

**Holistic Linkages Within and Among Texts:
Making Broader Connections For a Deeper Textual Experience**

“I want to sink deeper and deeper, away from the surface, with its hard separate facts.”
-from Virginia Woolf’s “The Mark On the Wall”

In the postmodern Information Age, it is more and more difficult to define “fact.” With so many perspectives being presented, the amount of varying data one is faced with every day can be extremely overwhelming. One must learn to make connections and contrasts between these “texts,” understanding their relationships. Our unit is focused on developing strategies for making connections between two seemingly unrelated concepts. Additionally, we want to increase student awareness of the purpose of the juxtaposition of tangential remarks and plots. Our unit goal is for students to see that the connections they can make interacting with texts will not only deepen their understanding of the literary works and film, but also deepen their quality of life by using these critical thinking skills to “read the world.” Our goal is “the action and reflection of men and women upon their world” (Freire 60).

As high school seniors, our students are about to become voting members of a democracy and responsible adults. They need to learn to think carefully and creatively to make connections between seemingly disparate observations they make in the world. They need to be able to see solutions in surprising places. We want them to create their own codifications for experiences they can’t understand or find words for, so that these things can become their own. We want them to be able to understand something culturally outside their own realm of experience as parallel to something within their experience. We want them to make the separate united.

Being bombarded with so much information is enough to make some people want to barricade themselves from the world. At an educational literacy conference that we recently attended, a colleague mentioned her own frustration with “information overload” and her desire to “build a wall” to shut out the rest of the world. Students need a strategy to deal with this “overload.” With everything available to order online and all the abilities to get information about the world without really leaving one’s home, we run the risk of becoming a nation of individuals all shut in from each other. If we are to have a future of informed, engaged citizens, we must address their needs for strategies to process all of the “texts” their daily world presents to them. To this end, we choose not to use the textbook as source for any of the works during this unit. Instead, we will provide photocopies, paperbacks, and a film. Our goal here is that the students will then see both the literature and the skills they use in engaging with it as not limited to the classroom, but part of their multidimensional lives. By not using the hefty textbook, we hope and believe that reading and reflecting will take place in spare time as well as study time. Critical thinking becomes mentally and habitually integrated into their everyday experiences.

In our democracy, we must all be able to appreciate that we all have different perspectives. We need to also be able to assess those perspectives and see how they add to or limit our own. We aim to have students build windows to connect their perceptions and perspectives with others. Their walls may still be constructed with “bricks” of their own strong opinions, but we want them also to be open to other ways of connecting. Thus, we locate our justifications under civic awareness as well. Many of the themes in our chosen literature address political and social agendas. In addition, the skills our students learn from analyzing literature with this strategy can be readily applied to their current and future needs

as citizens. The skills learned in this unit are practical skills they can use to search for information using current Internet technology. Knowing how to make significant connections and limitations makes the Web less of an “overload.” The skills students will be using and building can also be applied to understanding issues in the realm of politics; as our students are becoming voters, they will need to recognize disparities and correlations between current issues and topics and the stances of candidates.

In “l(a” by e. e. cummings, our understanding of the abstract idea “loneliness” is deepened by codifying it with the concrete image of a falling leaf. Similarly, elements of Eastern mysticism are made more familiar to a Western audience by meshing the foreign ideas of interconnectedness with nature, eco-harmony, and the Buddha with American iconography in Gary Snyder’s “Smokey the Bear Sutra.” In a different way, Ezra Pound’s superficially unrelated images from “In a Station of the Metro” create a holistic experience deeper than either the “faces in the crowd” or the “wet, black bough” give in isolation. Without creating some connection between these images, the poem is meaningless. In our class discussions, students will talk about the different bridges they personally make between these images. They will synthesize their conclusions with those of their classmates and see how bringing separate pieces of information together makes the whole more manageable and gives it greater meaning.

“Austere but comic” use of satire allows authors to present a subversive political ideology without being blatantly offensive to the status quo and possibly opening their ideas up for accidental acceptance by an unsuspecting majority. We have chosen materials that use this device, such as “Smokey the Bear Sutra,” “The Secret Life of Walter Mitty” and *The Princess Bride*.

