Course Description:
The nineteenth century was a time of revolution, intense nationalism, increased industrialization, economic upheaval, and social reform. This course will consider the sources and development of Modern architecture in Europe the United States from the mid-18th century to 1900. We will examine architecture and urban design as a cultural response to the changing conditions of modern societies. The course will emphasize such themes as symbolism, rationalism, functionalism, technology, new typologies, and a moral-ethical tradition. While the course will underscore developments in the history, theory and criticism of European architecture, it will also consider the impact of such developments on design in America. Case studies of urban centers such as Paris, London, Vienna, New York, Chicago, and Washington, D.C. will assist us in evaluating the emergence of the modern city. To understand the national, artistic, and stylistic debates of the period, and the conceptual thinking that produced them, we will read original texts by architects and theorists. Reading summaries will help students to formulate their thoughts about these texts. A field trip is included to encourage visual learning. A class presentation and term paper are assigned to assist students in speaking and writing effectively about important issues related to the history of the built environment.

Reading and Visual Resources:
All required reading should be done before class meetings in order to facilitate and enrich class discussion and to enhance your familiarity with the lecture topic. The texts for this course, Barry Bergdoll, *European Architecture 1750-1890*, Oxford, 2000 and William J.R. Curtis *Modern Architecture Since 1900*, 3rd ed. Prentice Hall or Phaidon, 1996 or later, and the course reader (*) are available for purchase at the Northeastern Bookstore and are on reserve at Snell Library (SL). Additional resources can be found at [http://blackboard.neu.edu](http://blackboard.neu.edu).

Written Requirements:
There are two written in class exams for this course, each of which consists of slide identification, short answer, and essay questions (see syllabus schedule). There are also two reading responses (100-200 typewritten words) for this course. Please refer to handouts and/or instructions from your instructor for these assignments. Reading summaries are due at the beginning of class on the date and time indicated on the syllabus. No late summaries will be accepted. The final paper (8-10 pages; 2,000 word minimum but *no more* than 2,500 words) asks you to research and write a well-argued analysis of a historical topic related to the course. Please refer to the handout for this assignment. Late papers will not be accepted.
Grading:
Your grade will be determined from the following: class participation, reading summaries and presentations (15%), first exam (25%), second exam (35%), and 8-10 page term paper (25%). You are expected to attend all class meetings and field trips on time. More than two late attendances or two unexcused absences will automatically drop your grade by one letter grade (i.e., from A to B). All students are required to participate in class discussions. You are expected to hand in papers on time. Late papers will not be accepted. Exams must be scheduled. No makeup tests or extra-credit assignments will be given. An incomplete grade can only be considered for a medical reason upon submission of a physician’s letter.

The School of Architecture guidelines for grading students in this lecture course:
A exemplary work: papers, exams, presentations and discussions demonstrate exemplary understanding of the history of 19th c architecture + urbanism
A- superior work: papers, exams, presentations and discussions demonstrate a superior understanding of the history of 19th c architecture + urbanism
B+ good work: papers, exams, presentations and discussions demonstrate a good understanding of the history of 19th c architecture and urbanism
B above-average work: papers, exams, presentations and discussions demonstrate an above-average understanding of the history of 19th c architecture and urbanism
B- average work: papers, exams, presentations and discussions demonstrate an average understanding of the history of 19th c architecture and urbanism
C+ below-average work: papers, exams, presentations and discussions demonstrate a below-average understanding of the history of 19th c architecture and urbanism
C well below average work: papers, exams, presentations and discussions demonstrate a well below-average understanding of the history of 19th c A+U
C- minimal but acceptable work: papers, exams, presentations and discussions demonstrate a minimal but acceptable understanding of the history of 19th c architecture and urbanism
D+ minimal and marginally acceptable work: papers, exams, presentations and discussions demonstrate a minimal and marginally acceptable understanding of the history of 19th c architecture and urbanism
D marginal and limited work: papers, exams, presentations and discussions demonstrate a marginal/limited understanding of the history of 19th c A+U
D- marginally passing work: papers, exams, presentations and discussions demonstrate a marginally passing understanding of the history of 19th c A+U

All A, A-, B+, and B work must show a thorough understanding of course readings.

