Final Evaluation: Written Exam (25%)

NBE3U. Written in the exam period. NBE3U, Independent Study and Final, Final Evaluation

Name: _____ Date: _____

Instructions

- Part A (40 marks): Read the original story “Maker: Unknown” and answer all questions.
- Part B (40 marks): Write a literary essay on one prompt about course texts.
- Time: 2 hours (about 50 minutes for Part A, 70 minutes for Part B). Accommodations as in IEPs.
- Quote precisely; use the present tense for analysis; name authors and Nations as they describe themselves.

Part A: Sight text

Maker: Unknown

Original text written for this course.

The Harlow Museum is in the old train station: two rooms, a hallway and a back office that still smells like coal smoke when it rains. The job paid fifteen dollars an hour, which was more than the grocery store, and all I had to do, Ms. Abernathy said, was type.

“Every label in Case Seven,” she said, setting a shoebox of index cards beside the laptop. “Word for word. Spelling mistakes too. Then we take the case down.”

Case Seven stood at the end of the hallway under a sign painted in the kind of lettering you see on old cereal boxes: INDIAN RELICS. I had walked past it on a Grade 4 field trip. I remembered a pair of snowshoes, a birchbark basket, tiny beaded moccasins and a cradleboard with faded wrappings. I remembered thinking that the people who made them must have lived a very long time ago.

The cards had been typed in 1963 on a machine that made every e look slightly tilted. The first one read: Snowshoes. Ash and rawhide. Maker: Unknown. Relics of a vanished way of life.

I typed it. Then the next. Basket, birchbark, with porcupine quill decoration. Maker: Unknown. Donated by Mrs. R. Fenwick, who received it in trade, circa 1910. Then the next. Moccasins, child's, beaded. Maker: Unknown. Found in the attic of the Coulter farmhouse.

By the tenth card I had stopped reading them as sentences and started reading them as a pattern, the way you notice a song's chorus. Maker: Unknown. Maker: Unknown. Under “Origin,” the cards said “local Indians” or “the northern tribes” or, once, a word I had learned in English class not to say, typed in capital letters as if it were a scientific name.

“Why are we taking it down?” I asked around eleven.

Ms. Abernathy was on the phone. She held up one finger, said, “Yes. Thursday works. Thank you, I really do appreciate it,” and hung up. She looked the way adults look after a phone call they have rehearsed.

“Because the case is wrong,” she said. “Not the objects. The case.”

She explained it the way you explain something you have only recently understood yourself. The First Nation up the river had a cultural centre now, with a climate-controlled archive and staff who knew what the objects were and, in some cases, which families they had come from. She had written to them in the spring. They had written back. Some objects would go to the centre. Some they would need to discuss with their own community before deciding anything. The cradleboard, they asked, should not be on display at all.

“Why not?” I said.

“They didn't say, and I didn't ask.” She straightened the shoebox so its edges lined up with the laptop. “It isn't mine to know.”

“So who's coming Thursday?”

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“People from the centre. To take things home.” She paused. “And to see the cards. They asked to read what we wrote.”

I looked at the shoebox. I thought about someone reading Maker: Unknown on a card about something their great-grandmother might have made, and my face went hot, as if I had typed the cards myself.

The last card was for a smaller basket I hadn't noticed, tucked behind the cradleboard. Its lid had a narrow band of quillwork: a row of points like a mountain range, or teeth, or birds seen from far away. I don't know what it was meant to be. That is the point. I don't know.

Maker: Unknown, the card said.

I thought about Mrs. Fenwick, who “received it in trade.” Someone had traded with her. Someone had a name, had sat across from her, maybe had argued about the price. Someone had beaded those moccasins one bead at a time, which would have taken weeks. The cards were full of the names of the people who owned the objects afterward, Fenwick, Coulter, the Reverend somebody, and empty of the people who made them. It was not that nobody could have known. It was that nobody had asked, and then the not-asking had been typed up, labelled and put under glass, where it looked like a fact.

On Thursday I was told I could stay in the back office if I wanted, and I did. Through the doorway I watched two women and a young man about my age carry acid-free boxes down the hallway. They worked quietly and carefully. The young man laughed once at something one of the women said, and the sound was so ordinary in that hallway that I realized I had been expecting something else: a ceremony, or anger, or a speech. I had been expecting them to perform something for me. They were just doing their jobs, and their jobs were not about me at all.

Ms. Abernathy handed them the shoebox. One of the women read a few cards standing up, then put the lid back on and said something I couldn't hear. Ms. Abernathy nodded for a long time.

When they had gone, Case Seven was empty. The glass still had fingerprints on it from decades of children leaning close. The felt underneath was darker where the objects had rested for sixty years, so the case was full of outlines: two long ovals for the snowshoes, a small square for the basket, a pair of tiny footprints. It looked less like an empty case than a photograph of one that had just been emptied.

“We'll need a new label,” Ms. Abernathy said. “For now. We'll write the real one with them.”

She asked me to type a placeholder. I sat with the laptop for a long time. I typed Maker: Unknown, because my fingers were used to it, and then I looked at it. Then I deleted the last word and typed what had been true all along.

Maker: Not asked.

We didn't use it. The label in Case Seven now was written weeks later by Ms. Abernathy and the cultural centre together, and it is better than anything I could have written. But I kept the file. Some days I open it and read that line, to remember the difference between not knowing and not asking.

