

Row C: Sophistication (0-1 points), Scoring Criteria [2.A, 4.C, 6.B, 8.A, 8.B, 8.C]	
0 points Does not meet the criteria for one point.	1 point Demonstrates sophistication of thought and/or develops a complex understanding of the rhetorical situation.
Decision Rules and Scoring Notes	
Responses that do not earn this point: <ul style="list-style-type: none"> Attempt to contextualize their argument, but such attempts consist predominantly of sweeping generalizations (“Let’s face it: sometimes family can be a useful thing . . .” OR “When you live in a family, you have to deal with your family members . . .”). Only hint at or suggest other arguments (“I once heard my father say . . .” OR “While some people who live in families may argue that . . .”). Use complicated or complex sentences or language that are ineffective because they do not enhance the argument. 	Responses that earn this point may demonstrate sophistication of thought and/or a complex understanding of the rhetorical situation by doing any of the following: <ol style="list-style-type: none"> Crafting a nuanced argument by consistently identifying and exploring complexities or tensions. Articulating the implications or limitations of an argument (either the student’s argument or an argument related to the prompt) by acknowledging counterarguments. Making effective rhetorical choices that consistently strengthen the force and impact of the student’s argument. Employing a style that is consistently vivid and persuasive.
Additional Notes: <ul style="list-style-type: none"> This point should be awarded only if the sophistication of thought or complex understanding is part of the student’s argument, not merely a phrase or reference. 	

UNIT 8:

Using Style Strategically, pp. 461–556

UNIT 8 OVERVIEW, pp. 462–469

Student open responses will vary. Sample responses are provided throughout this resource.

Composing on Your Own, p. 467

After each professional anchor text, students will have an opportunity to write freely in response to it. Although subsequent “Composing on Your Own” activities direct students to specific writing tasks based on what they are learning, students are also free to follow their own inquiries in these compositions that develop over a unit. *See pages 223–232 for Inquiry Activities for Writing Rhetorically.*

What Do You Know? p. 469

Note: This recurring feature uses the practice of “effortful recall” to help students’ learning “stick.” Chances are that over their previous years of schooling, students have encountered these ideas, if not necessarily the terminology. Having to work hard to retrieve what they already know will help students form stronger connections to the new knowledge they acquire. These questions are not meant to be scored. They will serve as a guide to what your students may or may not already know about the unit’s content.

Close Reading

- Didion makes a number of comparisons. For instance, she compares her view of the world to a Hieronymus Bosch painting; Didion’s educated audience would likely know that Bosch often painted frightening, surreal landscapes that examined—and often mocked—negative qualities of human behavior. Thus, Didion is suggesting a topsy-turvy world, where there is little sense of right or wrong. More generally, Didion often compares the environment she experiences in Death Valley with aspects of human behavior and morality; she describes the landscape to her audience to suggest a world where moralistic pieties are stripped away to reveal a more “primitive” self.
- Didion uses anecdotes to make questions of morality more concrete and more emotional as opposed to simply writing about morality as an abstract idea. She uses a variety of stories—from personal to historical—to show the different ways people have struggled with morality over time.
- Didion strategically chooses words and phrases—such as “mendacious” instead of just “dishonest,” and “ipso facto” instead of “on the face of it”—which reveal that she trusts her audience to understand more complex word choice; in other words, her audience will perceive her as knowledgeable, thoughtful writer. Didion often uses longer sentence structure when discussing a more complex idea but will break up this structure with short sentences that either pose a question or try to consolidate a statement of truth. Didion indirectly addresses the context of her time—the war in Vietnam, and the fight for civil rights—by discussing how our perspectives on morality are influenced by our upbringings, the stories we tell, and our immediate environment.

Evaluating Writing

- The writer wants to show that history is presented through a subjective lens and is therefore “a fluid abstract notion.” The writer assumes that the audience has been taught a historical perspective that views Cortés as a brave hero, but the writer questions Cortés’s actions and suggests that someone who is often depicted as a

brave hero is, in fact, a murderer and destroyer. The writer shows that Cortés, who is “immortalized” in history books for expanding “his nation’s empire,” actually enslaved millions of people and destroyed a culture, while Montezuma, the Aztec leader Cortés conquered, is “one of the greatest kings in Aztec history,” even though history books often depict him as a “fool.”

- The author compares the religions of Cortés and Montezuma to reveal Cortés’s hypocrisy; he believed in the Catholic teachings, even though he killed millions, while in contrast the Aztecs “found their sense of morality to be rooted in nature and their ancestral tradition.”
- The writer uses complex sentence structure to form cause-effect and compare-contrast relationships. The writer also uses synonyms for morality and specifically connotative words to emphasize the values and morals of the Native Americans in contrast to the actions of Cortés.

