

**Columbus City Schools**  
**English Language Arts Curriculum**  
**Reading**

<b>Course/Grade</b> English 9	<b>Genre/Text Selection</b> Nonfiction “Before Hip-Hop was Hip-Hop” by Rebecca Walker	<b>Pacing</b> 4 days
<p><b>Reading: Text complexity and the growth of comprehension</b></p> <p>The Reading standards place equal emphasis on the sophistication of what students read and the skill with which they read. Standard 10 defines a grade-by-grade “staircase” of increasing text complexity that rises from beginning reading to the college and career readiness level. Whatever they are reading, students must also show a steadily growing ability to discern more from and make fuller use of text, including making an increasing number of connections among ideas and between texts, considering a wider range of textual evidence, and becoming more sensitive to inconsistencies, ambiguities, and poor reasoning in texts. (CCSS, Introduction, 8)</p>		
<p><b>Note on range and content of student reading</b></p> <p>To become college and career ready, students must grapple with works of exceptional craft and thought whose range extends across genres, cultures, and centuries. Such works offer profound insights into the human condition and serve as models for students’ own thinking and writing. Along with high-quality contemporary works, these texts should be chosen from among seminal U.S. documents, the classics of American literature, and the timeless dramas of Shakespeare. Through wide and deep reading of literature and literary nonfiction of steadily increasing sophistication, students gain a reservoir of literary and cultural knowledge, references, and images; the ability to evaluate intricate arguments; and the capacity to surmount the challenges posed by complex texts. (CCSS, College and Career Readiness Anchor Standards for Reading, 35)</p>		
<p><b>An integrated model of literacy</b></p> <p>Although the Standards are divided into Reading, Writing, Speaking and Listening, and Language strands for conceptual clarity, the processes of communication are closely connected, as reflected throughout the Common Core State Standards document. For example, Writing standard 9 requires that students be able to write about what they read. Likewise, Speaking and Listening standard 4 sets the expectation that students will share findings from their research. (CCSS, Introduction, 4)</p>		
<p><b>Research and media skills blended into the Standards as a whole</b></p> <p>To be ready for college, workforce training, and life in a technological society, students need the ability to gather, comprehend, evaluate, synthesize, and report on information and ideas, to conduct original research in order to answer questions or solve problems, and to analyze and create a high volume and extensive range of print and non-print texts in media forms old and new. The need to conduct research and to produce and consume media is embedded into every aspect of today’s curriculum. In like fashion, research and media skills and understanding are embedded throughout the Standards rather than treated in a separate section. (CCSS, Introduction, 4)</p>		

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**Strands/Topics**

**Standard Statements**

**Reading Informational Text/Key Ideas and Details**

1. Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.
2. Determine a central idea of a text and analyze its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.
3. Analyze how the author unfolds an analysis or series of ideas or events including the order in which the points are made, how they are introduced and developed, and the connections that are drawn between them.

**Reading Informational Text/Craft and Structure**

4. Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language of a court opinion differs from that of a newspaper).
5. Analyze in detail how an author's ideas or claims are developed and refined by particular sentences, paragraphs, or larger portions of a text (e.g., a section or chapter).
6. Determine an author's point of view or purpose in a text and analyze how an author uses rhetoric to advance that point of view or purpose.

**Reading Informational Text/Range of Reading and Level of Text Complexity**

10. By the end of grade 9, read and comprehend literature, including stories, dramas, and poems, in the grades 9–10 text complexity band proficiently, with scaffolding as needed at the high end of the range.

**Writing/Types and Purposes**

3. Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.
  - a. Introduce a topic; organize complex ideas, concepts, and information to make important connections and distinctions; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.
  - b. Develop the topic with well-chosen, relevant, and sufficient facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic.
  - c. Use appropriate and varied transitions to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.
  - d. Use precise language and domain-specific vocabulary to manage the complexity of the topic.
  - e. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.
  - f. Provide a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).

