

A Multi-Media Approach to Teaching *The Grapes of Wrath*

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Introduction

In introducing *The Grapes of Wrath* to students with diverse backgrounds, abilities, and interests, a variety of multi-media tools can be utilized to create more meaningful and relevant learning opportunities. Through activities which explore historical or background information, students will gain a broader and more cohesive understanding of what social, political, economic, and environmental factors were operating during the 1930's. Throughout the unit, these media activities will help bring the characters and events, as well as the emerging themes and issues, to life. This enhanced understanding will also help students foster a more personal connection to the text.

This unit also works across curriculum by integrating history, English, math, and art. Through incorporating other disciplines, students will be better equipped to make connections and bridge perspectives. Rather than feel disconnected with what many students consider more outdated, "classic" literature, students will be able to understand how a cross-curricular approach and various media tools enhance learning. Students will also have many opportunities to reflect on the "why's" of reading *The Grapes of Wrath* and find connections to their everyday "lived" experiences.

Audience

10th grade honors students at Richfield High School. This curriculum could be used with other 10th grade English classes, such as regular and alternative classes.

Context

Honors students will be reading this text and working with this curriculum. They will have read *Ethan Frome* and *To Kill a Mockingbird* and have been introduced to a variety of media activities, including navigating the Internet, working with Powerpoint, and critically viewing film versions of text.

Placement within the curriculum

This unit will be taught during the last five weeks of spring semester. Students from the honors class will have already been introduced to the study of grammar and persuasive writing/speeches in the first half of the semester. The length of this unit will extend for approximately 4 weeks.

Learning Objectives:

- Students will read the novel *The Grapes of Wrath* in its entirety and understand the emerging themes, character and plot development, use of imagery and symbolism and other relevant literary terms.
- Students will engage with *The Grapes of Wrath* through a variety of multi-media tools which will create more opportunities for meaningful and relevant learning.
- Students will learn to utilize a variety of multi-media tools in order to express themselves and their learning processes.

Activities

Activity #1: Laying the groundwork

Purpose: In introducing the novel, students can explore historical background information about the Dust Bowl and migrant workers. Through accessing various WebQuest activities, researching the Internet, reading old newspaper and magazine articles, as well as listening to interviews of families who lived through and were affected by these times, students will gain a broader and more cohesive understanding of what social, political, economic, and environmental factors were operating at the time the novel was depicting. This enhanced understanding will also help students foster a more personal connection to the novel and related activities.

1. Students will begin this activity with a journal topic: “You suddenly have to leave your house or apartment. You must leave your belongings behind, and, aside from a few clothes, you can take only four of your possessions. What would you take? In a letter to a friend, identify these possessions. Then explain what those items mean to you and why you chose as you did. Include your feelings about the items you had to leave behind and any anger or frustration that you felt, as well as sadness.” Students will freewrite for approximately 10 minutes.
2. After students finish writing, they will share their thoughts, feelings, and reactions with their journal partner. Then as a class, we will discuss how this situation impacted each individual and the initial reaction and resulting emotions each student experienced. We will then relate this to how many of the migrant families felt when faced with being pushed off their land.
3. Following the journal discussion, in groups of two to three, students will choose a topic to research and report on to the rest of the class. Topics will include information regarding the life and times in Oklahoma in the 1930’s as well as other relevant social, political, economic, and environmental factors affecting the rest of the country (e.g., the Dust Bowl, migrant workers moving to California, the Great Depression, etc.).
4. Students will have the opportunity to access a computer lab in order to research information online. Working off the framework of a guided worksheet, students will be asked to find information from three resources describing their topic and its impact on the country, and specifically, the migrant families. Students will also access other articles, such as John Steinbeck’s *The Harvest Gypsies* in order to gain another perspective of the migrant families’ plight.
5. After students have researched their topic and written a one-page summary of their findings, they will present their information to the class either orally or with a Powerpoint presentation. These one-page summaries will then be collected and combined to create a “mini-magazine” of detailed historical information which the students can refer to throughout the unit.

Activity #2: Spoof “han’bill” ads

Purpose: Students should be able to identify the ways advertising positions its audience and the various strategies it uses in order to portray and endorse certain messages and values. In reading *The Grapes of Wrath*, students are introduced multiple times to the advertising of “handbills,” which urged migrant families to move to California to partake in the abundance of available jobs. Students learn, however, that these handbills were mass distributed in order to have more families working for fewer wages. This activity will provide students an opportunity to analyze advertising with a critical lens, while reproducing spoof ads based on the strategies employed by the handbills.