PART I CONSIDERING AUDIENCE THROUGH STRATEGIC CHOICES, pp. 470–500 | RHS-1.K

PART 1.1 Effective Comparisons in Context, pp. 471–481 | RHS-1.K

1.1 Checkpoint, pp. 478–480

Item Number	Answer	Enduring Understanding	Skill	Essential Knowledge	Text Pages
Close Reading					
1	See below.	RHS-1	1.B	RHS-1.K: make comparisons	471–478
2	See page 153.	RHS-1	1.B	RHS-1.K: make comparisons to relate to an audience	471–478
3	B	RHS-1	1.B	RHS-1.K: make comparisons	471–478
4	C	RHS-1	1.B	RHS-1.K: make comparisons	471–478
5	B	RHS-1	1.B	RHS-1.K: make comparisons	471–478
Evaluating Writing					
1	See page 153.	RHS-1	2.B	RHS-1.K: make comparisons	471–478
2	See page 153.	RHS-1	2.B	RHS-1.K: make comparisons	471–478
3	D	RHS-1	2.B	RHS-1.K: make comparisons	471–478

1.

The purpose of the comparison is to . . .	The possible effects of the comparison are . . .
Christianity is the most widely practiced religion in the United States, but in her comparison, Didion suggests that adherence to faith is an “unimaginable atavistic” rite—which implies primitive rituals and beliefs that have little bearing on reality.	Didion suggests certain facets of culture that many people take for granted—such as the Christian religion—do not provide a moral compass; she suggests that the harsh environment of Death Valley is a stark reminder that our moral trappings cannot conceal our more “primitive” selves.

- 1-Many in Didion’s audience may be Christian, so Didion does not indulge in a lengthy critique of Christianity; but she does suggest that singing hymns is a “atavistic” rite, and she further states that if she heard these hymns sung, she would “lose [her] reason,” implying that adherence to religion is not based on reasonable or rational calculations.

2-The writer wants her audience to question its assumptions about what is moral and immoral; because many people believe that Christianity is a religion that promotes good values, Didion uses the “prayer sing” as an opportunity to nudge her audience to question its assumptions about Christianity.

3-The speaker uses the subject of “prayer sing” as an opportunity to question her audiences assumptions about what is reasonable and unreasonable, good and bad.

4-The “prayer sing” gives the author an opportunity to question whether or not the religious “rites” that form the basis of society are based on any rational understanding of the world. She characterizes the prayer sing mostly through negative language.

5-The phrases Didion chooses—such as “lunar landscape,” “dying voices,” “unimaginable atavistic rites,” and “lose my reason”—evoke mostly negative emotions.

Evaluating Writing

- The power of the comparison supports the writer’s claim that the best remembered historical leaders may not always be the most moral.
- The comparison between these two men shows that making moral decisions appears to matter when it comes to one’s historical legacy, since Lincoln is widely regarded as one of the greatest presidents.

Composing on Your Own, p. 480

Students should pick a subject that interests them. Once they pick a subject, they should consider the rhetorical situation, including the context, purpose, and audience. Students should fill in the chart copied from page 481 with examples of analogies, anecdotes, similes, and metaphors that help support their argument. Point out to students that they can create their own analogies, similes, and metaphors with the evidence they find. At this point, encourage students to find as much evidence as possible to defend their position.

PART 1.2 Diction and Syntax in Crafting Argument, pp. 481–490 | RHS-1.L RHS-1.M

1.2 Checkpoint, pp. 487–490

Item Number	Answer	Enduring Understanding	Skill	Essential Knowledge	Text Pages
Close Reading					
1	See page 154.	RHS-1	1.B	RHS-1.L: writer’s syntax and diction	481–486
2	See page 155.	RHS-1	1.B	RHS-1.L: writer’s syntax and diction	481–486
3	A	RHS-1	1.B	RHS-1.M: word choice	481–483
4	C	RHS-1	1.B	RHS-1.M: word choice	481–483
5	D	RHS-1	1.B	RHS-1.M: word choice	481–483

Item Number	Answer	Enduring Understanding	Skill	Essential Knowledge	Text Pages
Evaluating Writing					
1	See page 155.	RHS-1	2.B	RHS-1.L: writer's syntax and diction	481-486
2	C	RHS-1	2.B	RHS-1.L: writer's syntax	481-486
3	E	RHS-1	2.B	RHS-1.L: writer's syntax	481-486

Close Reading

1. Diction

a) Examples from Didion's text:

"believe"-much of Didion's essay focuses on our beliefs about morality; putting this word in quotes suggests that Didion thinks belief is relative.