NAAB STUDENT PERFORMANCE CRITERIA
The work that students produce toward their degree granted by the School of Architecture is the property of the School of Architecture. The complete course work from selected students shall be collected by the School for each course taught for the National Architecture Accreditation Board [NAAB] documentation. This course meets the following NAAB Student Performance Criteria to the extent designated:

<table>
<thead>
<tr>
<th>NAAB CRITERIA</th>
<th>UNDERSTANDING</th>
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<tbody>
<tr>
<td>12.1 Speaking and Writing Skills</td>
<td>Understanding</td>
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<tr>
<td>12.4 Critical Thinking Skills</td>
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<td>12.8 Western Traditions</td>
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<td>12.11 Use of Precedents</td>
<td>Understanding</td>
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</tbody>
</table>

Academic Integrity: Northeastern University is committed to the principles of intellectual honesty and integrity. All members of the Northeastern community are expected to maintain complete honesty in all academic work, presenting only that which is their own in tests and assignments. The use of footnotes and a strong bibliography in your paper will enable the reader to understand the development of your ideas and the sources for them. If you have any questions regarding proper attribution of the work of others, contact your professor prior to submitting work for evaluation. More information is available at:
http://www.neu.edu/osccr/academichonesty.html and
http://www.lib.neu.edu/online_research/help/avoiding_plagiarism/.
*Please note syllabus is subject to change.

Friday September 10
**Introduction.**

Tuesday September 14
**The Rediscovery of the Antique in the 18th Century.**
Sensationalism and the Aesthetics of the Picturesque and Sublime.
Bergdoll, ch 3.

Friday September 17
**Enlightenment Paris. The École des Beaux-Arts and the French Romantics.**
Bergdoll, ch 2, pp. 43-51, 55-65; ch 6, pp. 173-184.

Tuesday September 21
**English and European Neoclassicism in the Interest of Nation Building, Commerce, and the Arts.**

Friday September 24
**The Classical Tradition and the Formation of an American National Identity.**

Tuesday September 28
**The Gothic Revival Movement in England and America.**
*H.F. Mallgrave, excerpt from “Neoclassicism and Historicism,” pp. 82-90.

Friday October 1
**The Challenge to Tradition: New Technologies and Building Types.**
Bergdoll: ch 7, 207-214, 236-238.

Tuesday October 5
**John Ruskin and The Seven Lamps of Architecture Discussion.**

Ruskin reading response DUE at the beginning of class. Hard copy and electronic copy on Blackboard via Turnitin. No late submissions please!
Friday October 8
Ruskin’s Influence and High Victorian Architecture in England and America.
[Suggested: Dixon and Muthesius, Victorian Architecture; Roth, American Architecture, 216-224. SR]

Tuesday October 12
FILM
Please submit a question on Blackboard via Turnitin for discussion on October 15.

Friday October 15
Discussion and Review

Tuesday October 19
FIRST EXAM

Friday October 22
Critical Responses to New Technologies and Debates over Architectural Style.
Bergdoll: ch 7, pp. 219-236.

℠ Paper Topic/Title DUE at beginning of class. No late submissions please!

Tuesday October 26
Planning the European City: Paris and Vienna.
Bergdoll: ch 8, 241-261.
[Suggested: “Paris: Story of a City” videocassette 52 mins. (SR)]

Friday October 29
Orientalism and Colonial Architecture

Tuesday November 2
H. H. Richardson and late 19th century Boston.
* Vincent Scully, excerpt from “Richardson and the Mature Shingle Style,” The Shingle Style, pp. 91-96.
[Suggested: Roth, American Architecture, pp. 252-260. SR]

Thursday November 4
Field Trip:
Sophomore history and studio field trip. Details to follow.