1. Students will read several sample handbills circulating at the time the migrant families were moved off of their farms and started to travel west. They will analyze the language, rhetorical devices, illustrations (if applicable), and methods in which these handbills were distributed in order to gain an understanding of how these ads positioned its audience.
2. After analyzing the characteristics which made these ads powerful and convincing to its audience, while recognizing the underlying agenda each pursued, students will create a “spoof ad” of a handbill advertisement. (Students will be building on prior knowledge of how to create spoof ads after researching articles and sites such as <http://adbusters.org/spoofads/printad/>).
3. Students will present their ads to their classmates in a poster conference style format, so each student may ask questions and analyze each of their peer’s ads in order to determine which is most convincing and why. Students will then select which ad is the most effective spoof on the original handbill. These ads will then be displayed in the classroom for all to enjoy!
4. Extension activity: Students may choose to write a creative piece for a travel magazine, imagining that they are part of a migrant family moving west to look for work. This article would be written from the perspective of someone traveling on route 66 in the 1930’s and what one might see, encounter, and experience. The article should be written persuasively, as if the article was promoting or marketing the advantages of moving west to find work.

Activity #3: Critical lenses looking at The Grapes of Wrath

Purpose: Through introducing students to the study and application of critical lenses to texts, students will develop tolerance and appreciation for perspectives other than their own. Students will study and apply Marxist, feminist, reader-response, and postcolonial lenses to *The Grapes of Wrath*. Students will learn how critical lenses provide us the ability to understand factors that have shaped our own world view and what assumptions we make as we evaluate the perspectives of others. This activity will also relate to students on a personal level when connecting and thinking about how important these critical lenses are to our current global situation.

1. In a jigsaw activity approach, students will divide into “expert” groups where each group learns about the features of one specific critical lens. These groups will have discussion questions and activities to engage in which provide the background information and definition of the critical lens, as well as questions posing how one would apply this particular lens to the text and in one’s everyday life.
2. Students will then go back to their “base” groups and share what they learned about each critical lens. Once students have shared background information and a definition of their particular lens as a group, students will apply each lens to *The Grapes of Wrath* and make modern-day connections. For example, if students were applying a feminist lens to the text and modern-day life, they might analyze the different ways women were traditionally portrayed and how they are now portrayed through the media (television, film, advertisements, written text, etc.). Students may continue to look more critically at how the characters of Ma Joad and Rose of Sharon were portrayed in the text and how each character might demonstrate similar characteristics to the more traditional view of women and one that might seem more modern or unconventional.
3. Students will write a 1-2 page essay applying one of the critical lenses to the text. They should include features of the critical lens and extend their thinking and analysis beyond the ideas their “expert” or “base” groups produced.

Activity #4: Woody Guthrie songwriting music festival

(Idea modified from Katie Fuller's GOW's unit on literary and cinematic analysis, presented at the poster conference, Fall 2003).

Purpose: The music of Woody Guthrie complements John Steinbeck's novel *The Grapes of Wrath* by creating sympathy for and sharing details of the lives of the Okies during the time of the Dust Bowl. Every year the Woody Guthrie Free Folk Festival Songwriting Competition is held in Oklahoma, and this activity will allow the class to participate in a similar event, celebrating the struggles and triumphs of the migrant families. Students will develop an awareness of and appreciation for Guthrie's use of rhyme, rhythm, dialect, and vivid language and utilize creative writing and performance through developing lyrics which imitate these characteristics.

1. As a class, students will read background information on Woody Guthrie and the people and events which influenced his songwriting. Students will then listen to a variety of music written and performed by Woody Guthrie while following along to typed lyrics.
2. Students will then break into groups of four and brainstorm their thoughts and ideas on Guthrie's use of rhyme, rhythm, dialect, and vivid language. The whole class will then create four comprehensive lists on the board which detail these characteristics.
3. In their groups, students will then write at least four verses of a song about the characters or themes in the novel *The Grapes of Wrath*, paying attention to and imitating Guthrie's use of rhyme, rhythm, dialect, and vivid language.
4. Each group will present their verses to the class with the option to sing the verses for extra credit. These presentations will be videotaped and be able to be used for future projects with iMovie.