We have chosen to include various genres of literature as well as film and assignments on reflective writing from personal experiences as well as experiences with the texts in order to guide the students to view “text” in a broader sense. The skills they use to make connections within the stream of consciousness musings in “The Mark On the Wall” are similar to the skills they use to make connections in *Run Lola Run*. These connections serve to develop the tone and social dynamics of the settings of these stories. We have chosen two culminating texts for this unit. Following their reading of poetry and short stories, we will look at the use of encyclopedic asides in *The Princess Bride* as a device by William Goldman to immerse the reader in his fantastical fictional world. Seemingly unrelated tangents and excessive details can be seen as deepening the reader’s experience with the novel. Passages in the novel give further examples of the kinds of syntheses of seemingly unrelated material seen in previous readings chosen for the unit.

In the culminating film, Tom Tykwer’s *Run Lola Run*, many of the ways in which the themes are synthesized and codified are reinforced by visual form, as in “l(a.” In film, tracking different characters allows students to experience the story from contrasting viewpoints. The screen can be divided so that one can see multiple perspectives at once. However, in a novel, the reading of one character’s experiences around a singular event must be imposed when that same event is read from another character’s perspective. The reader is responsible for synthesizing the experiences to hypothesize about the objective reality. Both in *The Princess Bride* and *Run Lola Run*, “extraneous” details serve to connect each plot point to the next and propel the story. Through these texts, we want to call students’ attention to these details and have them form networks between events and characters. For example, a final assignment with *Run Lola Run* will be an individual/

collaborative creation of a visual map or web including all the events of the story. As a class, we will discuss the causal relationships as they look in individual students' maps and attempt to reach a consensus for the class map, fostering more awareness of interrelationships. The act of fusing individual work into a cohesive whole again reinforces the unit goal of making connections.

As we progress through the unit, we start by connecting an abstract idea to a concrete image or comparing two visual images in short poems. Next, we move to longer short stories, extending the conversation of satire and social commentary we began with "Smokey the Bear Sutra." Finally, we move toward *The Princess Bride* and *Run Lola Run*, which incorporate codification and comparison from the first week, as well as continuing the conversation from the second week and adding layers of complexity due to length and deliberate pattern imposed by the author/director. *Run Lola Run* also fits with our ideology that "literacy" should be a broadly applicable skill not limited to written text.

Materials

Week 1- *The Princess Bride*, a novel
 Handouts include photocopies of:
 e. e. cummings's "l(a)"
 Ezra Pound's "In a Station of the Metro"
 Gary Snyder's "Smokey the Bear Sutra"

Week 2- Photocopies of:
 Virginia Woolf's "The Mark On the Wall"
 James Thurber's "The Secret Life of Walter Mitty"

Week 4- *Run Lola Run*, a film

Other works cited in this rationale:

Freire, Paulo. *Pedagogy of the Oppressed*. New York: Continuum (original version 1970).

Name: _____
Introduction Activity

What Do *You* Think?

Following is a list of colors. Each one has three adjectives to choose to associate with it. How do you link these colors to concepts? If there's a concept not listed, feel free to write it in. For the sake of discussion, though, you can only choose ONE answer for each.

1. White

- a. Naïve b. Clean c. Empty

2. Black

- a. Evil b. Mysterious c. Sophisticated

3. Red

- a. Angry b. Romantic c. Dangerous

4. Orange

- a. Energetic b. Advisory c. Happy

5. Yellow

- a. Cowardly b. Peaceful c. Cheerful

6. Green

- a. Jealous b. Growing c. Natural

7. Blue

- a. Happy b. Depressed c. Mellow

8. Purple

- a. Regal b. Indulgent c. Fun

Week One

Day 1

3 min: Housekeeping – attendance taking, getting students calm and in seats

5 min: Toolsharpening – pronoun usage; (I, me) subjective and objective

5 min: Unit Introduction Activity (Color Opinionnaire); Hand out the papers and go over instructions, take questions

5 min: Students pick personal color associations on worksheets

15 min: Classwide discussion of activity; students compare their perspective on colors and why they chose as they did. Have color swatches available for students to identify color variance for associations. Teacher role is to discuss how this relates to unit; transition into poem.

5 min: Students read e.e. cumming’s “l(a)” individually

Remaining: Students finish period by writing their response to “l(a)” in their log.

