Title: Pairing Art and Belief Systems in Ancient China

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History-Social Science Standards-6.6.3 and 6.6.4

Common Core Standards-CCSS.ELA-LITERACY.RI.6.7, SL.6.2, W.6.9, SL.6.4

Overview
Students will understand the role of belief systems as they shape cultures and cultural interaction. By matching pairs of artifacts, descriptions, quotes, and literature excerpts, students will learn about, discuss, and write about Confucianism, Taoism, and mysticism and their impact on ancient Chinese culture.

Investigation and Inquiry Questions
Factual-What were some belief systems in ancient China?
Conceptual-How did beliefs systems influence society in China? How do art and artifacts demonstrate this?
Opinion and ApplicationHow does modern society represent itself and its beliefs through art? How are your beliefs represented by objects, texts, etc. in your everyday life?

Materials
1-Student Response Sheet (2-sided)
2-Puzzle Pieces (see Appendix p. 8-19)—Each page contains two sources and should be printed two-sided with the text and/or image on the front and the dynasty map on the back.

- **First Sheet**
  - Source 1-Oracle Bone photo with related text/Shang Dynasty map
  - Source 2-Ritual Wine Bucket photo with excerpt from The Book of Filial Duty/Shang Dynasty map

- **Second Sheet**
  - Source 3-Bronze Container photo with excerpt from The Book of Filial Duty/Chou Dynasty map
  - Source 4-Terracotta Warriors photo with excerpt from The Book of Filial Duty/Ch’in Dynasty map

- **Third Sheet**
  - Source 5-Bronze vessel and inscription photo with Zhou Dynasty description/Chou Dynasty map
• Source 6-Images from Wu Family Shrine with related text and Burial Rites description/Han Dynasty map

Fourth Sheet
• Source 7-Mandate of Heaven text and poem/Chou Dynasty map
• Source 8-Excerpt from Tao-Te Ching and Yin Yang image/Chou Dynasty map

Fifth Sheet
• Source 9-Turtle Ink Stone picture and Trigram image, both with explanatory text/Han Dynasty map
• Source 10-Incense Burner photo/Han Dynasty map

Sixth Sheet
• Source 11-Jade Burial Mask photo with explanatory text/Han Dynasty map
• Source 12-Money Tree photo with explanatory text/Han Dynasty map

Preparation
1-Duplicate a Student Response Sheet for each student. (p. 21-22)
2-Duplicate the Source/Map pages (in the Appendix) in color, 2-sided.
Note-This will provide enough pieces for 24 students. Adjust for the size of your class.
3-Cut apart the top and bottom of each page; then cut zigzag lines in each piece to create two separate pieces. Each piece should be cut in a unique pattern.
4-Have examples of contemporary art available—see Activity 3 below.

Activities
1-Distribute the pieces randomly or as appropriate to the child’s reading level along with a Student Response Sheet.
2-Have students respond individually to the two questions in Part 1 of the Student Response Sheet.
3-Have students find their partners by moving around the room and fitting pieces together. They should work with their partners to answer the questions in Part 2 of the Student Response Sheet. To assist students in answering Question 5, project some examples of contemporary art:
  • Los Angeles Murals at http://www.muralconservancy.org/murals
  • Works of Andy Warhol at http://www.warhol.org/collection/art/
  • Varied pieces at http://www.mymodernmet.com/profiles/blogs/10-most-stunning-art-installations-in-2013

Then discuss general beliefs we may share such as equality, freedom, individualism, progress, meritocracy, various religious beliefs, and family rituals.

Assessment
Partners will write the Assessment paragraph on the back of the Student Response Sheet, then will present their findings to the class, using their paragraph as a guide and displaying their puzzle pieces as visuals. If scaffolding is necessary, provide sentence starters:
  One belief system in Ancient China was ________________. This philosophy/religion included the idea that ____________. The artifact is ____________, which is/ looks like/ says ___________ (include specific details about the object or quote). This means that ___________. This was important to Ancient Chinese society because it shows that ___________. Modern society represents its beliefs through art too; for example, ____________ shows that ____________.
**Modifications**
- Teacher could model possible answers to Questions 1 and 2 in the Student Response Sheet prior to handing out the puzzle pieces.
- Lesson can be modified by handing puzzle pieces an appropriate reading level to students.
- Sentences frames are provided for students to respond to the assessment.