**Writing/Research to Build and Present Knowledge**

9. Draw evidence from literary or informational texts to support analysis, reflection, and research.
  - b. Apply *grades 9–10 Reading standards* to literary nonfiction (e.g., "Delineate and evaluate the argument and specific claims in a text, assessing whether the reasoning is valid and the evidence is relevant and sufficient; identify false statements and fallacious reasoning").

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**Writing/Range of Writing**

10. Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.

**Speaking and Listening/Comprehension and Collaboration**

1. Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on *grades 9–10 topics, texts, and issues*, building on others' ideas and expressing their own clearly and persuasively.
  - a. Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.
  - b. Work with peers to set rules for collegial discussions and decision-making (e.g., informal consensus, taking votes on key issues, presentation of alternate views), clear goals and deadlines, and individual roles as needed.
  - c. Propel conversations by posing and responding to questions that relate the current discussion to broader themes or larger ideas; actively incorporate others into the discussion; and clarify, verify, or challenge ideas and conclusions.
  - d. Respond thoughtfully to diverse perspectives, summarize points of agreement and disagreement, and, when warranted, qualify or justify their own views and understanding and make new connections in light of the evidence and reasoning presented.

**Speaking and Listening/Presentation of Knowledge and Ideas**

4. Present information, findings, and supporting evidence clearly, concisely, and logically such that listeners can follow the line of reasoning and the organization, development, substance, and style are appropriate to purpose, audience, and task.

**Language/Conventions of Standard English**

1. Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.
2. Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

**Language/Knowledge of Language**

3. Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.

**Language/Vocabulary Acquisition and Use**

4. Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on *grades 9-10 reading and content*, choosing flexibly from a range of strategies.
5. Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

**Instructional Strategies**

**Day 1: In Progress Skills: addressing the Big Question; introduction of nonfiction; introduction of the elements of a writer's voice (style, tone, perspective, and purpose)**

Introduce the Big Question by having students complete the "Explain What You Know" and "Tell What You Think" activities on page 425 of *Literature Language and Literacy*. Students may either work in pairs as suggested by the text, or work independently, but encourage students to discuss their

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responses as a whole group. Remind students to keep their responses in mind as they read “Before Hip-Hop was Hip-Hop.”

Next, review the nonfiction genre with students by discussing “What is Nonfiction?” (426-427); point out to the students that this section is written by the author of the essay they will read. Then review the “Meet Rebecca Walker” section on page 427 of text.

Tell students that one way a writer communicates with the audience is through her *voice*. Discuss with students the elements that comprise the writer’s voice on page 428 of the text (i.e., *style*, *tone*, *perspective*, and *purpose*). Have students pay special attention to the element of *perspective* and discuss how an author may exhibit bias when relaying his or her viewpoint through the text.

If students struggle to grasp the concepts of *tone* and *style*, or if the teacher feels more instruction is needed about these particular elements, see “Learning about Nonfiction” in the ancillary resources for Unit 3. Tell students to jot down their answers and be prepared to discuss their responses in class the next day.

Have students read “Before Hip-Hop was Hip-Hop” (431-438) in its entirety, and complete the “As You Read” sheet (**appendix**) to assist in identifying the writer’s voice in the essay.

**Day 2: In Progress Skills: introduction of vocabulary; comparing the voices of authors of different genres; analyzing a writer’s voice (style, tone, perspective, and purpose) in a nonfiction essay**

Before beginning close reading, give students copies of the excerpt from “I used to love H.E.R.,” a rap song by Common (**appendix**). **\*Note to teacher:** Because of the explicit language of the remainder of the song, only this beginning excerpt is recommended for classroom use.

As the students initially read the excerpt silently, have them underline all the slang terms the author uses; ask students to consider the context of the excerpt and attempt to identify the part of speech and definition (or usage) of these terms. For example, students may review the manner in which the vocabulary from the essay in the text is identified and defined. As an additional vocabulary challenge, the students highlight the word “secular” and identify its part of speech and definition as well. Lastly, for students who may not be familiar with the song from which this excerpt comes, tell them it is an *extended metaphor*—a single figurative comparison that is developed throughout a poem or song.