Friday November 5
Field Trip: Trinity Church and Boston Public Library
℠ Paper Abstract DUE at the beginning of class. No late submissions please!
Tuesday November 9
Planning the American City: New York City Tenement Housing & Frederick Law Olmsted.
[Suggested: Roth, American Architecture, pp. 229-235. SR]

Friday November 12
Chicago: The Chicago School, the Skyscraper, and the Chicago Fair.
*Carol Willis, excerpt from “Vernaculars of Capitalism,” in Form Follows Finance: Skyscrapers and Skylines in New York and Chicago, 1995, pp. 24-33, 49-65.
[Suggested: Roth, American Architecture, pp.267-287, 317-324. SR]

Tuesday November 16
The Arts and Crafts Movement in America and Early Frank Lloyd Wright.
William Curtis, Modern Architecture Since 1900, Chapter 5, pp. 87-94 and Chapter 7.
[Suggested: Roth, American Architecture, 299-316. Dixon and Muthesius, Victorian Architecture, 56-5. SR]

Reading summary of Wright DUE at the beginning of class.
Please submit a question on Blackboard via Turnitin for discussion on Nov. 19.

Friday November 19
Discussion and Review

Tuesday November 23
SECOND EXAM (Please note there is no final exam for this class.)

Friday November 26
Thanksgiving Recess

Tuesday November 30
Student presentations

Friday December 3
Student presentations

Tuesday December 7
Student presentations

Friday December 10
Final Paper DUE in my box in 151 Ryder Hall and on Blackboard via Turnitin no later than 4:30. Please note that late submissions will not be accepted.
**Reading Assignment**

John Ruskin, *Seven Lamps of Architecture*, 1849

Please read all of the assigned text. A short written summary (100-200 words) of the text is due at the start of class on Tuesday Oct. 5. Your summary should first briefly state the main ideas of the text as a whole and then elaborate on the section that you have been asked to prepare for class discussion. You are encouraged to discuss this text with your classmates, however all written work should be done on your own without assistance. If you have questions about plagiarism please refer to the websites listed on the syllabus.

You will each be responsible for presenting the main ideas found in a particular chapter of the *Seven Lamps of Architecture* during the class discussion. More than one student will be assigned to each chapter. You may work independently or in pairs. All students should come prepared to discuss the entire text.

Sacrifice I-III, VI, XIV, XV  
Truth I-III, V-VIII, X  
Power I, II, IV, V, VIII  
Beauty I-VI, XVI-XIX, XXI-XXIII, XXV, XXIX, XXXIII-XXXVI  
Life I, IV, V, XXI  
Memory VI-X  
Obedience I-III

Some questions to think about as you read:

Who is Ruskin’s intended audience?  
What is his aim in writing this text?  
What is he hoping to achieve?  
What does Ruskin mean by “lamps”?  
How does he view historical examples of architecture?  What does he think of contemporary architecture?
Term Paper Assignment

Suggested Topics for Student Presentation and Research Paper
Please select one of groupings organized by topics suggested below. Each group pairs primary source material with an architectural/urban example. Buildings/projects discussed in depth in class should not be considered for detailed analysis, only for purposes of comparison or as one example among several. No more than two students may work on the same topic. The topics below are intended as a starting point and do not exhaust the possible pairings of architects/theorists who wrote about architecture and built works. If there is an architect/theorist or building that you would like to consider but that does not appear below please see me to discuss. Most of the primary source readings are from Harry Francis Mallgrave, ed., *Architectural Theory*, Vol. I and II (Blackwell, 2006, 2008) or Elizabeth Gilmore Holt, *From the Classicists to the Impressionists* (NYU Press, 1966). These books as well as additional primary source material are on reserve at Snell (SR).

Theory and Practice:
C. N. Ledoux, from *Architecture Considered in Relation to Art, Mores, and Legislation*, (1804), in Holt, pp. 190-198.
In relation to Tollgates (Barrières) of Paris

In relation to his Hôtels

In relation to Transportation Building, Chicago, 1893 or Bayard Building, NYC, 1894

In relation to any work by Adam other than Syon House

In relation to any building by Soane other than Bank of England

City and Suburb:
In relation to John Nash, The Quadrant and Park Village
Photos from Marie de Thézy, *Marville, Paris*, see xeroxes SR
In relation to Haussmann’s plan for Paris

Jacob A. Riis, “The Bend,” from *How the Other Half Lives* (1890), SR
In relation to the American tenement housing and reform

Downing from *Cottage Residences* (1842), Holt, pp. 313-319, (full text Google Books)
In relation to the 19th C American suburb