**Extensions**
1. Students can organize themselves in larger groups to discover more details about their topic, including a) categorizing by Dynasty, b) categorizing by Religion/Philosophy, or c) ordering themselves chronologically.
2. After presentations are complete, students can hold a debate over the final question--What does modern art show about our current belief systems?
3. Students can independently research other artifacts, artwork, or religious ideas, then make their own matching set of cards to share with classmates.

**Bibliography**
- [http://classics.mit.edu/Confucius/analects.1.1.html](http://classics.mit.edu/Confucius/analects.1.1.html)


- [http://education.asianart.org/explore-resources/artwork/money-tree-probably-100-200](http://education.asianart.org/explore-resources/artwork/money-tree-probably-100-200)


- https://archive.org/details/thebookoffilialdoounknuoft

- http://www.chinainstitute.org/gallery-exhibitions/upcoming-exhibitions/


Hearn, Maxwell K. *Ancient Chinese Art: The Ernest Erickson Collection in the Metropolitan Museum of Art.* New York: Museum,


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- https://www.google.com/culturalinstitute/beta/asset/oracle-bone/sQE1lYljBzYApq?hl=en

- http://etc.web.princeton.edu/asianart/timeperiod_china.jsp?ctry=China&p=Qin%7CHan

- http://www.asia.si.edu/explor/china/bronzes/gallery.asp

Rossi, Vince. "Incense Burner in the Form of a Mountain (boshanlu)." Smithsonian X 3D. 2016. (Accessed May 07, 2016.)
- http://3d.si.edu/model/incense-burner-form-mountain-boshanlu

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**APPENDICES**

Appendix A-Content and Common Core Standards

Appendix B-Artifact/Map Pages (see Materials list above)

Appendix C-Student Response Sheet

Appendix D-Scoring Rubric for Written Paragraph and Presentation
Appendix A-Content and Common Core Standards

**History-Social Science Content Standards**
6.6 Students analyze the geographic, political, economic, religious, and social structures of the early civilizations of China.
Know the life of Confucius and the fundamental teachings of Confucianism and Taoism. Identify the political and cultural problems prevalent in the time of Confucius and how he sought to solve them.

**Common Core Standards**

**CCSS.ELA-LITERACY.RI.6.7**
Integrate information presented in different media or formats (e.g., visually, quantitatively) as well as in words to develop a coherent understanding of a topic or issue.

**CCSS.ELA-LITERACY.SL.6.2**
Interpret information presented in diverse media and formats (e.g., visually, quantitatively, orally) and explain how it contributes to a topic, text, or issue under study.

**CCSS.ELA-LITERACY.W.6.9**
Draw evidence from literary or informational texts to support analysis, reflection, and research.

**CCSS.ELA-LITERACY.SL.6.4**
Present claims and findings, sequencing ideas logically and using pertinent descriptions, facts, and details to accentuate main ideas or themes; use appropriate eye contact, adequate volume, and clear pronunciation.
Appendix B - Artifact/Map Pages
Ritual Wine Bucket with Cover (Fu-I-Yü)
Shang Dynasty, 11th c. BCE

Identical seven character inscriptions cast into the interior of the body and lid begin with three unidentified glyphs followed by the phrase: "made this vessel for Father 1" (... tso Fu-I-Yü) (Hearn 1987).