Next, ask a student to volunteer to read (or rap) the excerpt aloud. Another possibility is to make this a whole group activity by asking the entire class to attempt to rap the entire excerpt in unison. Next, guide the class through a close reading of the song. Begin with a discussion of the slang Common uses and how these terms help establish his voice. Also, ask students to examine how this song is similar in tone and purpose to Walker’s essay.

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Text Passage Under Discussion	Vocabulary	Text-Dependent Questions for Students
<p>“I used to love H.E.R.”</p> <p>I met this girl, when I was ten years old            And what I loved most she had so much soul            She was <b>old school</b>, when I was just a <b>shorty</b>            Never knew throughout my life she would be there for me            On the regular, not a church girl she was <b>secular</b>            Not about the money, those studs was <b>mic checking</b> her            But I respected her, she hit me in the heart...</p>	<p><b>old school</b>            (adjective)— old fashioned or relating to an older/earlier time  <b>shorty</b> (noun)— a young child  <b>secular</b> (adjective)— worldly; not religious  <b>mic checking</b>            (verb)— testing the sound quality and volume of a microphone before one begins a speech, song, etc.</p>	<p><b>(Q1)</b> Examine the title of the excerpt. What do you notice?  <i>The word “her” is spelled “H.E.R.” which is an acronym; this hints that the author intends for the word to have a dual meaning. [H.E.R. stands for Hearing Every Rhyme.]</i></p> <p><b>(Q2)</b> What tone does the first line indicate?  <i>Reflective. He’s talking in past tense and seems to be reminiscing.</i></p> <p><b>(Q3)</b> How do Common and Walker establish their voices in similar ways? How do they differ?  <i>They both use slang words for their respective eras. Common uses rhyme, whereas Walker does not; she relies more upon imagery and figurative language. Students could respond that Walker is more direct in her language than is Common.</i></p> <p><b>(Q4)</b> What does Common mean when he says “she hit me in the heart”?  <i>He means she has a strong, emotional effect upon him.</i></p> <p><b>(Q5)</b> What is the extended metaphor Common is using in this song and what lines best reveal it?  <i>The girl he is describing is Hip-Hop. Students may cite the lines “not a church girl she was secular” or “those studs were mic checking her” as ones that best identify the extended metaphor.</i></p>
<p>Next, have the students use their responses to the “As You Read” sheet to review “Before Hip-Hop was Hip-Hop.” Guide students in this discussion by doing a close re-reading of the essay; select specific passages that students either find most challenging or interesting. Additionally, review and discuss the vocabulary identified both in the side margins and footnotes of the text. Teachers may also use the questions</p>		

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in the margins of the teachers' edition to assist with close reading and discussion.

Text Passage Under Discussion	Vocabulary	Text-Dependent Questions for Students
<p>(from page 432 of the text)</p> <p>Way back then, in what today's ninth graders might call the ancient eighties, there was no MTV or VH-1. We found out about music by listening to the radio, flipping through the stacks at the record store, or buying "mix tapes" from local deejays at two dollars apiece. Back then, we carried combs in our back pockets and clipped long strands of feathers to the belt loops of our designer jeans. We wore our names in cursive gold letters around our necks or in big brass letters on our belt buckles. We picked up words and inverted them, calling something that we thought was really cool, "hot," and something that had a whole lot of life, "def."</p> <p>We didn't know a whole new language was rolling off our tongues as we flipped English upside down and pulled some Spanish and even a few words from Africa into our parlance. We didn't know that young people for years to come would recycle our fashions and sample the bass lines from our favorite tracks. We thought we were just being kids and expressing ourselves, showing the grown-ups we were different from them in a way that was safe and fun. In fact we were at the <b>epicenter</b> of one of America's most significant cultural revolutions, making it happen. Who knew?</p>	<p><b>epicenter</b> (noun)— focal or central point</p>	<p><b>(Q1)</b> How could the tone of this paragraph be described? What words or phrases support this description?  <i>The tone is reflective; she begins with the phrase "way back then" which establishes the tone. It could also be proud as shown by the author's description of the fashions of her youth ("We wore our names in cursive gold letters...") and the way they invented slang ("We picked up words and inverted them...").</i></p> <p><b>(Q2)</b> What words or phrases in this paragraph help establish the writer's style?  <i>The way the author incorporates slang words like "hot" or "def" helps establish the style of this essay as informal or conversational style.</i></p> <p><b>(Q3)</b> Why does the author end this paragraph with a rhetorical question?  <i>It emphasizes the fact that the teenagers of her era truly had no idea that their fashions and styles would have far reaching effects. They were unaware that they were creating a new, powerful culture.</i></p>