Ebenezer Howard, from “The Town Country Magnate, in *Garden City* (1902), Google Books
Howard, from “Tomorrow a Peaceful Path to Real Reform” (1892), Holt, pp. 242-248 (full text Google Books).
In relation to Letchworth Garden City and Welwyn Garden City, Hertfordshire, England

In relation to the Vienna *Ringstrasse* project for Vienna or “Haussmannization” of Marseilles or Brussels in the 1860s

**Style and Typology:**
Gottfried Semper, from *The Four Elements of Architecture* (1851); from *Style in the Technical and Tectonic Arts* (1860), in Mallgrave Vol I, pp. 536-539; 547-554. (full text of *Four Elements of Architecture* SR)
In relation to projects on the Vienna *Ringstrasse*: Maria-Theresa-Platz (1872-81) and the Burgtheater (1871-88)

In relation to 19th century architecture, possible architects include Charles De Wailly and Soane (not the Bank of England)

Abbé Laugier, excerpts from *Essay on Architecture* (1753), in Mallgrave Vol. I. pp. 141-146. (full text SR)
Gottfried Semper, from *The Four Elements of Architecture* (1851), in Mallgrave Vol I, pp. 536-539. (full text of SR)
In relation to the notion of the “Primitive Hut”

Morris, from “The Lesser Arts” (1877), in Holt, pp. 437-448. 
In relation to Wightwick Manor, West Midlands, England

In relation to 19th century American architecture, possible architects include Russell Sturgis, Peter B. Wight (not National Academy of Design, NYC), William Ware and Henry Van Brunt,

Eugene E. Viollet-le-Duc, excerpts from Tenth Discourse (1863), Holt, pp. 212-226. 
In relation to Victor Baltard, Les Halles, 1852-55 or Labrouste, Biblioteque Nationale; 
architecture of P.J.H. Cuypers

In relation to garden designs of Capability Brown at Bowood House, Warwick Castle, Syon House, and others (you need not include all of these)

In relation to Jefferson’s plan for the University of Virginia or any Latrobe building

Building Types:

The Department Store 
Emile Zola, from “Ladies Delight” (1884), Mallgrave Vol. II, pp. 34-35. (Full text SR) 
Joris-Karl Huysmans, from “Against Nature” (1884), Mallgrave Vol. II, pp. 35-36. (Full text SR) 
In relation to 19th century department stores

The Museum 
Schinkel, From Schinkel’s Legacy: Concerning the Construction of the Museum in Berlin; 
excerpt from Travel Diary, in Holt, pp. 282-294. 
Possible examples include Smirke, British Museum and Shinkel the Altes Museum for comparative purposes

The Railway Station 
In relation to 19th C railway stations
The Prison
Jeremy Bentham, the Preface and Letters I-VI, in *The Panopticon Writings*. Ed. Miran Bozovic on Google Books
In relation to such examples as Havilland’s prison designs and industrial building types—i.e.
Round Mill in Belper, Derbyshire, England (1811)

The English House
In relation to such examples as Philip Webb’s Red House

Workers Housing
Frederic Le Play, from "On the Family" in Blum, ed. and tr., *Critics of the Enlightenment: Readings in the French Counter-Revolutionary Tradition* xerox SR
In relation to paternalist housing projects at Le Creusot and Mulhouse

Tall Building
John Root et al., from “What are the present Tendencies in Architectural Design in America?” (1887), Mallgrave Vol. II, pp. 52-55.
In relation to 19th tall buildings in Chicago or NYC (not building to be discussed in class – see instructor)

Non-Western Topics:
Francis Frith travel photos, in *Francis Frith in Egypt and Palestine: a Victorian photographer abroad*, SR
In relation to British archaeology and colonialism

Gustave Flaubert, *Flaubert in Egypt* (1849), SR
In relation to Said, ‘Orientalism’
**The Paper**
Each paper must contain a central idea or **thesis**, which you argue in a consistent manner. The point of the assignment is to assist you in learning how to **analyze**, present, and write about issues related to architecture. Research should guide your paper and all citations must be footnoted and quotations punctuated accurately and precisely. Each student is responsible for keeping a copy of her/his paper. It is important to outline the paper and proceed through several drafts. Your text should be written in a clear and concise prose style.