(These logs have been ongoing throughout the year, and students are familiar with the requirements.) Remind students to keep up with logs and bring them tomorrow to class for use in discussion. Homework is to finish writing log response. Teacher also hands out Reading Guide for the unit as students are leaving and copies of *Princess Bride*. (See Appendix)

Day 2

3 min: Housekeeping

5 min: T.S. – apostrophes for words ending in “s;” singular and plural (Ex-Charles’s and the Charles’)

10 min: Introduce the portfolio. Hand out goal and rubric sheets, show an example and take questions.

15 min: Classwide discussion of “l(a.” Students bring up questions and insights from their logs. Teacher role is to ask them to think specifically about connecting and relationships and to help students to understand the poem’s relationship to the unit.

3 min: Students read individually Ezra Pound’s “In a Station at the Metro.”

10 min: Students write their response in their logs

Remaining: Students pair up with someone around them and share their log responses. One person records and one person will report to the class (tomorrow).

If there is an odd number of students, someone can work with the teacher and share his/her logs; however, the student will also be the reporter.

(No homework if students have written their log response.)

Day 3

3 min: Housekeeping

5 min: T.S. – difference in usage of your/you're

20 min: Pair Share – 1 person from each pair reports to the class on one aspect of their discussion of "Station" poem.

10 min: Classwide rereading of the poems and discussion of the following questions.

These questions will also be what the students respond to in their logs for homework. How do these two poems relate? (cumming's and Pound's) What are the authors doing that is similar? What are they doing that is different?

Remaining: Introduce Snyder's "Smokey the Bear Sutra." Students are given a copy of the poem and instructed to write down unfamiliar words as the teacher reads the poem aloud to the class. Students then volunteer words; teacher puts them on overhead or board. Students are to copy the words. Homework is to look them up in a dictionary (even if they feel they "know" the words) and record the definition. They are also to make context clue sentences with each of the words. This will be turned in the next day for a daily grade (for completion of the assignment). (Students are also familiar by now with context clue sentences.)

Day 4

3 min: Housekeeping

10 min: T.S. – Review vocabulary from Day 3 through the students' sentences. Use vocabulary to transition into a discussion of the poem based on the context of the words chosen.

30 min: Classwide discussion of the poem through students' sentences and questions. Once students begin to grasp a meaning for the poem, the teacher's role is to connect this poem to the unit by focusing on how the author connects two disparate icons.

Remaining: Introduce the Creative Project. Handout goals and rubric sheets. Discuss options with students and take questions. Homework is to think, plan and bring materials for Day 5 workshop.

Day 5

Creative Project Workshop

Students are to work on their Creative Projects, which are due the following Monday. If students come unprepared, teacher provides some materials such as magazines, construction paper, etc. If students are disruptive during this time, there will be consequences as appropriate to school discipline procedures (detention, etc). Students are to understand that the workshop is to be taken seriously. Teacher role is to give feedback to the students on their projects and to be available for help or questions. These projects are due the following Monday and will be displayed in the classroom.

Week Two

Day 6

10 min: Housekeeping – includes collecting creative projects

10 min: T.S. – Literary Terms; examination of “stream of consciousness” in preparation for Virginia Woolf short story.

20 min: Students read Woolf story individually, while taking notes in their logs.

Teacher encourages them to record their reactions as they are reading, so that they can build their responses from this.

Remaining: Students form groups of 3 from those sitting around each other. The groups share their reactions and talk about their questions. One student acts as notetaker for each group. As students leave, the teacher collects the group notes in order to monitor student progress on story and unit concepts and in preparation to facilitate discussion the next day.

Day 7

3 min: Housekeeping – Remind students to be reading *Princess Bride*

5 min: T.S. – Talk about note-taking skills and relate to student use of logs. Point out that students should add to their personal notes from class discussions.

25-30 min: Classwide discussion of Woolf guided by notes generated by groups.

Teacher role is to be sure that students also notice that the story includes events that are secondary to the immediate setting, in keeping with unit concepts.

Remaining: Students read “Walter Mitty.” They are to finish for homework.

Day 8

3 min: Housekeeping

5 min: T.S. – Go over use of like/as. Give examples of when it is better to use each.

5 min: Divide class into small groups of 3 (by student choice)

15 min: Time in small groups spent discussing whether or not “Walter Mitty” meets the criteria for the kinds of works that have been talked about for this unit. One student acts as notetaker to create a list of why or why not that represents the group’s thoughts and discussion. This will give the students a chance to organize their thoughts for the classwide discussion.