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<p>(from page 435 of the text)</p> <p>The charge created by so many different elements coming together was <b>palpable</b>. The school crackled with energy, and as you can imagine, things weren't always smooth. There were some pretty <b>entrenched</b> cliques, and a few vicious fights on the schoolyard. But there was also so much "flavor." You could hear Spanish spoken with a thick "Nuyorican" accent to a kid wearing a "yamulke." A seemingly reserved Asian-American girl would get out of her parents' car, wait for them to drive off, and then unzip her coat to reveal a fire engine red Adidas sweatsuit. A guy in a preppy, button down shirt would "sport" gold chains with pendants of every denomination: the Jewish Star of David, the Arabic lettering for Allah, and a shiny gold cross. He was everything, that was his "steelo," and everyone gave him "props" for it.</p> <p>When I got to 141, I felt like a blank canvas. Nothing had prepared me for the dynamism, the screaming self-expression of the place and its students. For the first few weeks I secretly studied the habits of the seventh, eighth and ninth graders with whom I walked the halls and shared the cafeteria. I was transfixed by the way they infused their words with attitude and drama, moving their hands and heads as they spoke. I was captivated by the way many of them walked and ran and joked with each other with confidence and <b>bravado</b>. I noted what they wore and how they wore it: the razor sharp creases of their Jordache jeans, the spotless sneakers with the laces left loose and untied.</p>	<p><b>palpable</b>          (adjective)— able to be touched, felt, or handled; tangible</p> <p><b>entrenched</b>          (adjective)— securely established; unmovable</p> <p><b>bravado</b> (noun)— pretended courage or defiance; confidence</p>	<p><b>(Q4)</b> What descriptive details does the author use to help you see the "flavor" of her new school?  <i>The Spanish "Nuyorican" accent and the description of the various styles worn by her peers ("fire engine red Adidas sweatsuit") all help illustrate the diverse, colorful nature of the school.</i></p> <p><b>(Q5)</b> Why does the author include the detail about the "seemingly reserved Asian girl"?  <i>Students lived in two worlds/cultures: one at home and a different one at school. Emphasize what students did to fit in or to gain admiration.</i></p> <p><b>(Q6)</b> What does the opening line of this paragraph mean? (page 435)  <i>By describing herself as a blank canvas (a simile), Walker is describing her "newness" (a canvas has yet to be written or drawn upon). She may also be indicating that the school's environment had yet to influence her.</i></p> <p><b>(Q7)</b> Do you think it was necessary for the author to succumb to the fashion influences of her peers? Why or why not?  <i>Students may answer as follows: Yes, because as a new student, if she wanted to fit in, she would have to dress like others. No, because in a school this diverse, it appears as though she would be accepted no matter how she dressed.</i></p>
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At the conclusion of the discussion, have students summarize the author's purpose by composing an original, one sentence metaphor that illustrates Walker's relationship to or perspective of the Hip-Hop of her era. **(Note to teachers:** Remind students that on page 432 of the text, the author uses the metaphor "a cultural sea" to refer to Hip-Hop. In the final sentence of the essay, Walker hopes Hip-Hop will inspire today's kids to make their own revolution. This infers that she may have envisioned Hip-Hop as a revolution for her era. However, encourage students to create a different metaphor based on their close reading of the essay.) To assist students, ask them to revisit the metaphor used by Common in the "I used to love H.E.R." excerpt. Have students share and discuss their metaphors. Tell students these metaphors may be useful in a forthcoming writing

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assignment.