Activity #5: Elements of literature on the road

Purpose: It is critical that throughout students' reading of *The Grapes of Wrath* that they are aware of and understand the various literary elements such as plot development, characterization, theme, setting, point of view, imagery, and symbolism. To gain a working knowledge of these literary elements, as well as an ability to recognize how these elements forward, enhance, or explain the text, students should be engaged in an activity that is interwoven throughout the unit. This activity will provide students opportunities to observe how these literary elements readily apply to the text as well as enrich students' understanding and appreciation for Steinbeck's writing and the text as a whole.

1. Students will be given seven notecards at the beginning of the unit. Each of these notecards will have a different heading: characterization, symbolism, biblical imagery, animal imagery, sensory details (which describe setting), "evil" antagonists, and theme. Students will choose which theme they wish to follow throughout the book.
2. Throughout reading *The Grapes of Wrath*, students will find three quotes for each notecard which exemplify that particular topic. After each quote, students will write a brief statement explaining how that quote refers or relates to the topic on that notecard. Students will continue to fill these notecards out throughout the unit.
3. When the class has finished reading the novel, students will put together a Powerpoint presentation of their notecards. These presentations will be given as review and in preparation for final projects which encompass these literary elements to enhance overall understanding of the characters, events, and themes of the novel.

Activity #6: Dramatic presentations

Purpose: Students can greatly enrich and enhance their learning by engaging in a variety of drama activities. By interacting with more visual and hands-on activities which accompany the text, students who have more difficulty visualizing images and understanding characters can more readily engage with the text and gain a deeper level of comprehension and empathy with others' perspectives. Drama activities also give students the opportunity to make personal connections to the text through studying a variety of lenses/perspectives which operate in the text.

1. In groups of three to four, students will be assigned one of the following drama activities: analogy strategy, slide show, hotseating and inner hotseating, news flash, guided imagery, dramatic play, missing scenes, and revolving role-play. An explanation of the drama activities:

- a. Analogy Strategy:** In this activity, your group should enact a personal experience that parallels in some way a scene from the reading. Make sure that you think about the tone, the urgency of the situation, and the emotions conveyed in creating a parallel situation. You will mime your parallel situation. Then, as a class, we will discuss how your enactment connects with the text.
- b. Slide Show:** Your group will create a series of "slides" to tell about the major scenes from the chapter. You may add a caption to each of your slides. Be prepared to answer some questions about each of your slides concerning how you decided to depict the particular scene.
- c. Hotseating and Inner Hotseating:** In your group, a student will play the role of a character and answer questions as if at a press conference. Another student, standing behind the character, will respond as the "inner self" of the character telling what that character might be really thinking, feeling, and wanting to say.
- d. News Flash:** Your group will conduct a brief news flash about what happened in this scene/ chapter. You may choose to interview someone from the scene or just give an overview of what happened.
- e. Guided Imagery:** This activity is similar to the game of Pictionary. In your group, someone will play the role of the teacher and read a scene. The remaining group members should draw what they picture up on the board when they hear the scene read. You may do this spontaneously. Drawers, be prepared to explain your drawings.
- f. Dramatic Play:** Your group will "enter into character" and act out a scene from your chapter. However, you should incorporate acting out imagined conversations and interactions between/ among characters depending on your interpretation of those characters' thoughts and feelings.
- g. Missing Scenes:** Your group will create a missing scene or missing scenes that you feel were implied by the story or could have happened. You will act these out for the class and be prepared to have supporting evidence from the text that shows these scenes might have logically occurred.
- h. Revolving Role-Play:** In this activity, each group member will choose a character to play from the scene. After acting out that particular scene, everyone will "switch" into a new role and reenact that scene from a new perspective. This activity is similar to the dramatic play activity because you may be creative in acting out imagined conversations and interactions between/among characters.

2. After the class has discussed the guidelines for each drama activity, each group will choose one character or key event to portray through their specific drama activity. Students will focus on their character(s)' perspective or scene/event and emphasize the emotions, tensions, values, and attitudes which are relevant or pertinent to the text.
3. Students will prepare a 3-5 minute presentation to include their dramatic activity as well as a brief explanation of why they chose to focus on that given character or scene/event, and subsequently, what their dramatic activity highlights. Students may include additional visual props if necessary to further illustrate their scene/portrayal.
4. Individually, students will journal about their experience in their dramatic activity and how it offered new perspectives or made the text more relevant to their personal lives.