CHAPTER X of THE BOOK OF FILIAL DUTY
Translated by Ivan Chen

THE FILIAL DUTY OF A SON

CONFUCIUS said: "A filial son has five duties to perform to his parents: (1) He must venerate them in daily life. (2) He must try to make them happy in every possible way, especially when the meal is served. (3) He must take extra care of them when they are sick. (4) He ought to show great sorrow for them when they are dead. (5) He must offer sacrifices to his deceased parents with the utmost solemnity. If he fulfills these duties, then he can be considered as having done what ought to be done by a son" (Chen 2006).

filial piety: a virtue of respect for one's father, elders, and ancestors
Richly decorated bronze containers were used in ritual banquets to honor ancestors. This gui, cast with an inscription acknowledging the Taibao role in suppressing a rebellion that threatened the very existence of the royal house, would have been a family treasure for generations. Based on events chronicled in the inscription inside the container, this is one of the earliest dateable bronzes from the Zhou dynasty. The translated inscription reads:

The king attacked Luzi Sheng and suppressed his rebellion. The king sent down the campaign command to the Taibao who was respectful and free of error. The king immortalized the Taibao, granting him lands at Song. [The Taibao] uses this vessel to respond to the command (Smithsonian Institute 2016).

CHAPTER XIV of THE BOOK OF FILIAL DUTY
Translated by Ivan Chen

AMPLIFICATION OF "RAISING THE REPUTATION"

CONFUCIUS said: "A true gentleman is always filial to his parents, and in order to fulfill his duty to them to the fullest extent, he also serves his August Master with patriotism. He always shows reverence to his elder brothers, and in order to fulfill his duty to them to the fullest extent, he does the same towards every one who is older than he.

"As he can maintain order in his family affairs, so he can do the same in the government. He bases the principle of the government of a State upon that of a ruling family, and the consequent success will make his name to be remembered throughout generations to come" (Chen 2006).

filial piety: a virtue of respect for one's father, elders, and ancestors

Sculptures depicting the armies of Qin Shi Huang, the first Emperor of China. It is a form of funerary art buried with the emperor in 210-209 BCE and whose purpose was to protect the emperor in his afterlife.

CHAPTER XVIII of THE BOOK OF FILIAL DUTY
Translated by Ivan Chen

CONFUCIUS said:

"For the corpse we make a coffin and some clothes. We set forth the sacrificial vessels, and at the sight of them grief breaks forth afresh. The women beat their breasts, the men stamp their feet, and with weeping and wailing escort the coffin to its resting-place. For its burial we buy a well-drained ground. In memory of our deceased parent we build a shrine. For the purpose of showing our remembrance we offer sacrifices every spring and autumn.

"When our parents are alive, we should treat them with love and respect. When they are dead, we should have sorrow for them. By doing so we shall have performed the duty of mankind, and have done what ought to be done by a filial son, and by the living to the dead" (Chen 2006).
Keith Knapp observes that the earliest meaning of xiao (the symbol for filial piety) seems to be connected with "providing food offerings to one's ancestors."

However, during the Western Zhou dynasty, it already "encompassed service to both living parents and ancestors." And "while the general meaning of xiao as selfless devotion to the welfare of one's elders remained constant over time, the particulars of xiao — the concrete actions recognized as embodying it and to whom it was addressed — were often subject to change."

Knapp's comparison of the meaning of xiao in the Western Zhou and Spring and Autumn period sources with its meaning in Confucian philosophical texts of the early and late Warring States period argues that the Confucians fundamentally reinterpreted xiao. Confucians "de-emphasized the earliest meaning of xiao, feeding one's elders, and instead accentuated a derivative meaning of obeying one's parents, and by further extension, obeying one's lord" (Chan and Tan 2012).

Inside tombs, the walls were often decorated in stamped, painted, or carved relief pictorial images illustrating scenes of legendary rulers, paragons of filial piety and loyalty, historical and mythological stories, and scenes of feasting, homage, processions, and other subjects as patterns of life and afterlife. A paradigm for Han pictorial carved stone funerary art has been the so-called Wu Family Shrines. Also found inside Han tombs were ritual jade and bronze artifacts, and tomb furnishings increasingly included ceramic and metal replicas and miniatures. More than just supplying the needs of the dead, the tomb layout, pictorial images, and burial artifacts can all be seen functioning as exemplary models picturing or embodying the universe of the living and the dead (Princeton University Art Museum 2004).