For homework, have students complete the Venn Diagram (**appendix**). Tell students this is a pre-writing activity that will help them generate ideas for the upcoming writing assignment. In the circle labeled “Walker’s Hip-Hop,” students will write things that relate to or describe the author’s feelings about Hip-Hop as she knew it. Encourage students to revisit the essay and use specific details or excerpts of direct quotations. For the “My Hip-Hop” circle, students will write words or phrases that describe their knowledge or feelings about the genre as they currently know it. In the area where the two overlap, have students write any descriptions or feelings that they share with Walker.

**Day 3: In Progress Skills: introduce the extended metaphor essay; drafting (creating an outline; creating a claim statement)**

Begin by asking students to share and discuss the ideas generated through their Venn Diagrams.

Next, tell students they will use the notes from their Venn Diagrams to compose a brief (3 paragraphs, one page minimum) personal response to Walker’s essay in the form of an extended metaphor.

To assist students as they begin to think about their writing assignment, review Chapter 1 of *Writing and Grammar* (The Writer in You—What Are the Qualities of Good Writing?); this section includes some ideas about how to incorporate voice in the students’ writing.

To guide students, the following sample template may be used:

- **Introductory Paragraph—**
  1. State the title and author of the essay from the text; briefly summarize the essay.
  2. Discuss how teens and Hip-Hop have either changed or remained the same in the years since Walker’s youth.
  3. Claim Statement (directly state the extended metaphor); the following template may be used: For the youth of my generation, Hip-Hop is a \_\_\_\_\_.
- **Body Paragraph—**
  1. Begin by explaining the metaphor (e.g., Today, I see Hip-Hop as a \_\_\_\_\_ because \_\_\_\_\_).
  2. Use descriptive details, personal examples, and anecdotes for support.
- **Concluding Paragraph—** (revisiting the Big Question):
  1. Does knowledge gained from current Hip-Hop equate to an understanding of today’s youth?
  2. What do you foresee as the future for the genre and the next generation of teenagers to follow?

Refer to *Writing and Grammar*, Chapter 2, Section 2, “What is Drafting?” to provide students with information for how to develop and support ideas in their essay’s body paragraph.

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Remind the students that although an extended metaphor is used, this is still a personal essay (similar in scope to Walker's) and they should use more than one personal example or anecdote for support in the body paragraph. Additionally, students should use description or figurative language to help establish their voice as a writer. Refer to the following sections of *Writing and Grammar* to assist students with this task: Chapter 3, Section 3.1, "Writing Supporting Sentences" and Chapter 6, Section 6.3, "Providing Elaboration."

Have students begin outlining their essay in class. For homework, students will use their prewriting and drafting notes (i.e., the outline) to write the extended metaphor essay.

**Day 4: In Progress Skills: speaking and listening (presenting personal essays)**

Using either poster paper or chalkboard/white board, write the following: Hip-Hop is \_\_\_\_\_. Under the statement, begin a numbered list (e.g., 1, 2, 3, etc.). Next, ask each student to come to the board, write the one word or phrase they used to complete the metaphor. When all students have done so and the list is chronologically complete, have the students revisit the poster and choose one metaphor (not their own). With a marker or a piece of chalk, have the students cross out their chosen metaphor to indicate that it cannot be selected by someone else. After this task is completed, begin a discussion by asking the students to explain their chosen metaphors, and answer the following: How does the knowledge expressed in the chosen metaphor help them understand the author's message? Encourage the authors of metaphors to participate in the discussion by clarifying or further explaining their intent.

At the end of the discussion, have students submit their extended metaphor essays for assessment and feedback. The teacher may refer to the Extended Metaphor Essay rubric (**appendix**) to assess the assignment.