Remaining: Class comes together for a discussion of the same points. As the students leave, they give the teacher their notes from the small group so that the teacher can create a handout for the class that synthesizes the discussions.

Day 9

3 min: Housekeeping – includes giving out handout created from the discussion the day before. Remind students to bring *Princess Bride* tomorrow.

5 min: T.S. – Go over use of less/fewer. Give examples of when it is better to use each.

Creative Writing Workshop

Introduce the Creative Writing assignment. Pass out the goal and rubric sheets. Teacher role is to monitor, assist and answer questions. Writing is due at beginning of next class.

Day 10

7 min: Housekeeping – includes taking up creative writing and giving back creative project grades.

5 min: T.S. – “since” for time and causality, “sense” for feeling, intuition and mental (i.e. something “makes sense”). Point out that spell check will not catch the difference in usage.

Sustained Silent Reading Day

If students did not remember to bring *Princess Bride*, they may use extra class copies, but they will not receive credit for class participation for the day. Remind students that they will have to bring the novel to class next week for activities and discussion. Students are also responsible for choosing a passage from the novel (noted with their response in their logs). The passage should represent writing that is not part of the main plot but that deepens their connection with the experience of the storyline.

Week 3**Day 11*****Popcorn Reading***

Each student takes time to read his/her chosen passage to the class. Time is given for the other students to talk about their reactions/responses to the passage. The student who reads notes what others say about the passage in their log. Notes on other students' passages are not required in the log but are part of general note-taking. This continues until each student has shared his/her passage with the class.

Day 12***Popcorn Reading*****Day 13**

3 min: Housekeeping

5 min: T.S. – Use of “their,” “they’re,” and “there.” Again, point out that spell check will not catch these!

Remaining: Divide students into groups of 5 for In-Role Writing/Acting. Go over assignment handout together, answer questions. (See appendix)

Day 14***Drama Performances*****Day 15*****Drama Performances***

Week 4

Day 16

Film Day

Watch film *Run, Lola, Run*. Teacher will need to preview this before showing it to the class in order to edit it. Teacher role is to prepare students for the film by reviewing unit concepts as seen so far, so students know what to look for as they are watching. Students should take notes in their logs to use in discussion at end of film. (Also remind students that portfolios are due in one week!)

Day 17

Film Day

Day 18

Finish *Run, Lola, Run* if needed. Discuss the film based on students' notes in their logs. Teacher role is to help students to make sense of the film and to connect it to the unit concepts.

Day 19

5 min: Housekeeping – Reminder of Portfolio due date; take questions

Visual Mapping Activity

Because of the complexity of the film, students may express confusion or frustration in following the storyline. This activity assists them in organizing their thoughts and gives them a visual reference in order to remember the film. Individually, students spend the class time in making a visual concept map of the film, “webbing” the many plots into one and illustrating the connections. They should visually represent the structure of the film on paper. Teacher role is to answer questions and if necessary, provide examples.

Day 20

5 min: Housekeeping – Reminder of Portfolio due date; take questions

Remaining: Students present their individual visual maps to the class, explaining their choice of structure and events.

Reading Guide for “Making Connections” Unit

- 1st Monday- You’ll get your copies of William Goldman’s *The Princess Bride*. You can pace yourself however you want as long as you’re finished by Week 3. Just be sure you keep up with it. We may not remind you everyday. If you read 25 pages every day/night of the first two weeks, you won’t even have to read on weekends. Most of your homework will be keeping up with logs, so you’ll have time to read. Plus, you’ll like the book a lot!
- Week 1 cont.- Also on Monday, you’ll be getting a copy of e.e. cummings’s poem “l(a.” You’ll have time to read it in class. Tuesday, you’ll get Ezra Pound’s “In a Station of the Metro” and read it in class. Wednesday, we’ll read Gary Snyder’s “Smokey the Bear Sutra” in class for discussion on Thursday.
- Week 2- Monday, we’ll read Virginia Woolf’s “The Mark on the Wall.” Then Tuesday, James Thurber’s “The Secret Life of Walter Mitty.” Both of these are short stories we’ll read in class.
- Week 3- *The Princess Bride* should be completely finished by now. You will be choosing passages for selective re-reading for class.
- Week 4- Watch and work with Tom Tykwer’s film *Run Lola Run*. No paper reading.
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Creative Project

This week we have begun talking about how to integrate connections between two seemingly unrelated objects or concepts in literature. We have discussed how three poets used this integration to make an emotion or idea more concrete, to deepen or enrich our perceptions of reality, or to create a satire in which a heavy handed message is delivered with humor. Now we would like for you to take the remainder of class today and tomorrow to plan and create an object that synthesizes two seemingly unrelated things in your world. It is likely that you will not finish this project in class. You will have the weekend to finish working. It will be due on Monday.