CHINESE BURIAL RITES

The Chinese burial practice, no matter what era or dynasty, included ritual ceremonies and the inclusion of personal property in the tomb or grave of the deceased. The particular items interred with the dead changed with dynasties and the passage of time but the belief in an afterlife which was very much like earthly existence (similar to the Egyptian concept in many ways) maintained that the dead would need their favorite objects, as well as things of value, in the other world. According to The British Museum, "Chinese burial practices had two main components: tombs and their contents, and ceremonies to honour the dead, performed in temples and offering halls by their relatives." . . . . What rituals may have accompanied these early burials is not known. Later, however, as one's ancestors were considered an important influence on one's life, and their continued existence in the afterlife a certainty, prayers were offered both to those who had gone before and to the principle of divine harmony to aid the dead person in transition from this world to the next (Mark 2009).
Mandate of Heaven:

Whenever a dynasty fell, the reason invariably offered by China's sages was that it had lost the moral right to rule which is given by Heaven alone. In this context heaven did not mean a personal god but a cosmic all-pervading power. Most historians today agree that the theory the Mandate of Heaven was an invention of the Zhou to justify their overthrow of the Shang. The king, after all, was the father of his people, and paternal authority was the basic cement of Chinese society from earliest times. Rebellion against a father, therefore, needed extraordinary justification (Halsall 1999).

"King Wen is on High" from the Shih Ching

King Wen is on high,  
Oh! He shines in Heaven!  
Zhou is an old people,  
But its mandate is new.  
The land of Zhou became illustrious,  
Blessed by Heavens Mandate.  
King Wen ascends and descends  
On God's left hand, on His right.  

Very diligent was King Wen,  
His high fame does not cease;  
He spread his bounties in Zhou,  
And now his grandsons and sons,  
In his grandsons and sons  
The stem has branched  
Into manifold generations,  
And all the knights of Choo  
Are glorious in their generation.  

Glorious in their generation,  
And their counsels well pondered.  
Mighty were the many knights  
That brought this kingdom to its birth.  
This kingdom well they bore;  
They were the prop of Zhou.  
Wonderful were those many knights  
Who gave comfort to King Wen.  

August is Wen the king,  
Oh, to be reverenced in his glittering light!  
Mighty the mandate that Heaven gave him.  
The grandsons and sons of the Shang,  
Shang's grandsons and sons,  
Their hosts were innumerable.  
But God on high gave His command,  
And by Zhou they were subdued.  

By Zhou they were subdued;  
Heaven's charge is not forever.  
The knights of Yin, big and little,  
Made libations and offerings at the capital  
What they did was tomake libations  
Dressed in skirted robe and close cap  
O chosen servants of the kung.  

May you never thus shame your ancestors!  
May you never shame your ancestors.  
But rather tend their inward power,  
That for ever you may be linked to Heaven's charge.  
And bring to yourselves many blessings.  
Before Yin lost its army  
It was well-linked to Heaven above.  
In Yin you should see as in a mirror  
That Heaven's high mandate is hard to keep.  

The mandate is not easy to keep.  
Do not bring ruin on yourselves.  
Send forth everywhere the light of your good fame.  
Consider what Heaven did to the Yin.  
High Heaven does its business  
Without sound, without smell.  
Make King Wen your example, In whom all the peoples put their trust.  
(Columbia University 2016)

The following are excerpts from the Tao-Te Ching:

II. Under heaven all can see beauty as beauty only because there is ugliness.  
All can know good as good only because there is evil.  
Therefore having and not having arise together.  
Difficult and easy complement each other.  
Long and short contrast each other:  
High and low rest upon each other;  
Voice and sound harmonize each other;  
Front and back follow one another.  