**Student Presentations**
In an effort to develop proficient critical thinking, perfect presentation skills, and prepare individuals for optimal professional placement (CO-OP), each student will deliver a short in-class presentation (5 minutes) on his/her research. The presentation must include the following: a statement of the central idea or argument of the paper and an explanation of its meaning and significance.

**Important guidelines and due dates:**
Paper length: 8-10 double-spaced typed pages (2000 words but **no more** than 2500 words) followed by all illustrations, labeled, and keyed to the text (ie. Figure 1, 2 etc..)
Paper Title/Topic due: **October 22** at the **start** of the class (see below)
Paper Abstract due: **November 5** at the **start** of the class (see below)
Student presentations in class: **December 2-7**
Paper due: **December 10 by 4:30 pm**.
Place in Prof. Maulsby’s mailbox 151 Ryder Hall and submit a copy via Blackboard. Please include a **copy of your abstract** with my comments. No extensions or late submissions will be accepted.
Suggestions for researching and writing a term paper in architectural history:

I. Selecting a Topic
Students will be well advised to keep up with all course readings. This should assist you in defining your paper topic early in the term. You may select a suggested topic or identify one of your own. **If you choose your own topic, you will need to consult first with me during office hours. Please let me know informally as soon as you know what you would like to write on as no more than two students per class may work on the same topic.**

II. Paper Title/Topic, due October 22 at the start of the class - no late submissions please!
Include paper title and two or three sentences describing your ideas.

III. Developing a Bibliography
Developing a thorough bibliography is a key research tool.

Tools to assist you in developing your bibliography:

Books on reserve at Snell Library:
Barry Bergdoll, European Architecture 1750-1890
Henry-Russell Hitchcock, Modern Architecture: Nineteenth and Twentieth Centuries
Michael Lewis, The Gothic Revival
Dixon and Muthesius, Victorian Architecture
Robin Middleton and David Watkin, Neo-Classical and Nineteenth Century Architecture
Claude Mignot, Architecture of the Nineteenth Century in Europe
Leland Roth, American Architecture

Printed Indexes:
Art Index - for articles listed by architect, location, and subject (Snell Reference 1929-1997)
Reader's Guide to Periodical Literature (Snell Reference)
Avery Index - Books and Periodicals (Fine Arts Room, Boston Public Library). Index is comprehensive for pre-1930 books.
Index - Journal of the Society of Architectural Historians (Fine Arts Rm, Boston Public Library)
Macmillan Encyclopedia of Architects, 4 vols (Snell Reference Ref NA 40.M25 1982) entries on architects + bibliography
Humanities Index - (Snell Reference)

Online databases and internet sites:
Online databases, such as the ones listed below, are an indispensable tool to facilitate your research. However, many internet sites (including Encarta) are not considered authoritative sources and cannot provide the kind of information that will inform your paper. The majority of the essential information you will need for your paper will come from books, articles, and essays. If you do consult internet sources for information from unpublished sources, you will need to cite the web address. YOUR BIBLIOGRAPHY SHOULD CONTAIN at least 8 ENTRIES (books and articles) including no more than 2 scholarly internet sources. To find the resources listed below go to the library home page. Click on the appropriate category (Articles, Books & Media, etc..) under “Research.”

For Articles:
Avery Index to Architectural Periodicals: Comprehensive index to articles in the fields of architecture, urban planning, and interior design. International in scope. Coverage from 1930 to present, with selective coverage from 1860 to 1930.
**Humanities International Complete:** Full text of hundreds of journals, books and other published sources.

**JSTOR:** Full text articles from leading journals in a variety of disciplines.

* Explore! Depending on your topic other indexes and databases may be useful.

**For Books:**

**Available through the library homepage:**

- **NUCAT:** Northeastern’s catalogue
- **WorldCat:** Search and request from most academic and public library networks
- **Nexpess:** Search and order books and media items from regional libraries.
- **Boston Library Consortium Virtual Catalogue:** Northeastern belongs to the Boston Library Consortium, a group of libraries in the Boston area that share reciprocal borrowing privileges. You may borrow from BLC partner libraries by obtaining a Boston Library Consortium Card.