Activity #7: Dorothea Lange and "The Migrant Mother Series"

Purpose: Perhaps one of the most vivid images from the Great Depression is the photograph of the Migrant Mother by Dorothea Lange. As a class, students will explore why this particular image is so powerful in portraying the emotions and destitute reality of the migrant families. By examining Lange's photographic techniques, students will gain a greater appreciation for how these techniques access a personal narrative of the migrant families' journey.

1. In groups of three, students will examine a variety of photographs by Dorothea Lange from "The Migrant Mother Series," and observe how her use of camera shot/angle creates a powerful image for the viewer.
2. Students will then write a short narrative for each photograph, illustrating the thoughts and emotions of the people depicted, as well as the tensions, conflicts, and anxieties experienced in a particular setting.
3. After discussing the use of photographic techniques Lange uses to present a powerful image, students will venture into their school and community with digital cameras and attempt to capture a personal narrative of a person/group in a single photograph. Utilizing Lange's techniques, students should focus on one theme or topic for photographing (e.g., the plight of the migrant families, someone who uses public transportation daily, observing someone in his/her work environment, a family moving out of their home).
4. Students will display their series of photographs either on a posterboard, as a slide show on a Powerpoint presentation, or on iMovie. Before sharing the narrative that the "photographer" was trying to portray, students will freewrite after each presentation about their first impressions, reactions, and interpretations of what they think that particular series of photographs is illustrating.

Activity #8: Directing The Grapes of Wrath

(Idea modified from Katie Fuller's GOW's unit on literary and cinematic analysis, presented at the poster conference, Fall 2003).

Purpose: Both the text and film version of *The Grapes of Wrath* had a profound effect on the American society at the time they were released. Today, they still provide excellent examples of literary and cinematic techniques used by writer, John Steinbeck, and director, John Ford. By introducing a film analysis component to the unit, students will gain a deeper appreciation for cinematography and be able to transfer methods of artistic analysis from literature to film.

1. Students will learn the appropriate terms used to describe cinematography. Students will then engage in a series of “notebook activities” where they will discover that many cinematic techniques are similar to techniques used in literature.
2. Just as writers create drafts and outlines for their books, directors use storyboards to plan camera shots and scenes in their movies. In their notebooks, students will create five storyboards or drawings from various scenes throughout *The Grapes of Wrath* as if they were directing the movie version of this novel. Using film terminology, students will describe the shots they use in each scene in 1-2 sentences.
3. After sharing their storyboards with the class, students will bring those scenes to life through drama. Students will recreate those scenes in a way that makes them visually powerful. One student will act as the director, while the rest of the students position themselves in a way that creates an effective still picture for their audience (the class). They will freeze in this position for the class, while the director introduces the character and explains how this scene is effective. Students should consider positioning and camera angles as they present.
4. The culminating film activity will be to have students watch and analyze the film version of *The Grapes of Wrath*. Students will note cinematic techniques and how those strategies impact or position the viewer. Viewing will be paused periodically to identify and briefly discuss how various camera angles and shots (long shots, close-ups), music, special visual or sound effects, lighting, narration, action, and dialogue position the viewer to feel or react a certain way to the characters, events, and issues portrayed in the film.
5. Throughout viewing, various scenes will also be shown repeatedly through scanning, slowing down, or freezing images. The class will discuss how the scene moves the story forward, sets the time and place, develops characters, establishes a point of view, creates a mood, or suggests symbolic meaning.
6. While viewing, students will keep a running list of similarities and differences between the text and film. After viewing, the class will discuss these similarities and differences and possible advantages and disadvantages to each.
7. Students will wrap up their film activities with a journal which explores the purpose for each activity. Which activity made the most impact to you, as the “audience” or viewer? Which activity enhanced understanding and/or perspective taking the most? How and why? Which type of media do you feel is most persuasive and dynamic in getting the viewer to respond or react in a specific or desired manner (e.g., to feel resentment or empathy towards one type of character). How? How did your experience with and reactions to the story differ from reading the text to

creating storyboards, directing scenes, and watching the film version? Did you respond similarly? Differently? Why? What qualities or strengths does each have? If you could teach this novel through one version of media, which would it be and why?

Activity #9: Socratic seminar

Purpose: This activity serves as a final check-up to make certain students understand varying characters' perspectives, literary strategies employed by the author, and larger or overarching ideas, issues, and themes presented throughout the novel. Through utilizing a Socratic seminar at the end of the novel, students will be able to bridge ideas, make connections among activities and discussions, and express closing thoughts and sentiments regarding the text.