**Instructional Resources**

- Prentice Hall's *Literature Language and Literacy*, Grade 9, 2010
- Prentice Hall's *Unit 3 Resources: Learning about Nonfiction*
- Prentice Hall's *Grammar and Writing*, Grade 9, 2008

**Integration of Knowledge and Ideas (Strategies for Diverse Learners)**

- *Professional Development Guidebook* (p. 33): Vocabulary Knowledge Rating Chart
- "Before Hip-Hop was Hip-Hop" audio recording (online resources for text)

**Professional Articles**

- 3 Comprehension Strategies for Reading Nonfiction: <http://www.scholastic.com/teachers/article/3-comprehension-strategies-reading-nonfiction>
- Following a Metaphor: <http://www.powa.org/reflect/following-a-metaphor>

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- How to use Effective Metaphors in an Essay: <http://www.bookrags.com/articles/12.html>
- “I used to love H.E.R.” [Wikipedia analysis]: [http://en.wikipedia.org/wiki/I\\_Used\\_to\\_Love\\_H.E.R.](http://en.wikipedia.org/wiki/I_Used_to_Love_H.E.R.)

**English Language Arts Connections**

<p style="text-align: center;"><b>Writing</b></p> <p>Incorporate Writing Standards as students read and comprehend complex literary and informational texts. <a href="http://www.corestandards.org">http://www.corestandards.org</a></p>	<p style="text-align: center;"><b>Language</b></p> <p>Incorporate Language standards as students construct writing in terms of writing conventions, knowledge of language, and acquisition and use of vocabulary. <a href="http://www.corestandards.org">http://www.corestandards.org</a></p>	<p style="text-align: center;"><b>Speaking and Listening</b></p> <p>Incorporate Speaking and Listening standards as students integrate and evaluate information presented in diverse media and formats. <a href="http://www.corestandards.org">http://www.corestandards.org</a></p>
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# Appendix

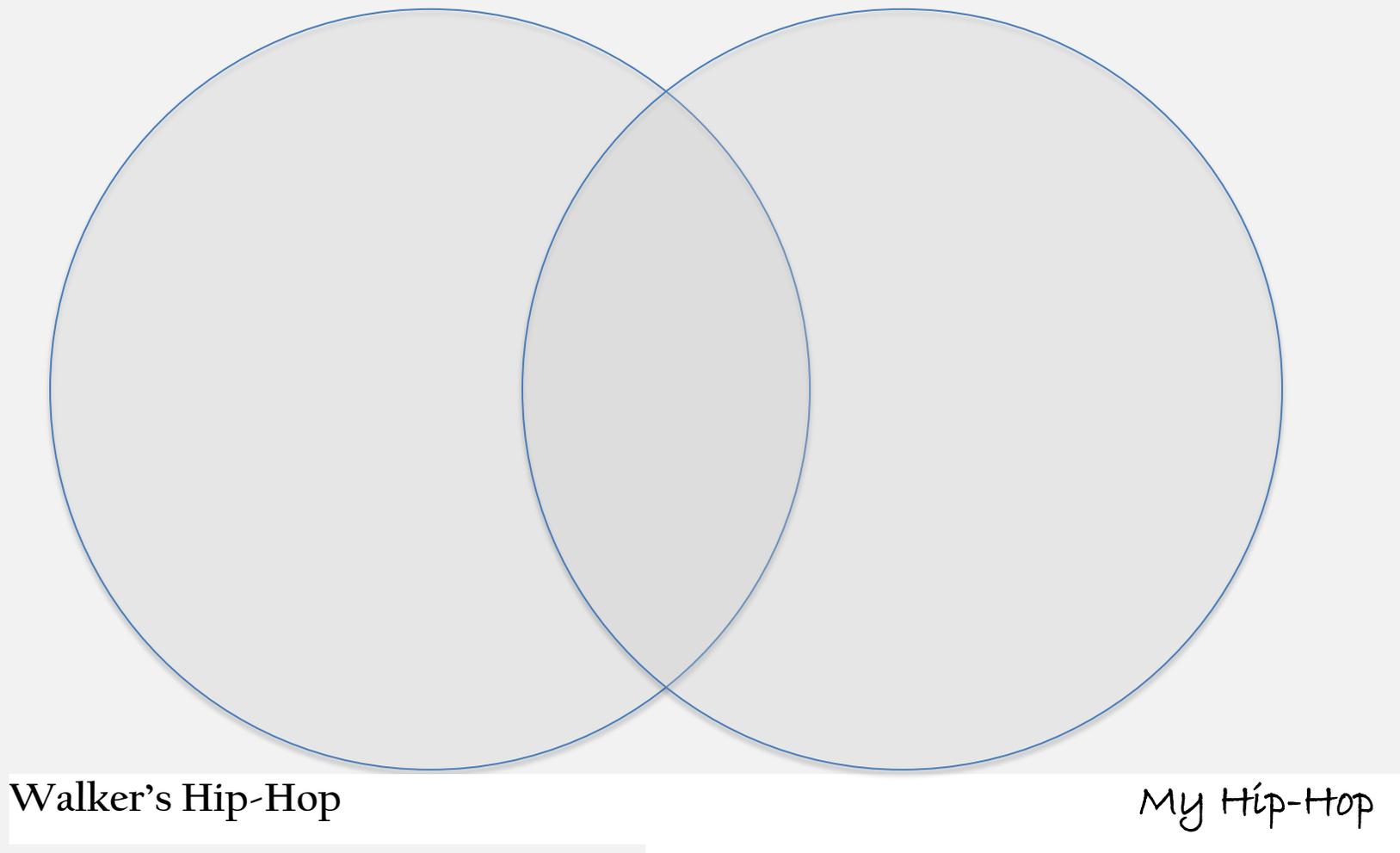
*As You Read Guide for "Before Hip-Hop was Hip-Hop"*