*Your project should reflect a clear synthesis of two objects or concepts that are not traditionally or naturally related. Be creative! Roses and love, for example, WILL NOT work!!

*It can be in the medium of your choice: a poem, sculpture, drawing, painting, etc. (Performances are not acceptable as we will not have class time for presentation.)

*It should link an abstract idea or concept to a tangible thing or event,
It should link two tangibles for enrichment of *both*, OR
It should link something serious with something silly for absurdity or satire.

*Put effort into making it artistic. Keep in mind that all these projects will be displayed around and directly outside the classroom for the next few months, so don't make anything you're not proud of or that you don't want to see. Also, since there will be so many, avoid making anything too big – remember, too, that you only have until Monday!

Here's an example:

Say I want to deepen the viewer's perceptions of words people say to me by combining them with an image in a collage. Mary Jane always says I'm "fat." Jimmy says I'm "too nice." Belinda says I'm a "nerd." In one possible collage, I might write these words on bathroom tissue and glue them to a board painted like a toilet. In this collage, my synthesis of these texts with the image of the toilet denigrates them and suggests a desire to purge them, to flush them away.

Another approach might be to make three medals out of modeling clay and carve the words into them. Then I'd paint them gold, glue on blue ribbons, and mount them on a board in a frame. In this case, the synthesis of texts and image suggests a sense of triumph over the words: I am proud to be smart and nice, and I am proud of myself and my body.

You can't use this one, by the way.

Rubric for Creative Project:

For this assignment, a project receiving an A will:

- Visually relate two non-traditionally associated concepts
- Make this relationship clear in a 1 page written explication, as well as in any presentations to the class
- Be complete (i.e. paint is dry, written work is edited, sculpture is sanded, etc.)

A project receiving a B:

- Has not demonstrated visually with sufficient clarity the relationship created between two concepts
- Not made sufficiently clear the relationship in an accompanying written explication or in the presentation to the class
- Is finished, but not refined

A project receiving a C:

- Uses concepts that are too commonly or conveniently related, therefore lacking originality
- Does not make clear the relationship between the two concepts in a written explication or in a presentation to the class
- Shows direction but project work is not complete

A project receiving a D:

- Uses concepts that are too commonly related, yet still does not clearly demonstrate the relationship visually
- Does not write a written explication of the relationship between the two concepts or does not attempt to explain the relationship in a presentation to the class
- Is messy or shoddy

Write Now!

This week we've talked about the use of "relevant tangents" in Virginia Woolf's "The Mark On the Wall" and James Thurber's "The Secret Life of Walter Mitty." We have discussed how the side talk in these pieces, while not addressing the plot, is essential to the whole story really being told. Now we'd like you to write a short story which includes significant tangential writing.

*It should be 3-5 substantive pages in length.

*It should include events secondary to, or even separate from, the immediate setting that are actually very important to the story.

*It should be a structured story. (Remember how we talked about that one of the ways we can recognize tangential writing is that the plot would still be there without it!)

*It should be an interesting story. Be creative! Have fun!

Here are two ideas you could choose from, or you could come up with your own:

1. Sitting in class right now, imagine looking at something – anything – like Virginia Woolf. Muse on it and follow your thought processes. Include a conclusion that makes a point from your musings.
2. Using your own daily routine and your own daydreams, write a short story in which daydream episodes are fueled by day-to-day humdrum. Be sure that the plot can stand on its own and that the daydreams reveal something about the story that would otherwise be missing.