1. Begin seminar by tossing a tennis ball to a student who will lead discussion on one of the topics listed from his/her questions. Students may refer to their list of discussion questions they prepared for homework during the seminar. Students will choose at least ten questions/topics they are interested in from the following list and note their thoughts or additional questions they have regarding these topics (questions for Socratic seminar adapted from Barb Johnson, teacher).
 - a. Steinbeck admired the poor migrants and believed that from their enduring qualities would grow “a new system and a new life which will be better than anything we have had before.” Was he right? What kinds of changes have come about because of the suffering of those migrants of the 30's? In our society today, what similar problems exist? What problems in recent (or past) times have been exposed by writers as Steinbeck did in *The Grapes of Wrath*?
 - b. The heroes of *The Grapes of Wrath* are on the bottom of the social ladder; their language and behavior is often coarse or vile. What was Steinbeck's purpose in portraying people such as these? What would be the effect on readers if the Joads spoke and acted in more “proper” ways?
 - c. What is the effect of the “intercalary” chapters that come between the narrative about the Joads? How would the elimination of those chapters affect the meaning and impact of the novel?
 - d. Identify as many direct Biblical references, allusions, or parallels as you can. Discuss their meaning and their effectiveness in the novel.
 - e. Socioeconomic views in the novel seem to be based on ideas of Marx and Lenin and other socialist thinkers. Yet, the novel also seems to advocate “the American Dream,” the principle of democracy, the pioneer spirit of endurance, the will to forge ahead and succeed. How do you reconcile these two views? What point does Steinbeck seem to be making to Americans of all socioeconomic groups?
 - f. The political implications of this novel have been strongly attacked. In what ways is the novel a criticism of capitalism? Does the novel advocate communism or socialism? Defend your opinions with evidence from the novel.
 - g. If you had been an owner of a large California farm in 1939, how would you have felt about people like the Joads? As the owner of that farm, how might this novel have changed your feelings?

- h. Steinbeck wrote to his editor about this novel: "I've done my damndest to rip reader's nerves to rags; I don't want him satisfied." Did he succeed in doing that to you? If so, how did he accomplish it? If not, why weren't you affected in that way?
- i. What becomes of Noah? What does Connie do with the rest of his life? What will Tom become, and will he be successful at it? What will Al do next? How will these events change Rose of Sharon, and what will become of her?
- j. Why did Steinbeck stop the story with the scene in the barn?
- k. Why is the book titled *The Grapes of Wrath*?
- l. How does the concept of "family" emerge and evolve in the novel? Trace the Joads' move from concern only for themselves and their own personal welfare to a concern for all the people of the world.
- m. What socioeconomic conditions or issues similar to those in *The Grapes of Wrath* exist nationally or globally? What, if any, responsibility do you have to the human family with regard to these conditions?
- n. What is the meaning of the following symbols: dust, turtle, grapes, Jim Casy, Rose of Sharon.
- o. Is *The Grapes of Wrath* a humanist novel or a Christian novel? Humanist philosophy in *The Grapes of Wrath* has been attributed to the influence of Transcendental philosophy, which stresses man's worth and dignity and potential depth of character. Yet the novel contains many allusions or references to Christianity (consider the "Christ figures" of Jim Casy and Rose of Sharon). How do you reconcile these two interpretations?
- p. What does this novel indicate about gender issues? What is the nature of male/female relationships? What seems to be Steinbeck's view of the nature and role of women in society?
- q. "*The Grapes of Wrath* is not a story told for its own sake, or to give pleasure to its hearers; it is a book written with a specific social purpose, and every aspect of the book is wholly devoted to that purpose" (source unknown). What is the social purpose? How does Steinbeck specifically address and accomplish this purpose?
- r. What connections do you see in this novel between economic conditions and family life? How does a family's economic well-being (or lack of it) affect family life? Support your comments with examples from the novel.
- s. Ma Joad expresses an ironic viewpoint: "If you're in trouble or hurt or in need — go to poor people. They're the only ones that'll help — the only ones." Throughout the novel, acts of kindness by poor people are contrasted to the greed and meanness of the rich. Analyze and interpret this situation. What is Steinbeck saying about human nature? Why might poor people be more generous and giving than the rich? Do you think this is true universally? In your community?
- t. What are the effects on a society when some of its people are treated inhumanely? What happens when people lose lands, possessions, and their way of life? On the other hand, what is the effect when some people stand up for what is right in the face of oppression?

