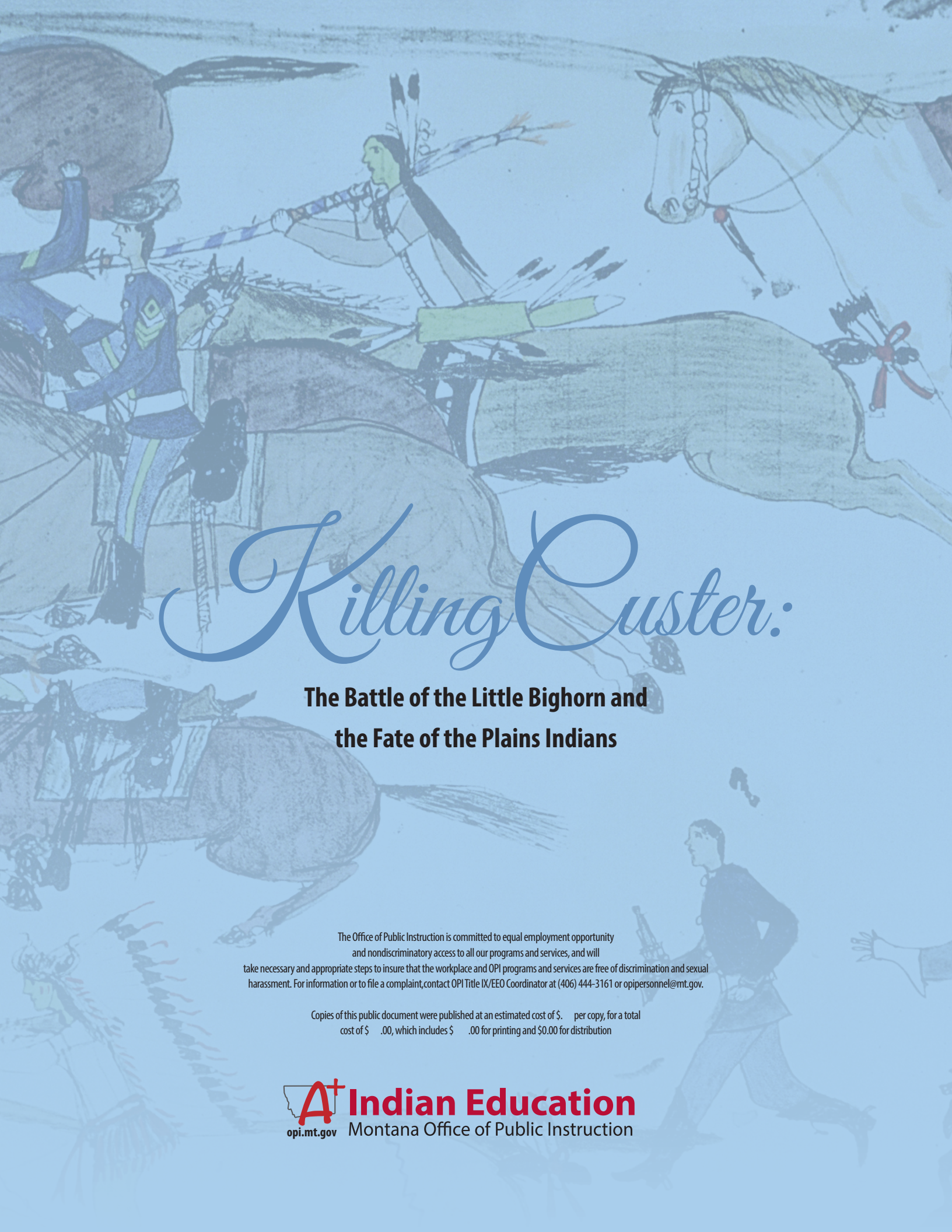
I. Both parties to treaties were sovereign powers.
II. Indian tribes had some form of transferable title to the land.
III. Acquisition of Indian lands was solely a government matter not to be left to individual colonists or states.

**Essential Understanding 5**
There were many federal policies put into place throughout American history that have affected Indian people and continue to shape who they are today. Many of these policies conflicted with one another. Much of Indian history can be related through several major federal policy periods:

Colonization/Colonial Period 1492 - 1800s
Treaty-Making and Removal Period 1778 - 1871
Reservation Period - Allotment and Assimilation 1887 - 1934
Tribal Reorganization Period 1934 - 1953
Termination and Relocation Period 1953 - 1968
Self-Determination Period 1975 – Present

**Essential Understanding 6**
History is a story most often related through the subjective experience of the teller. With the inclusion of more and varied voices, histories are being rediscovered and revised. History told from Indian perspectives frequently conflicts with the stories mainstream historians tell.

**Essential Understanding 7**
American Indian tribal nations are inherent sovereign nations and they possess sovereign powers, separate and independent from the federal and state governments. However, under the American legal system, the extent and breadth of self-governing powers are not the same for each tribe.



# Killing Custer:

## The Battle of the Little Bighorn and the Fate of the Plains Indians

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