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Part A: Questions (40 marks)

1. (Knowledge, 4 marks) Who is the narrator, what is the situation, and from what point of view is the story told?

2. (Thinking, 6 marks) What can you infer about the attitudes of the people who wrote the 1963 cards? Support your inference with two quotations.

3. (Thinking, 6 marks) Explain the significance of the repeated phrase “Maker: Unknown.”

4. (Communication, 8 marks) Analyse how the paragraph beginning “When they had gone, Case Seven was empty” uses imagery and structure to create meaning.

5. (Thinking, 8 marks) On Thursday the narrator realizes, “I had been expecting them to perform something for me.” Explain what this realization suggests, and connect it to one text or idea about representation from this course.

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6. (Communication, 8 marks) The narrator never explains why the cultural centre made its decisions and never speaks for its staff. Evaluate this choice of point of view. How does it shape the story's message about who has the right to tell a story? Refer to the ending.

Original text written for this course. The museum, the town, the people and the First Nation “up the river” are fictional. The narrator is a non-Indigenous student; the story does not speak for any Indigenous person or community.

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Part B: Literary essay (40 marks)

Write a literary essay of about 600 to 900 words on one of the following prompts. Use specific evidence, including quotations where possible. Write about texts and their creators, not about First Nations, Métis or Inuit peoples as a single group.

1. Choose one text by E. Pauline Johnson, Zitkála-Šá or Charles Eastman (Unit 3). Explain how the writer uses one literary or rhetorical choice to answer the assumptions of settler readers in their time.

2. Compare how a text by a non-Indigenous writer or creator studied in the course (for example, Duncan Campbell Scott's “The Onondaga Madonna” or a media text from Unit 2) and a text by a First Nations, Métis or Inuit creator represent Indigenous people. What does the difference reveal about who controls the narrative?

3. Choose your literature circle book (Unit 5) or your ISU book. Analyse how the author explores identity, relationships, or self-determination, sovereignty or self-governance.

4. “An oral tradition is a text.” Discuss, with reference to what you learned in Unit 4 and one written or media text from the course.

5. Choose one contemporary First Nations, Métis or Inuit media text from Unit 6. Evaluate how its form and techniques shape its message for its audience.

Use your own paper or the exam booklet for your essay. The rubric is below.

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Part B rubric

Criteria	Level 1 (50–59%)	Level 2 (60–69%)	Level 3 (70–79%)	Level 4 (80–100%)
Knowledge and Understanding Understanding of the text(s) and contexts	Demonstrates limited understanding of the text(s) and their contexts	Demonstrates some understanding of the text(s) and their contexts	Demonstrates considerable understanding of the text(s) and their contexts	Demonstrates thorough understanding of the text(s) and their contexts
Thinking Thesis and analysis	Develops and supports an argument with limited insight	Develops and supports an argument with some insight	Develops and supports an argument with considerable insight	Develops and supports an argument with a high degree of insight
Communication Organization, style and respectful naming	Communicates the argument with limited clarity	Communicates the argument with some clarity	Communicates the argument with considerable clarity	Communicates the argument with a high degree of clarity
Application Use of evidence; conventions	Uses evidence and applies conventions with limited effectiveness	Uses evidence and applies conventions with some effectiveness	Uses evidence and applies conventions with considerable effectiveness	Uses evidence and applies conventions with a high degree of effectiveness

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Teacher marking guide: Part A

Q	Look for
1 (4)	A teenage summer employee at a small local museum, typing 1963 label cards before an old display case is taken down and objects go to a First Nation's cultural centre; first person, looking back (“The label in Case Seven now…”).
2 (6)	The writers saw the makers as gone and nameless: “Relics of a vanished way of life” (the “vanishing” myth from Unit 2); vague origins (“local Indians,” “the northern tribes”); a slur typed “as if it were a scientific name”; they recorded settler owners (Fenwick, Coulter) but never makers. Two accurate quotations with explanation: 6; one: 3–4.
3 (6)	The repetition becomes a pattern “like a song's chorus”; it hides a choice as a fact; the narrator's insight that “nobody had asked”; it builds to the reversal “Maker: Not asked.” Strong answers note that “Unknown” records the label-writers' choice, not an absence of makers.
4 (8)	Images of absence and presence: fingerprints from “decades of children,” darker felt in the shapes of the objects, “a pair of tiny footprints” (a child's moccasins, and the lives behind them); the list of outlines; the final simile (“a photograph of one that had just been emptied”) suggests the case now shows its own history. Structure: from empty to “full of outlines.”
5 (8)	The narrator expected Indigenous people to be exotic or to perform (“a ceremony, or anger, or a speech”), the same expectation the old case created; the staff are ordinary professionals “doing their jobs.” Connections: Unit 2 stereotypes and the gaze; Johnson's two-part performances and audience expectations; Scott's silent Onondaga woman; Johnson's “A Strong Race Opinion.”
6 (8)	The narrator admits not knowing and does not invent reasons (“It isn't mine to know”); the community's decisions stay theirs; the narrator's placeholder is not used, and the real label is written “with them”; the point of view models listening and the course's question of who has the right to tell a story. Strong answers evaluate (effective because… / a limitation is…) and use the ending.

Marking: Communication questions also reward organization, precise quotation and clear expression. Accept other well-supported readings.

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