Walker's <b>style</b> in this essay can best be described as	<i>Examples:</i>	
The overall <b>tone</b> of this essay is	<i>Examples:</i>	
Walker's <b>perspective</b> on Hip-Hop is	<b>Walker shows no bias.</b>	Yes, Walker shows bias as illustrated here:
I think Walker's <b>purpose</b> in writing this essay was	<i>One sentence from the essay which best summarizes this purpose is :</i>	

Excerpt from "I Used to love H.E.R." (Common)

I met this girl, when I was ten years old  
And what I loved most she had so much soul  
She was old school, when I was just a shorty  
Never knew throughout my life she would be there for me  
On the regular, not a church girl she was secular  
Not about the money, those studs was mic checking her  
But I respected her, she hit me in the heart...

## “Before Hip-Hop was Hip-Hop”: A Tale of Two Eras?



Walker's Hip-Hop

My Hip-Hop

## Extended Metaphor Essay Rubric

Criteria	Below Expectations	Progressing to Expectations	Meets Expectations	Exceeds Expectations
	1 2 3 4	5 6	7 8	9 10
<b>Design/Organization</b>	The assignment is less than one page or 3 paragraphs in length, and the claim statement does not establish the metaphor.	The assignment is less than one page or 3 paragraphs in length. However, the metaphor is clearly stated in the claim statement.	The assignment is approximately one page in length with 3 paragraphs and a metaphor as the claim statement; however, not all paragraphs are well-developed.	The assignment is one page in length, organized into 3 well-developed paragraphs, and states the metaphor in the claim statement.
<b>Supporting Details/Examples/Anecdotes</b>	Writer makes no attempt to use details or examples; the metaphor is not explained in the body paragraph.	Writer uses one detail or example in the body paragraph but it does not help the reader understand the metaphor.	Writer uses only one detail or example in the body paragraph to help explain the metaphor.	Writer uses significant details in the body paragraph to support and explain the metaphor.
<b>Author's Voice</b>	Writer makes no use of imagery and figurative language to establish voice.	Writer makes use of imagery and figurative language only once throughout the essay; voice is not strongly established.	Writer makes use of imagery and figurative language a few times throughout the essay to establish voice.	Writer makes use of imagery and figurative language throughout the essay to establish voice.

**Overall Score:** \_\_\_\_\_/30