Therefore the sage goes about doing nothing,  
teaching no-talking.  
The ten thousand things rise and fall without cease,  
Creating, yet not possessing.  
Working, yet not taking credit.  
Work is done, then forgotten.  
Therefore it lasts forever.  
(Brunner 2016)

Taoism believes that people should be one with nature and that all living things have a universal force flowing through them. Taoists didn't believe in a lot of rules or government. In this way they were very different from the followers of Confucius.

The idea of Yin and Yang comes from Taoism. They believed that everything in nature has two balancing forces called Yin and Yang. These forces can be thought of as dark and light, cold and hot, male and female. These opposing forces are always equal and balanced (Nelson 2016).
Eight Trigrams (Ba Gua 八卦)
The solid line represents yang, the creative principle. The open line represents yin, the receptive principle. These principles are also represented in a common circular symbol, known as taiji (太極), but more commonly known in the west as the yin-yang (陰陽) diagram, expressing the idea of complementarity of changes: when Yang is at top, Yin is increasing, and vice versa (Ludden 2011).

This charming Han dynasty (206 BCE - 220 CE) ink stone, modeled in the form of a turtle, features “the eight trigrams” ba gua carved into the top of its removable shell. The eight trigrams are among the earliest and best-known images associated with Daoism. These visual symbols are the basis for the sixty-four hexagrams of the ancient divination text, the I-Qing or The Book of Changes which was formulated during Western Zhou (1050-772 BCE). In addition to divination, the eight trigrams played a vital role in Daoist alchemical practices and helped explain the cosmological principles of transformation. The eight trigrams and their symbolism are one of several Bronze Age traditions that coalesced during Han to form the basis of religious Daoism (Minneapolis Institute of Art 2016).

Incense burner in the form of a mountain (boshanlu)
China, Henan or Hebei province
Western Han dynasty, ca. 2nd century BCE
(Rossi 2016)

Taoists believe that sacred mountains are filled with supernatural energy (qi) and function as axes connecting heaven and earth. Many have made pilgrimages to these mountains, where they meditated, prayed, and collected minerals for alchemy. During the Han Dynasty (206 BC-220 AD), Taoist artists produced bronze and ceramic incense burners like the Mountain-shaped Censer, which shows a sacred peak inhabited by animals and transcendent beings.

Taoist funeral ceremonies often included prayers to release the soul of the deceased from hell and send it direct to heaven or to the wheel of reincarnation. Now and then, a soul would return to its corpse and bring it back to life. According to early Taoist manuscripts, some reanimated corpses burst out of their coffins when they were unearthed during public works projects.

One Taoist is said to have reanimated his corpse, which terrified a living person who set it on fire. Ignoring this provocation, the skeleton rose straight up to heaven. “Taoism” includes no images of these remarkable events (Cassidy 2016)
Jade Burial Suit

In 201 BCE, the first emperor of the Han Dynasty knighted his younger brother as the first king of the Chu Kingdom, which was centered in Peng Cheng, today's Xuzhou, in northern Jiangsu Province. Ruling under the emperor's protection, and given special exemption from imperial taxes, elites in this Kingdom enjoyed a lavish and luxurious lifestyle. Twelve generations of kings lived, died, and were buried in sumptuous tombs carved into the nearby rocky hills. Over the years, many tombs were looted. In 1995, several un-looted tombs were excavated, revealing contents that testify to the Chu kings' affluence, as well as their beliefs on immortality and the afterlife. One of the most stunning finds was an elaborate jade sarcophagi burial suit, assembled from hundreds of pieces of jade, a precious stone adored by Chinese people since the Neolithic period as an auspicious material that could ensure immortality. This exhibition will feature one such jade suit, outstanding examples of jade carvings, and other tomb contents highlighting how these powerful and wealthy kings prepared for death and envisioned their afterlives to come, allowing for a fascinating glimpse into life in ancient China (China Institute 2015).