**ILLIAD** - Online order service for books, article, and other resources. Articles are delivered electronically; books are held at Snell Circulation. ([http://ill.lib.neu.edu/illiad/snell/](http://ill.lib.neu.edu/illiad/snell/))

The **Reference Librarians at Snell** are there to assist you. They are user friendly, so take advantage of their considerable knowledge and expertise.

**Other useful resources:**

- **Boston Public Library** - the books in the Fine Arts Room of the BPL do not circulate. The books, periodical, and indexes (see above) are a very important resource for you. [www.bpl.org/](http://www.bpl.org/)

- **HOLLIS** - Harvard University online library service ([http://lib.Harvard.edu click "Hollis Catalog".](http://lib.Harvard.edu)). This is a wonderful tool for seeing what books are available on your topic. You can then order books through one of the many lending systems supported by NU.

IV. **Due: Paper Abstract, November 5, 2007 - at the start of the class (no late submissions please!)**

Students must submit an abstract (or summary). The abstract consists of two parts.

1. **First,** it must state the concept of the paper including the most important issues you will address. This is often conceived as a single "thesis," hypothesis or proposition to be defended, or even a question to be explored. You will need to explain what your paper will examine critically (by careful analysis and objective judgment) and how you intend to develop your ideas. For example, how did Ruskin's theory of architecture influence and inform a specific building (not one examined in class)?

2. **Second,** the abstract should include a well-researched bibliography using archival documents as well as books, journal articles, and other resources including on-line databases available through Snell Library, the Boston Public Library, area libraries, and interlibrary loan. You should list at least eight entries.

V. **Outlining Your Paper** (recommended, but not for submission)

Each student is well advised to outline his/her research paper. The outline should address most of the eight considerations listed on page one. The outline should be completed by about November 13, but you are not asked to submit it.

VI. **Drafts:** the text of every term paper should undergo at least two drafts. A first draft should be completed at least one week before the final draft. Again, this is recommended but not for submission.
VII. Student Presentations (see page one)

VIII. Final Paper
The final draft is a dry run of the paper you will hand in. A hard copy of this draft will enable you to rethink the logic of your arguments, rather than just rearrange segments of text on a screen. It will also allow you sufficient time to make necessary revisions, photocopy illustrations, proofread your text (avoid spelling errors; please use "spelling and grammar"), as well as prepare both endnotes (or footnotes) and bibliography. Please refer to the Chicago Manuel of Style for all formatting concerns and questions. Please do not use MLA format.

Footnotes and Endnotes:
For instructions on appropriate endnotes go to NU Library Website (home page). Under “Quick Links” select “Research” then “Citation and Bibliography” then “Chicago Manuel of Style,” then “Preparing the endnotes.” The only difference between footnotes and endnotes is that footnotes appear at the bottom of the page and endnotes appear at the end of the text. Please direct specific questions to me or to the Reference Librarians at Snell.

Sample sentence in text:
H.H. Richardson's personal approach to style reflected his training at the Ecole des Beaux-Arts. Some scholars have called it Richardsonian Romanesque.¹ (Footnote appears at the bottom of the text. Endnote appears at the end of the text.)

Sample endnote/footnote:

Images:
Images should be used to support your paper as necessary. All images should appear at the end of the paper, include a basic label, and be keyed to the text (ie. Figure 1, 2, etc.).

IX. Paper Due December 10 - place in instructor mailbox 151 Ryder by 4:30 and submit a copy via Blackboard - no late submissions please!
Please refer to the Chicago Manuel of Style for all final formatting concerns and questions. Please do not use MLA format.

FOR MORE HELP? Visit or call Snell Library Reference 617-373-2356 or TTY 617-373-3395 or Contact Roxanne Palmatier for an appointment 617-373-4968 or visit Prof. Maulsby during office hours. We will be pleased to assist you.
# GRADING RUBRIC FOR STUDENT PAPERS

Name: __________________________       Date: __________________       Class: __________________

Evaluation of particular aspect of student paper/writer is circled.