"tiresome"-usually this word has purely negative connotations, but in this context, it describes people's attempts to change their daily lives

"immemorially"-this word gives a sense of history and tradition, and Didion uses it to suggest that our approach to morality has always been subjective throughout history

"delude"-usually has negative connotations; in this context, Didion is using it to suggest that we stop fooling ourselves about "what we are doing and why."

b) Examples from Didion's text:

"white flag of defeat" – sight: brings to mind a person waving a white flag in surrender

"battle" – sight: suggests an image of a physical fight

"fashionable madmen" – sight: may bring to mind well-dressed dictators from history

"whine of hysteria" – sound: suggests a loud whining sound

c) Didion is likely being sarcastic. People will typically add their signatures to a letter that has been written to support a cause, and these types of letters are often to sent to *The New York Times* for publication. But Didion's tone suggests that the letter signers are largely satisfying their own self-righteousness, and far from being "brave," they risk little when they sign a petition or letter.

d) Didion typically uses academic diction, as exemplified by her elevated choices of words and phrases, such as "immemorially," "ipso facto," "pragmatic," and "moral imperative."

Syntax

a) Didion uses repetition in sentence 4, repeating the word "all" to create parallelism to emphasize that everything we do to heighten our sense of moral superiority is, in fact, a form of self-delusion. In the second-to-last sentence, Didion repeats the word "then" to emphasize the many negative conditions that result when we are blinded to the relativity of what is considered moral behavior.

b) Didion generally uses longer sentences throughout the paragraph to discuss her more complex ideas, but she purposely uses a short final sentence to bluntly highlight her final thought: we are all in trouble.

c) Much of Didion's essay suggests that what we "believe" and our "morality" are both subjective concepts. There is not a set definition of these concepts that applies to everyone's life; so, she puts these words in quotes to show that she is using them in a particular context that does not necessarily adhere to the standard definition of these words.

2. Didion uses a variety of sophisticated diction, such as the word "immemorially," to frame her argument. She could have used the term "beyond the reach of memory," but she trusts her educated audience to understand and appreciate her elevated language. Similarly, she trusts that her audience will be familiar with the Latin phrase "ipso facto," which she uses instead of "automatic" or "predetermined." By referencing this term, she acknowledges her audience's erudition, while also using a phrase that helps reiterate her argument that good deeds do not make someone moral. Didion uses a variety of syntax in her concluding paragraph; she often uses sentences of longer length to discuss her more complex ideas or to summarize a key idea. In particular, in her second-to-last sentence, she strings together a number of parallel concepts with the word "then," to build her final case against people who claim moral superiority. She follows this long sentence with a blunt, final statement that crystalizes her main point: "we are in bad trouble."

Evaluating Writing

1. Sentence 1: change the phrase "share its success with" to "foist its culture and norms on." The change specifically reflects the aggressive history of colonialism that is critically discussed in the passage.

Sentence 2: change "stumbled upon the brave new world that was inhabited by Indians" to "invaded and colonized much of the Americas." The change specifically reflects the aggressive history of colonialism that is critically discussed in the passage.

In sentence 1, add a phrase within dashes: Throughout history, when a country reaches its peak—usually represented in its military might—it believed it had to share its success with the rest of the world.

Insert new sentence after sentence 3: And how did Native Americans benefit from European morals?

In sentence 3, add information after a dash: European morality was based on the philosophy of the Catholic church whereas Native Americans found their sense of morality to be rooted in nature and their ancestral tradition—while the Catholic church stressed humankind's sinfulness, Native American culture's myriad spirits and deities reflected a more nuanced and complex understanding of human nature.

Composing on Your Own, p. 490

Students should write their drafts based on the abstract concept they chose. Remind students that this is a rough draft, so they should feel free to experiment with including different ideas and approaches. While students should check their work using the bulleted checklist, they might also find it helpful to read the list before they begin, so they have a clear idea of expectations for their writing.

1.3 Checkpoint, pp. 495–497

Item Number	Answer	Enduring Understanding	Skill	Essential Knowledge	Text Pages
Close Reading					
1	See below.	RHS-1	1.B	RHS-1.N: choosing evidence for the needs of an audience	491–495
2	See page 157.	RHS-1	1.B	RHS-1.N: choosing evidence for the needs of an audience	491–495
3	A	RHS-1	1.B	RHS-1.N: perspective	491–495
4	B	RHS-1	1.B	RHS-1.N: perspective	491–495
Evaluating Writing					
1	See page 158.	RHS-1	2.B	RHS-1.N: choosing evidence for the needs of an audience	491–495
2	See page 158.	RHS-1	2.B	RHS-1.N: choosing language for the needs of an audience	491–495
3	B	RHS-1	2.B	RHS-1.N: choosing evidence for the needs of an audience	491–495

Close Reading

1.