Taoism promotes:
1) achieving harmony or union with nature
2) the pursuit of spiritual immortality
3) being 'virtuous' (but not ostentatiously so)
4) self-development

Money trees offer a fascinating glimpse into regional and metropolitan Chinese Han dynasty (206 BCE–220 CE) beliefs. Most of these rare sculptures were probably made in Sichuan province and other parts of western China. The replicas of coins that hang from their limbs symbolize wishes for good fortune in the afterlife. A money tree was placed in a tomb so the occupant’s soul might have wealth while residing in the paradise of the Queen Mother of the West, Xiwang Mu.

A Queen Mother figure was placed near the top of this money tree. She sits on a throne supported by a dragon and a tiger. Further down the tree is a seated Buddha. Early Buddha images are found in some objects associated with Xiwang Mu perhaps because Buddhism was considered a religion of the Western direction, where the Queen Mother resided. A number of winged immortals (Xianxian), the residents of the Queen Mother’s paradise, can also be seen on this tree (Asian Art Museum 2012).
Appendix C-Student Response Sheet
(Print 2-sided)
Pairing Art and Belief Systems in Ancient China (Short Constructed Responses)

Name
Date

Part 1: On Your Own
1) What is the artifact, art, or text that is part of your pair? Describe it in your own words.


2) What was the belief in ancient China that may be demonstrated in this artifact?


Part 2: With Your Partner
3) Looking at the two pieces together, how are they connected? What idea or belief is revealed?


4) How might have that belief influenced society in ancient China? Do the two pieces with art and text demonstrate this? How?


<table>
<thead>
<tr>
<th>What does the text (or artifact) say?</th>
<th>What does it mean? To whom?</th>
<th>Why is this important? To whom is it important?</th>
</tr>
</thead>
<tbody>
<tr>
<td>The text says that</td>
<td>This means that</td>
<td>This shows that</td>
</tr>
</tbody>
</table>

5) How does modern society represent itself and its beliefs through art? How do you represent yourself and your beliefs through art?
Pairing Art and Belief Systems in Ancient China (Short Constructed Responses)

Name
Date

Part 3: On Your Own
Synthesizing your answers to the questions on the previous page, write a formal paragraph that explains **how societies represent their beliefs through art** (in both ancient China and modern society) and use evidence to explain your ideas.

________________________________________________________________________

________________________________________________________________________

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________________________________________________________________________
Appendix D-Scoring Rubric for Written Paragraph and Presentation
<table>
<thead>
<tr>
<th>Idea</th>
<th>Organization</th>
<th>Use Evidence and Cite Evidence (Explaining Textual Evidence – the “Why”)</th>
</tr>
</thead>
<tbody>
<tr>
<td>The main idea is clear. The ideas are well explained well enough to help the reader understand the main idea.</td>
<td>The conclusion makes sense and is supported by evidence. Evidence is relevant and sufficient. Evidence is supported by a logical order.</td>
<td>The reader will be able to determine why the main idea is important. The reader will be able to determine why the evidence is important.</td>
</tr>
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</tr>
<tr>
<td>Voice</td>
<td>Word Choice</td>
<td>Sentence Structure, Grammar, Mechanics, &amp; Spelling</td>
</tr>
<tr>
<td>-------</td>
<td>-------------</td>
<td>-----------------------------------------------</td>
</tr>
<tr>
<td>The author's way of writing is unique and interesting, and there is strong evidence of the author's command of the topic.</td>
<td>The author uses words that communicate clearly, but the selection is a variety.</td>
<td>The choice and placement of words seems accurate, natural, and well-structured, and the author's understanding of the topic is evident.</td>
</tr>
<tr>
<td>The author's way of writing is somewhat easy to follow, and there is evidence of the author's understanding of the topic.</td>
<td>The author uses a limited vocabulary.</td>
<td>The sentence structure is clear, and the general idea is understood.</td>
</tr>
<tr>
<td>The author's way of writing is somewhat easy to follow, but there is evidence of the author's understanding of the topic.</td>
<td>The author uses a limited vocabulary.</td>
<td>The sentence structure is clear, and the general idea is understood.</td>
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