- u. What is Jim Casy's function in the novel? Who is he at the beginning of the novel, how does he change, and what does he become? How is he a Christ figure? What effect does he have on others? What views does he hold about people and life, holiness and the soul? What is your opinion about his view?
2. Allow students to speak only when they are in possession of the tennis ball. This will ensure that students do not interrupt each other and that attention is focused on the "speaker" who holds the ball.
 3. The discussion will be graded according to who participates, how frequently he/she participates, and the level/depth of points being discussed: whether or not they reflect more than surface comprehension.
 4. Give students a five-minute warning before class ends in order to wrap up final comments and bring cohesion and closure to the discussion.
 5. Students will continue an online dialogue with their journal partner on tappedin.org. The partners should choose the topic that most interested them or one from which they learned the most. The written transcript of this exchange will then be emailed to the instructor for evaluation and reflection.

Activity #10: Lights, camera, action!

Purpose: This activity will further assess students' understanding of the overall themes of the novel as well as bridge past activities and projects. Students will connect with the ideas from this activity on a personal level because they will be studying people and settings relevant to their everyday lives. Further, through utilizing media such as iMovie, students will gain an awareness of and appreciation for the cinematic qualities which portray everyday realities in a dynamic and powerful way.

1. In groups of two, students will choose a theme from the book and follow that theme in their everyday lives. Using digital video cameras, students will attempt to capture footage that reflects a theme from *The Grapes of Wrath*. For example, students may choose the theme "family" and videotape several shots of families in their natural environment/surroundings.
2. Students will utilize the program iMovie to tell a story through their footage incorporating music, sound effects, text, and editing.
3. Accompanying these presentations will be a 2-3 page essay where each student will write about why he/she chose that theme, how easy/difficult it was to find people/settings which clearly and effectively illustrated that theme, what cinematic or editing techniques/strategies he/she chose which would further impact the viewer in experiencing that student's interpretation of that theme, and a personal reflection on the project as an expression of his/her understanding of the novel as a whole.

Evaluation and assessment

Students will be assessed through both summative (occasional reading quizzes and an essay) and formative strategies (various “notebook activities,” in-class activities such as journaling, and a portfolio with several writing samples and media projects).

Students will be creating a portfolio of work alongside participating in many in-class discussions, role-playing activities, and cooperative group work. The portfolio will be assessed formatively, largely dependent on effort and progress of critical thinking demonstrated. Students will be assessed on a scale of 1-4 with 1 being the lowest and not passing and 4 demonstrating exemplary work. The following criteria will be considered and applied to the portfolio as a whole:

- 4** Student has participated in all class activities and demonstrates effort and thoughtfulness in writing and multi-genre/multi-media projects. Completed portfolio includes historical background presentation, spoof handbill advertisement, critical lens essay, Woody Guthrie lyrics and presentation, literary elements notecards and presentation, Dorothea Lange photograph series, storyboards, notebook activities, journals/freewrites, preparation for and participation in the Socratic seminar, and iMovie presentation with accompanying essay. Student demonstrates evidence of connecting ideas among activities and projects, as well as discovering and developing personal connection to the text. Student also extends thinking and perspective taking outside the classroom and text, and demonstrates this knowledge through application of larger overarching themes and issues.
- 3** Student has participated in most class activities and demonstrates a fair amount of effort and thoughtfulness in writing and multi-genre/multi-media projects. Portfolio is not complete, but missing few (2-3) assignments (either in-class or homework). Student demonstrates some evidence of connecting ideas among activities and projects, as well as discovering and developing personal connections to the text. Student extends some thinking and perspective taking outside the classroom and text, and occasionally demonstrates this knowledge through application of larger overarching themes and issues.
- 2** Student has participated in some class activities and demonstrates some effort and thoughtfulness in writing and multi-genre/multi-media projects. Portfolio is not complete, but missing several (3-5) assignments (either in-class or homework). It is difficult to determine whether student truly understands and creates connections among activities and projects, or develops any personal connections to the text. Student infrequently extends thinking and perspective taking outside the classroom and text, and rarely demonstrates this knowledge through application of larger overarching themes and issues.
- 1** Student has not participated in class activities and does not demonstrate any effort or thoughtfulness in writing and multi-genre/multi-media projects. Portfolio is incomplete, missing 5 or more assignments (either in-class or homework). Student does not demonstrate any evidence of connecting ideas among activities and projects, nor does the student develop any personal connections to the text. Student does not extend thinking and perspective taking outside the classroom and text, nor demonstrates this knowledge through application of larger overarching themes and issues.