## WRITING LEVELS AND GRADE RANGES

<table>
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<th>Criteria</th>
<th>Exceptional (A)</th>
<th>Good (B)</th>
<th>Average (C)</th>
<th>Below Average (D)</th>
<th>Unsatisfactory (F)</th>
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<tbody>
<tr>
<td>Thesis</td>
<td>Thesis is clearly defined, sophisticated, and presents a persuasive major argu-</td>
<td>Thesis is well defined and presents the major argument and lacks a cohe-</td>
<td>Thesis needs more development and relies on a strong argument.</td>
<td>Thesis is unclear and unfocused.</td>
<td>Thesis is not evident or unrelated to topic.</td>
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<td>ment in relation to the author/literature covered.</td>
<td>rent argument.</td>
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<tr>
<td>Evidence</td>
<td>Evidence is consistent in its strength, persuasiveness, and substantiation of</td>
<td>Evidence is largely substantiating of the thesis, and makes good use of</td>
<td>Evidence is adequate, but is tangential and veers away from the thesis.</td>
<td>Evidence is too tangential. There is little to no support from primary and second-</td>
<td>Evidence does not address the topic, is completely tangential, and/or most likely contains plot summary.</td>
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<td>the thesis. Evidence also makes excellent use of primary (textual or visual)</td>
<td>primary and secondary sources.</td>
<td>There is a dependence on plot summary and little, if any, support from</td>
<td>ary sources.</td>
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<tr>
<td>Analysis</td>
<td>Analysis is thesis-driven; contains an insightful argument and critical inter-</td>
<td>Analysis is, for the most part, thesis-driven; contains a good critical</td>
<td>Analysis pays some attention to the thesis, but is often tangential; con-</td>
<td>Analysis is very tangential; contains a number of inaccuracies; has too much plot</td>
<td>The paper is disruptively tangential and may not address the topic. Also, there is not sufficient handling of quote passages and often a number of editorial comments. As a result, the critical significance is irreparably undermined.</td>
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<td></td>
<td>pretation of the literature; has an effective use of quoted passages that fur-</td>
<td>interpretation of the literature, though possibly containing a few “editor-</td>
<td>tainment; contains a (plot) summary; often has too many “editorial” com-</td>
<td>summary; has either an over- or under-reliance of quoted passages; and may contain</td>
<td></td>
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<tr>
<td></td>
<td>ther substantiate the argument; and has little to no “editorial” comments.</td>
<td>ments; and has a sufficient use of quoted passages.</td>
<td>ments; either has an over- or under-reliance on quoted passages; and may</td>
<td>inaccuracies. The critical significance is undermined.</td>
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1 Rubric was developed by Dr. Duvivier and is based on the “Written Communication Rubric” presented at the 2007 Information Literacy Seminar at James Madison University.
## GRADING RUBRIC FOR STUDENT PAPERS

| Organization | The essay has an excellent structure and logical progression—including necessary transitions. | The essay is well structured and contains a good logical progression. | The essay structure and logical progression are sufficient, though at points a bit choppy and in need of transitions. | The essay’s ideas are, for the most part, not arranged in a logical format. The essay often appears choppy. | The essay’s ideas are not arranged logically. The structure renders the essay a difficult read. |
| Writing & Word Choice | The writing is very engaging and polished, and the language is sophisticated. The writing also conforms to CMS guidelines. | The writing is smooth and the word choice is good. The writing largely conforms to CMS guidelines. | The writing is sufficient and word choice is adequate. Essay makes attempts to follow CMS guidelines. | Essay may either lack sophisticated writing or contain too many “big words” that are not used correctly. Essay does not always follow CMS guidelines. | Writing and word choice are neither “smooth” nor at the appropriate level. Essay also largely ignores CMS guidelines. |
| Grammar, Syntax, etc. | The paper is largely solid grammatically, syntactically, and spelling-wise. | The writing is good, though it contains a few errors in spelling and language mechanics. | The grasp of language mechanics is adequate, though the writing contains several instances of errors in grammar, syntax, and spelling. | There is a large amount of errors in spelling and language mechanics. | Errors are pervasive and severely diminish the quality of the essay. |