Evidence	What it conveys about morality	How the evidence addresses the needs of the audience
The car accident	<i>Didion states that the miner stayed by the body of the boy, because not doing so would be “immoral,” which presents a specific act of being moral in a particular situation.</i>	<i>Didion’s audience would likely be unaware of why leaving a body temporarily in the desert would be considered “immoral,” so she explains the reasoning and shows that protecting the body of the boy adheres to a basic “social code” of morals.</i>
Donner-Reed Party	<i>Didion includes the history of the Donner-Reed party to show how events from the past are used to convey fundamental moral messages to children.</i>	<i>Didion assumes that her audience will be familiar with the story of the Donner-Reed party. She suggests to her audience that the childhood lessons we learn about loyalty and responsibility through such stories, although oversimplified, still form the bedrock of our ideas about morality; these stories are the mythologies that inform our notions of right and wrong.</i>
Jayhawkers	<i>Didion includes the Jayhawkers to show how events from the past are used to convey fundamental moral messages to children.</i>	<i>Didion assumes that her audience will be familiar with the story of the Jayhawkers. She suggests to her audience that the childhood lessons we learn about loyalty and responsibility through such stories, although oversimplified, still form the bedrock of our ideas about morality; these stories are the mythologies that inform our notions of right and wrong.</i>

Underwater rescue attempts	<i>Didion presents the story of the underwater cave as an example of the stories that “travel at night on the desert.” She does not weigh in about the morality of diving for a lost body but focuses on the eeriness of the story itself.</i>	<i>Didion again comments how stories form the basis of our sense of morality. She is writing for a largely educated audience that is likely personally unfamiliar with the harsh landscape she describes; therefore the story of the bottomless underwater cave has an almost mythological quality, which suggests that some things are unfathomable, just as absolute definitions of “moral” and “immoral” are unknowable.</i>
Mountain Meadows Massacre	<i>Didion presents the Mountain Meadows Massacre as an example of how people typically justify—or rationalize—murder by saying “I followed my own conscience,” which suggests that people’s conscience does not follow any set morality.</i>	<i>Didion knows that her educated audience will likely be aware that the Mountain Meadows Massacre was instigated by Mormons, who rationalized their actions on religious and moral terms; she knows her audience will easily see how subjective morality justifies actions that most see as abhorrent.</i>
Alfred Rosenberg	<i>The Nazi leader and believer in racial ideology was brought in to compare the Western settlers’ destruction of Native American culture with the Nazis and their destruction of the Jews. Rosenberg felt he was moral in his beliefs and actions.</i>	<i>Didion knows her audience will be familiar with how Alfred Rosenberg justified his role in killing millions of Jews; she knows her audience will easily see how subjective morality is used to justify actions that most people consider abhorrent.</i>

2. In multiple places throughout the essay, Didion employs a conversational style. For instance, she introduces her essay with a conversational qualifier: “As it happens I am in Death Valley.” She begins paragraph 2 with a short, conversational sentence: “Here are some particulars.” In paragraph 4, she states, “I am talking, of course, about the kind of social code that is sometimes called, usually pejoratively, ‘wagontrain morality.’” Using the word “talking” in the sentence stresses the conversational style. In paragraph 5, she directly addresses the reader, as if she were in the midst of a conversation: “You are quite possibly impatient with me by now; I am talking, you want to say, about a “morality” so primitive that it scarcely deserves the name, a code that has as its point only survival, not the attainment of the ideal good.” In addressing the reader, Didion anticipates a common response (or counterargument), and she addresses this response with her own rebuttal. In all the instances cited, Didion keeps a conversational style in order to draw the reader in; throughout the essay, she balances this conversational style with more academic language and allusions. Finally, in paragraph 8, Didion again directly addresses her audience; she anticipates how her audience will respond to her arguments, and preemptively addresses that response, as if she were engaged in a debate with someone who presents a counterargument: “Of course you will say that I do not have the right, even if I had the power, to inflict that unreasonable conscience upon you; nor do I want you to inflict your conscience, however reasonable, however enlightened, upon me.” By saying, “Of course,” Didion shows that she realizes there is an obvious counterargument against her position; but she also shows that she had thought through her argument, weighed counterarguments from her audience, and is willing to respectfully address and rebut those counterarguments.

