# Mapping Forces We Cannot See | Julie Mehretu

Assessment and rubric · 3–5 · 45–55 minutes × 2–4 sessions

## Assessment prompt

How can lines represent events instead of locations?

## Evidence to collect

Initial idea, research notes or comparison, materials test, revision evidence, finished work, and final reflection.

## Four common criteria

| Criterion | What meets expectations (3) |
|---|---|
| Inquiry and evidence | Uses a relevant observation or source to shape an idea |
| Artistic decisions | Chooses materials and visual structure intentionally, including layered drawing |
| Process and revision | Documents an alternative, feedback, and at least one change |
| Communication and connection | Explains how the artwork addresses How can lines represent events instead of locations? |

## Score interpretation

4 = extends the expectations with independence and insight; 3 = demonstrates the expected evidence; 2 = developing, with gaps; 1 = beginning and needs support. Missing evidence is recorded separately, not assigned zero automatically.

## Formative observation cycle

Before: Ask students to answer: How can lines represent events instead of locations? Record a drawing, annotation or discussion response.

During: Look for purposeful use of layered drawing and a clear link between research evidence and design choices. Ask students to explain an alternative.

After: Compare first plan and revised result; collect a student statement naming one choice, one change, and the evidence that motivated it.

## Student reflection prompts

Which source or observation mattered? What visual decision was most intentional? What did you revise? What would you try next time?

## Scoring caution

Score artistic process and disciplinary accuracy separately when the lesson integrates another subject. Do not grade students on personal disclosures, identity or an adult aesthetic preference.