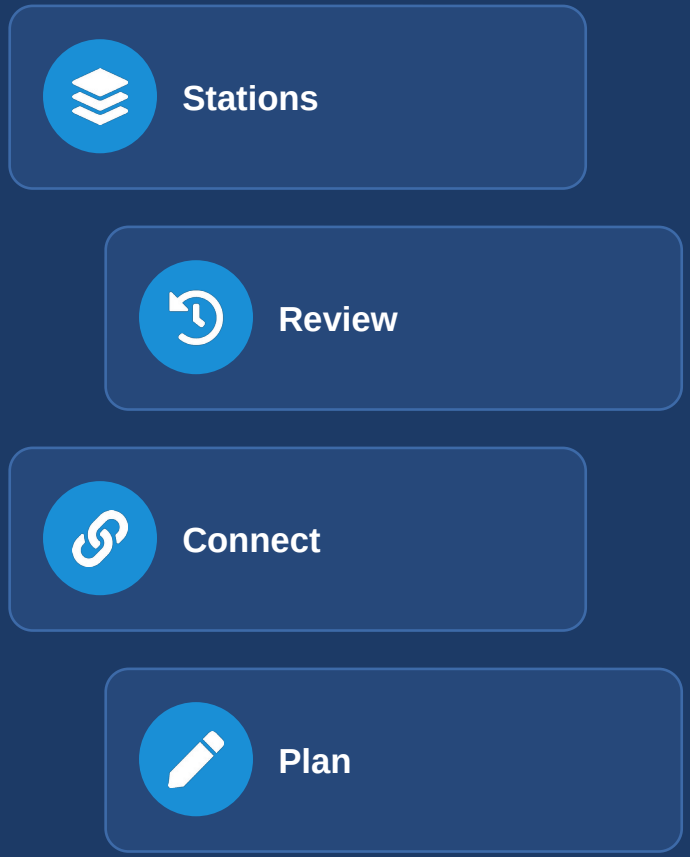
NBE3U Independent Study and Final, Lesson 6

Course Review Stations

A semester in six stations



Today's goals

We are learning…

- To review and connect the course's texts, perspectives and skills.

I can…

- Review key ideas from each unit.
- Recall evidence from course texts.
- Compare perspectives across Indigenous and non-Indigenous texts.
- Plan evidence for a final essay prompt.

Today's plan

Time	What we're doing	You will…
0–5 min	**Set-up**	Organize
5–55 min	**Stations**	Rotate
55–75 min	**Plan**	Plan



Big idea

Reviewing is more than remembering. It means seeing how the semester's texts and voices connect, comparing perspectives across them, and choosing the strongest evidence for the final essay.

Six stations

Station	Task
1. Where We Stand	Sort terms into appropriate or inappropriate for a context and explain one naming choice; name the three themes.
2. Behind the Image	Read Scott's “The Onondaga Madonna”: name two stereotypes and the perspective behind them.
3. Writing Back	Match passages from the Unit 3 Reader to Johnson, Zitkála-Šá or Eastman and explain one choice.
4. Living Words	Explain why Delgamuukw (1997) mattered for oral histories, and two respectful listening practices.
5. Stories Now and Signal and Story	Trace one theme in your literature circle book with three pieces of evidence; name one media creator or organization and its contribution.
6. Essay planning	Draft a thesis for one final evaluation essay prompt.

How it works

Groups of four:

1. 8 minutes per station.
2. Complete the task on your Station Sheet.
3. Check the key at the end of each rotation.
4. Write one connection to another unit if you have time.

Station 2 preview

She stands full-throated and with careless pose,
This woman of a weird and waning race,
The tragic savage lurking in her face,
Where all her pagan passion burns and glows;
Her blood is mingled with her ancient foes,
And thrills with war and wildness in her veins;
Her rebel lips are dabbled with the stains
Of feuds and forays and her father's woes.

Duncan Campbell Scott, "The Onondaga Madonna," Labor and the Angel (1898). Public domain.

Think about it

Who looks? Who is looked at?

Which words build the "vanishing" myth?

Whose voice is missing?

Comparing perspectives

Looked at

- Scott describes an Onondaga woman who never speaks.
- Settler cards, labels and logos name without asking.

Speaking back

- Johnson's speakers argue and demand.
- Zitkála-Šá and Eastman tell their own childhoods.
- Contemporary creators control their own media.

A1.6 and A3.3: who is represented, who is under-represented, and who decides?

Connections to look for



Land

Treaties, place names, “The Cattle Thief,” Delgamuukw.



Language

Schools, revitalization, Indigenous-language media.



Naming

Terms, labels, authors' own words.



Who tells it

Scott vs Johnson; APTN; your ISU author.

Now at your station



Rotation ___ of 6

Watch the timer. Check the key before you move.

Final essay prompts

#	Prompt
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.

Plan your essay

On page 2:

1. Choose a prompt.
2. Choose your text or texts.
3. Draft a thesis.
4. List three pieces of evidence to remember.

Model: a planned thesis

Task: Prompt 2: who controls the narrative (original model written for this lesson).

Scott's sonnet and Johnson's “The Cattle Thief” both centre on a Haudenosaunee or Cree family facing loss, but where Scott's Onondaga mother never speaks and her people's “doom” is presented as fate, Johnson gives the last word to a daughter who names the cause of her father's death, revealing that the “vanishing” Scott mourns was a policy, not a destiny.

Why it works

Two texts.

A clear contrast.

An insight about power.

Exit ticket

1. The station you need to review most.
2. Your chosen prompt.
3. Your three pieces of evidence.

Next class: Practice and Conferences.

Teacher reveal

Station key

1. Where We Stand: Specific Nation names are usually best; the themes are identity, relationships, and self-determination, sovereignty or self-governance.

2. Behind the Image: For example “savage” and the “vanishing” race; the perspective of a settler poet who also ran Indian Affairs (1913–1932).

3. Writing Back: Johnson argues and performs; Zitkála-Šá testifies from inside the school; Eastman remembers a boyhood in exile in Manitoba.

4. Living Words: Delgamuukw (1997): the Supreme Court held oral histories must be given due weight as evidence. Listening: prepare, follow protocol, don't record without permission, don't interrupt.

5. Stories Now and Signal and Story: Evidence with page numbers; for example, APTN (1999) as the world's first national Indigenous broadcaster.

6. Essay planning: A thesis that answers the prompt, names the text(s) and makes a claim.