Evaluating Writing

1. The writer uses some evidence but could quote evidence from more primary sources, such as Cortés's journal or evidence cited by historians.
2. Students may note that "not where we get the real low down" in sentence 10 is an abrupt change in diction.

Analyzing the Visual, p. 497

Students are likely to identify the prominent figure on the left as Cortés and the figure in the middle of the group on the right as Montezuma. Students might suggest that Montezuma and his party seem to be holding back somewhat, while Cortés is moving forward in a somewhat aggressive way, though because his arms are open that aggression is softened or disguised.

Composing on Your Own, p. 497

Encourage students to think creatively about including different evidence from varied sources and "worlds" of the argument. Remind students that anecdotal evidence that highlights people's individual experiences should be balanced with examples from reliable sources—yet these sources may come from different disciplines. In addition to the sources outlined the chart, students may want to consider including information from reliable studies, area experts, and fact-checked news sources.

Part 1 Apply What You Have Learned, p. 499

Students will likely note that Pinker is writing for the general audience that reads *The New York Times*, which is a highly reputable newspaper that widely reports on cultural issues and has a long history of in-depth investigative journalism. As such, Pinker is writing for an audience that expects thorough, well-reasoned arguments written in an accessible style. Students will note that Pinker sets up his argument using general examples that most people in his audience will recognize—Bill Gates and Mother Teresa—while he also includes a lesser-known example—Norman Borlaug—to challenge his readers' assumptions about who is and who is not moral. While analytical in nature, Pinker's introduction includes diction that incorporates rich descriptive words—such as "sanctity," "vulnerable," "naïve," "illusions," "transparent"—to create emotional connotations that will be challenged within the essay; Pinker is suggesting our emotional reactions don't always jibe with factual realities. As a result, Pinker keeps a balance between emotional language and specific examples to back up his language. In particular, Pinker uses general examples that a general audience will recognize—such as "the bending lines that trick the eye"—to compare how our visual perception is similar to our mental perceptions; in both cases, the author suggests, we can be easily fooled by our expectations.

Justice and Race To reinforce strategic choices in consideration of the audience and engage in a conversation on justice and race, you may wish to use the activity on page 241.

PART 2 WRITER'S STYLE AND PERSPECTIVE, pp. 501–515 | STL-1

PART 2.1 Writer's Style, pp. 501–508 | STL-1.Q

2.1 Checkpoint, pp. 506–508

Item Number	Answer	Enduring Understanding	Skill	Essential Knowledge	Text Pages
Close Reading					
1	See below.	STL-1	7.A	RHS-1.Q: writer's style	503–506
2	See page 160.	STL-1	7.A	RHS-1.Q: writer's style	503–506
3	C	STL-1	7.A	RHS-1.Q: writer's style	503–506
4	E	STL-1	7.A	RHS-1.Q: writer's style	503–506
Evaluating Writing					
1	See page 160.	STL-1	8.A	RHS-1.Q: writer's style	503–506
2	C	STL-1	8.A	RHS-1.Q: writer's style	503–506

Close Reading

1. (a) By beginning sentence 1 with the introductory phrase "Of course," Didion suggests that she has anticipated a logical counterargument against her position; and by anticipating this counterargument, she also suggests that she has thought through her argument, weighed possible counterarguments from her audience, and is willing to respectfully address and rebut those counterarguments.

Didion often uses vivid words and phrases to relate her ideas. For instance, the phrase "intrinsically insidious" creates an alliterative effect; also, the word choice is somewhat elevated, which would appeal to Didion's educated audience. The long sentence in which this phrase appears uses a number of descriptive and conceptual words to forcefully convey Didion's key idea about the subjectivity of morality and the dangers of foisting moral judgments on other people—which Didion suggests is "scarcely a revelatory point." Again, she seems to be anticipating her audience's response using elevated language—she could have replaced the phrase "scarcely a revelatory point," with "is obvious," but doing so would undermine the heady diction that builds a key philosophical point.

- (b) This paragraph consists of three long sentences, one of which (the second sentence) is a quote placed in parentheses. These sentences allow Didion to shape her key idea (the impossibility of attributing "right" and "wrong" values) by linking numerous clauses that help build her claim about morality.
- (c) As previously stated, this paragraph consists of three long sentences, one of which (the second sentence) is a parenthetical quote. The first sentence is separated into two parts using a semicolon, which allows Didion to compare an anticipated reaction of the audience with how she responds to this reaction—in other words, she balances the audience's imagined reaction with her own reaction against the audience. The last sentence represents a long meditation and is again separated by a semicolon, which allows Didion to link the "insidious" nature of proposing ethics to the general social trend of making dangerous presumptions about what is "right" and "wrong."

