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| **Humanities Core: Worldbuilding**  **Grading Rubric for Essay 3: Visual Analysis of a Worldbuilding Artwork by a Contemporary African American Artist** | | | | | |
|  | **Argumentation** | **Organization** | **Methodology** | **Evidence** | **Language and Mechanics** |
| **A** | Essay is controlled by a specific, arguable, and complex thesis that reflects a sophisticated, nuanced, and/or original interpretation of the topic; argumentation is unified and coherent throughout essay | Sequencing of ideas is not only logical but adds to the rhetorical impact of the essay; paragraph structure is dynamically linked to topic sentences and the main thesis of the essay; transitions create momentum; introduction and conclusion actively engage the reader and convey a sense of purpose and broader implication to the inquiry | Specific visual evidence drawn from observations about materiality, composition, and iconography, genre, and viewer engagement supports and accentuates overall interpretation; thematic (political and historical) and stylistic interpretation of artwork is original, insightful, and complex | Evidence is insightfully selected from primary and secondary sources and artfully integrated and explained using summary, paraphrase, and quotation; proper MLA citation practice is followed in the body text and in the Works Cited page | Virtually no errors in word choice, grammar, or orthography; exhibits style |
| **B** | Essay is controlled by a specific, arguable, and complex thesis that reflects a proficient interpretation of the topic; argumentation is largely unified and coherent throughout essay | Sequencing of ideas is logical and effective, leading to essay-level cohesion; each paragraph is unified and organized around a topic sentence linked to the main thesis; transitions between paragraphs are indicated both formally and conceptually; introduction and conclusion are rhetorically effective | Visual evidence drawn from observations about materiality, composition, iconography, genre, and viewer engagement supports overall interpretation; interpretation of artwork is both thematic (political and historical) and stylistic | Evidence is well-selected from primary and secondary sources, properly integrated using summary, paraphrase, and quotation, and explained when necessary; proper MLA citation practice is followed in the body text and in the Works Cited page | Few errors in word choice, grammar, and/or orthography and none that impede clarity of ideas; exhibits attention to proofreading and formatting |
| **C** | Essay may be controlled by a factual statement, but the articulation of the central idea is inarguable and/or lacks specificity and/or complexity; argumentation may lack unity or coherence in parts of the essay | Some lapses or digressions from the logical sequencing of ideas; topic sentences govern the construction of most paragraphs, but some are vague or less unified; some transitions between paragraphs are artificial or unconvincing; introduction and conclusion are adequate but unengaging | Essay may inadequately identify aspects of materiality, composition, iconography, genre, and/or viewer engagement; evidence may not fully support interpretation and/or interpretation of artwork is underdeveloped | Evidence is mostly well-selected from primary and secondary sources, but may be ineffectively integrated in summary, paraphrase or quotation and/or lack explanation; MLA citation practice is largely consistent, but may contain some errors in the body text or Works Cited page | Some errors in word choice, grammar, and/or orthography may be present but rarely impede clarity of ideas; exhibits some attention to proofreading and formatting |
| **D** | Essay may exhibit a general idea, but its articulation is non-factual, inarguable, vague, and/or undefined; essay as a whole lacks unity or coherence in argumentation | Logical sequencing of ideas hampered by major lapses or digressions; topic sentences absent or ineffective in paragraph construction; transitions between paragraphs are absent; introduction and conclusion are underdeveloped | Essay fails either to identify relevant components of materiality, composition, iconography, genre, and/or viewer engagement or to adopt methods appropriate to the task of a visual/art historical analysis | Evidence is poorly selected for the purpose of the argument; essay merely lists evidence, contains unnecessary repetitions, or leaves evidence unexplained; significant errors present in MLA citation practice | Errors in word choice, grammar, and/or orthography are frequent and/or impede clarity of ideas; little or no attention to proofreading and formatting |
| **F** | Essay exhibits no discernable central idea; little or no logical advancement of argument | Essay exhibits no logical sequencing, academic paragraph structure, transitions, introduction, and/or conclusion | Essay fails both to identify relevant components of materiality, composition, iconography, genre, and/or viewer engagement as well as to adopt methods appropriate to the task of a visual/art historical analysis | Essay does not provide evidence in support of argument; responsible citation practices are absent | Persistent errors in word choice, grammar, and orthography; no attention to proofreading and formatting |