Rubric For Creative Writing:	4	3	2	1
Length	3-5 substantive pages, actually developing story	3-5 pages, but insufficient story development	Insufficient length and undeveloped story	Insufficient length and no clear story
Voice/ Style	Original and creative, sounds like “you”	Functional but not exciting, forced or predictable	Superficial or shallow, lacks originality, not engaging	No sense of “you,” lacks originality and creativity

Guide for In-role Writing/Improv Performance

Don't worry. This is a pass/fail assignment. There isn't a rubric for either the writing or the acting. We just want to give you guys a chance to have fun with the novel. We want to see if you're really understanding *how* events are connected and *why* we think it's important for you to pay attention to the ways authors link information. Okay, here goes:

1. In groups of five, create a 7-10 minute skit in which you add or subtract a detail or anecdote that seems minor in its immediate moment, but ultimately affects the main plot.
 - * If you have time, you may script it, but we imagine you'll just improvise. After coming up with a concept, choose who will be actors. Everyone must take a role, so if everyone's not acting, we still need to see what task each person is responsible for.
2. Tomorrow and Friday you'll be performing these for the class, so take some time to practice your ideas outside of class time, too. (We're gonna try to get the digital video camera, so take this seriously even if it's not written out word for word.)
 - **The point is that we see you making connections between distant episodes and minor details and the main plot.**

Unit Portfolio

In the next four weeks we will be discussing strategies for making connections between seemingly unrelated events, concepts or ideas in literature. We will talk about how these connections enhance, inform, amuse, or provoke us in their relationships. You will be producing a variety of pieces of writing, art, and other texts. Through these you will learn about yourself and how you make connections in the world, links within and between the literature, and be better able to make meaningful connections and contrasts.

At the end of the unit, you will turn in a portfolio which will present pieces of work you've completed that resulted in significant learning experiences. We will call these things artifacts. The artifacts are not meant to showcase your best work. Rather, they are to be a record of your learning process. Often we learn the most from our rough drafts, frustrated efforts, and best laid plans that somehow don't yield the results we intended. You will NOT be graded on the quality of the exhibits you include. Your portfolio will be assessed based on the relationships between the exhibits, how carefully you reflect upon what you learned from them, and how well these things are synthesized in the accompanying paper that will serve as a guide.

*It should include a title page with name and date.

*There should be a minimum of one item per week (at least 4, guys) from reading journals, class activities, or assessed goals. It may also include significant artifacts from outside class that have enhanced your learning of unit concepts.

*A written reflection should accompany each artifact or set of artifacts (if 2 or more are being used to show contrast, those only count as 1 and only require a single reflection). Each reflection should be at least 3 paragraphs or $\frac{3}{4}$ of a page.

*All these should center around and culminate in a longer synthesis paper in which you discuss how these artifacts are related as a whole and how they demonstrate what you've learned about both yourself and about the material we've studied. This paper should be a minimum of 3 pages.

*Remember from previous papers that you need a good central thesis & always double space!!

*DON'T FREAK OUT! As we go along, we'll make suggestions for what you might add and bring in examples. This will be a valuable record of your thinking after the unit, and with some creativity it can really be a fun project to work on.

Rubric for Unit Portfolio:	4	3	2	1
Intro	Catchy – draws interest from the first sentence	Functional – introduces the topic and narrows into the thesis	Underdeveloped or not clearly relevant to the thesis	Nonexistent introduction, or starts directly with the thesis
Thesis	Stated clearly and directly, specific	Clear but too broad	Is only indirectly referred to in intro	? – is not evident
Organization of Artifacts	Well organized into logical paragraphs and focused around thesis, smooth transitions	Too blatantly organized or stilted; Obvious but minor order/arrangement and transition problems	Lack of organization detracts from meaning, wanders from thesis	No sense of organization, rambling
Setup of Artifacts and Title Page	Artifacts are neatly displayed in a logical order with explanations on facing page when possible, title page is neat	Portfolio has minor order issues, explanations not on facing pages when possible	Not in logical order; not neatly displayed	Artifacts are irrelevant or not presented well at all
Voice	Original and creative, sounds like “you”	Functional but not exciting, forced or predictable	Superficial or shallow, lacks originality, not engaging	No sense of “you,” lacks originality and creativity
Choice of Artifacts	One artifact from each week with clear relevance to thesis	Only three artifacts or not one from each week but all still have relevance	One artifact from each week, but not all have clear and significant relevance to thesis	3 or less artifacts with unclear relevance to thesis.
Conclusion	Clearly related to thesis and artifacts chosen and demonstrates an understanding of juxtaposition	Thesis is simply restated, development of personal understanding is lacking	No evidence of personal understanding, unclear what your conclusions are, doesn’t go anywhere	No attempt to synthesize body into conclusion about the thesis