2. Students will note that the word choice is elevated, and the author uses many vivid and highly emotional words to convey her ideas: *enlightened, intrinsically, insidious, revelatory, infrequency, segue, dangerous*. In addition, Didion chooses to include a long quote from a contemporary philosopher, which further elevates the language. By using three long sentences to compose her paragraph, Didion fluidly links her ideas into a cohesive whole. She could have chosen shorter sentences, but her choice of longer sentences helps the reader see how ideas are interlinked and build on one another. To aid her argument, Didion uses semicolons to link sentences that could be put into shorter sentences. She also includes a long quote inside parentheses; placing the quote in parentheses suggests that it is not intrinsic to her argument but is still an enlightening and pithy summation of her thoughts. Finally, she places the words “right” and “wrong” in quotations to call out that these terms are used somewhat ironically—she wants to make sure that her audience knows she is not using these terms according to the standard definitions.

Evaluating Writing

1. The student draft uses similar sentence structure throughout most of the essay. The author usually uses sentences of medium length, and while the diction is generally formal, the writer does include some hyperbolic language in the second sentence, likely for ironic effect: *At no time was this truer than during the Age of Exploration when Spain and other European nations stumbled upon the brave new world that was inhabited by Indians*. When discussing issues of morality, the writer uses language that is especially effective when pointing out the hypocrisy of Europeans—namely Cortés and the Spanish—who maintained a “pretense” of being “godly” and promising “eternal salvation,” but instead “destroyed communities that had based on sharing and compassion.” The writer does vary the syntax to ask a short, pointed question—“Was Cortés a moral leader?”—to begin the discussion of morality that is covered in paragraph 2. The author ends the argument with a dash that introduces a final, cogent thought: “that story, often becomes evidence to prove someone’s morality.” This short statement summarizes the author’s line of thought: the people who write history too often decide what gets written—and by extension, what is moral.

Composing on Your Own, page 508

Students should consider whether their diction is appropriate for their audience, keeps a consistent tone, and aptly conveys their ideas. In addition to making sure the denotation of each word is correct, students should pay careful attention to the connotation of their words to make sure they strike the correct tone; descriptive, highly emotional words elicit strong responses from the audience, so students will want to ensure that their word choice takes into account their context, audience, and purpose. Remind students that the right word can create clarity and a specific tone, but the wrong word can muddle an argument or may seem so exaggerated that it undermines the effectiveness of an argument—an audience will likely reject an argument that seems based mostly on overwrought opinions rather than carefully reasoned examples that are paired with a measured emotional response. Students will want to vary their syntax. Remind students that short, succinct sentences are helpful when making definitive statements or listing factual details, but too many will become redundant, choppy, and interrupt the flow of ideas. Point out that sentence length is a strategic choice that the writer makes. The writing should follow standard writing conventions, but the writer will want to consider the most effective conventions for the particular rhetorical situation. Remind them that the choice of whether to use a comma or semicolon, parentheses or dashes, a period or semicolon, affects the flow of their logic and can subtly change the way an audience reads an essay.

2.2 Checkpoint, pp. 512–514

Item Number	Answer	Enduring Understanding	Skill	Essential Knowledge	Text Pages
Close Reading					
1	See below.	STL-1	7.A	STL-1.R: stylistic choices	509–512
2	B	STL-1	7.A	STL-1.R: complex perspectives	509–512
3	C	STL-1	7.A	STL-1.R: stylistic choices	509–512
4	D	STL-1	7.A	STL-1.R: complex perspectives	509–512
Evaluating Writing					
1	See page 162.	STL-1	8.A	STL-1.R: complex perspectives	509–512
2	E	STL-1	8.A	STL-1.R: complex perspectives	509–512

1.

“wagon-train morality” (paragraph 4)	<i>The quotes emphasize that “wagon-train morality” is a colloquial figure of speech Didion uses to define how dire circumstances cause people to ignore social taboos (cannibalism)</i>
failed (paragraph 4)	<i>Didion puts the word failed in italics to emphasize its importance in the context of her argument. She maintains that the settlers failed in their loyalties to each other and deserted one another. The childhood stories she was taught emphasize that the settlers breached their primary loyalties (and she suggests that if we go against our primary loyalties we have failed, we regret it, and thus have “bad dreams”). She uses the word “failed” because it is more concrete than “immoral!”</i>
“morality” (paragraphs 4, 5, 9)	<i>Didion dissects what lies beneath the surface of humanity’s “morality.” She shows that morality at its basic most primitive level is nothing more than our loyalties to the ones we love, while everything else is subjective; by putting the word in quotes, she suggests that there is no definitive definition and that the standard definitions of morality are fallacious.</i>
“the good” (paragraph 5)	<i>Didion places “the good” in quotations to qualify her use of the word. She insists that we have no way of knowing what is good and what is evil. She argues that politics and public policy falsely assign aspects of morality, and her implied criticism of misusing the word “good” is evident by the quotation marks.</i>
“wrong” versus “right” (paragraphs 8, 9)	<i>Didion insists that we have no way of definitively knowing what is “right” and “wrong.” Therefore, she puts these two words in quotes to suggest she is using them in a particular context that may not adhere to standard definitions.</i>
moral imperative (paragraph 9)	<i>She places this term in italics to emphasize a concept that she sees being consistently misused and abused. Didion warns us not to delude ourselves into thinking that because we want or need something that it is a moral imperative.</i>

Evaluating Writing

1. The following sentence includes an ironic perspective; add after final sentence.

So, let us celebrate the proud legacy of freedom in the Americas—a freedom that was built on the graves of thousands of indigenous peoples.

The following short addition includes a different perspective.

Imagine, for a moment, a history written from the perspective of Montezuma: At the height of our civilization, when our capital city was a marvel of the world, came a barbarian across the sea, who destroyed our temples, desecrated our sacred sites, filled our wide boulevards with blood, defiled our people from noble to peasant, and forced us into slavery; he terrorized us physically with gun and blade, and tortured us mentally with promises of salvation that demanded we cast aside our beliefs and traditions and opt for servitude. He lived only for gold, but what use is gold when you have died inside?

Composing on Your Own, p. 514

1. Students should keep a consistent style that matches their rhetorical situation. Students should avoid making sweeping generalizations without specifics to back up their main claim. Point out that even when discussing an abstract subject, students will still want to create a clear, logical claim that takes the reader, step-by-step, through a line of reasoning.
2. Students should rewrite a sentence to use exaggeration, hyperbole, or understatement to develop irony within their writing. Students may or may not find that irony works with the tone of their essays.

Part 2 Apply What You Have Learned, p. 515

Many students will note that much of Pinker's introduction suggests an inherent irony in the way we perceive morality; as such, there is a significant difference between the author's perception and the reader's expectations and values. Most readers, the author argues, will think that Mother Teresa is highly moral, yet this presumption is not based on factual data but on general perceptions. We respond to a person's public image rather than the factual details about that person's behavior. Furthermore, the author argues that many people have a negative image of Bill Gates because they only respond to one aspect of his life—his computer company—while ignoring the millions of dollars he has donated to worthy causes. Finally, the author introduces Norman Borlaug, a man who few people admire, because he lacks a public profile, yet who is arguably the most moral of the three. Pinker's introductory paragraph suggests an inherent disconnect between what we perceive and what is real; in effect, we make decisions using surface perceptions rather than in-depth knowledge, and therefore, our judgments about morality are skewed and inaccurate. Pinker's perception reflects his interests as a psychologist who studies how people form their perceptions, while his audience's perception is generally assumed to reflect the biased views that Pinker outlines in his essay.

Reflect on the Essential Question, p. 515

How a writer uses syntax (the arrangement of sentences), diction (word choice) and conventions (such as grammar and mechanics) determines a writer's style, since there are so many ways to adjust each of those—and combine them into the flow of writing—to create a distinct voice. A writer's style can reveal a writer's perspective, or view about his or her subject. When writers have an ironic perspective, their words and style work to convey the opposite of what they really mean in order to make a point.

PART 3 MODIFIERS AND PARENTHETICAL ELEMENTS, pp. 516–529 | STL-1

PART 3.1 Modifiers, pp. 517–524 | STL-1.S

3.1 Checkpoint, pp. 522–524

Item Number	Answer	Enduring Understanding	Skill	Essential Knowledge	Text Pages
Close Reading					
1	See below.	STL-1	7.B	STL-1.S: modifiers	517–522
2	See page 164.	STL-1	7.B	STL-1.S: modifiers	517–522
3	See page 164.	STL-1	7.B	STL-1.S: modifiers	517–522
4	See page 164.	STL-1	7.B	STL-1.S: modifiers	517–522
5	See page 164.	STL-1	7.B	STL-1.S: modifiers	517–522
6	D	STL-1	7.B	STL-1.S: modifiers	517–522
7	C	STL-1	7.B	STL-1.S: modifiers	517–522
Evaluating Writing					
1	See page 164.	STL-1	8.B	STL-1.S: modifiers	517–522
2	B	STL-1	8.B	STL-1.S: modifiers	517–522

Close Reading

1. “The driver, very young and apparently drunk, was killed instantly.”

The key modifier, “very young and apparently drunk,” characterizes “the driver,” who is the main subject of the sentence. The modifier adds specific details that define and describe the subject. Didion relates this story to show one example where she agrees with the meaning of morality. This detail is highly important because this young man's recklessness results in a situation—his death—in which other people must act morally in order to project his body. (In addition, the adverb “instantly” modifies “killed.”) If the sentence were written without the modifiers—The driver was killed—the reader would lack context. When we know the driver was very young and drunk, we realize Didion is relating a tale of youthful tragedy, and the reader sees that the young man's irresponsible actions, which quickly ended his life, are contrasted with the responsible, time-consuming actions of those who feel the moral obligation of guarding his body.

2. “I am talking, of course, about the kind of social code that is sometimes called, usually pejoratively, ‘wagon-train morality.’ ”

The main focus of this sentence is a discussion of a particular “social code.” The modifier “used pejoratively” expresses contempt or disapproval for something, suggesting that society disapproves of a morality that reflects the basic—and sometimes socially abhorrent—needs of survival; in particular, the phrase “wagon-train” modifies “morality” and describes what happens when people are forced to survive in dire circumstances. In addition, including the term “used pejoratively” as a parenthetical statement shows that Didion is speaking from the perspective of someone who is expressing the opinion of society at large.

3. “Particularly out here tonight, in this country so ominous and terrible that to live in it is to live with antimatter, it is difficult to believe that ‘the good’ is a knowable quality.”

Didion begins with the qualifier “particularly” to show that her subject—“this country,” meaning Death Valley—is a specific place that has “ominous and terrible” qualities. The words “ominous and terrible” modify “country,” and create a foreboding tone. The adjective “difficult” expresses Didion’s doubts about morality, and relates to the idea that no one can define “the good” as a “knowable quality.” The descriptive phrase “to live with antimatter” further defines “this country” as a place where social norms are annihilated. Without the modifiers, the audience would have no context for understanding Didion’s subject.

4. “They have been diving for ten days but have found no bottom to the caves, no bodies and no trace of them, only the black 90-degree water going down and down and down, and a single translucent fish, not specified.”

This sentence compounds nonessential phrases to reinforce the idea of a strange, unidentifiable world without borders. The subject, “the caves,” is described with modifiers that create an eerie tone; in particular, the adjectives that describe water in the cave create images reminiscent of hell: “black 90-degree water going down and down and down.” Almost everything after the word “caves” modifies the experience of diving and finding nothing—ending with the most particular detail, “not specified,” to modify the word “fish”; which is also modified by the adjective “translucent.”

5. “Across the road at the Faith Community Church a couple of dozen old people, come here to live in trailers and die in the sun, are holding a prayer sing.”

If reduced to its essentials, this sentence could be written with a basic subject and predicate: *People are singing*. But Didion adds specificity by describing the people as “old.” Furthermore, Didion interrupts the sentence with a highly descriptive nonessential clause—“come here to live in trailers and die in the sun”—that gives a particular reason why the old people are living in Death Valley. (Didion may be making an ironic pun about dying in Death Valley.) Furthermore, Didion situates the elderly people “Across the road,” which gives a particular location where the singing is taking place.

Evaluating Writing

1. **Original:** You see I want to be quite obstinate about insisting that we have no way of knowing—beyond that fundamental loyalty to the social code—what is “right” and what is “wrong,” what is “good” and what “evil.”

Rewrite without modifiers: We cannot know what is right or wrong, or what is good and evil.

How the rewrite changes the argument: When we remove the modifiers, the language lacks emotional context. Without descriptive words such as “obstinate,” “insisting,” and “fundamental,” the reader would fail to understand the writer’s persistent tone, which highlights the importance of her argument. Also, the author introduces and frames the sentences with the phrase, “you see I want,” which keeps with her style of directly addressing the reader.

Composing on Your Own, p. 524

In this revision, students should focus on the modifiers they used (or those they didn’t use that might add force to their writing) and make appropriate adjustments.

3.2 Checkpoint, pp. 525–528

Item Number	Answer	Enduring Understanding	Skill	Essential Knowledge	Text Pages
Close Reading					
1	See below.	STL-1	7.B	STL-1.T parenthetical elements	524–525
2	See page 166.	STL-1	7.B	STL-1.T parenthetical elements	524–525
3	D	STL-1	7.B	STL-1.T parenthetical elements	524–525
4	C	STL-1	7.B	STL-1.T parenthetical elements	524–525
5	B	STL-1	7.B	STL-1.T parenthetical elements	524–525
6	B	STL-1	7.B	STL-1.T parenthetical elements	524–525
Evaluating Writing					
1	See page 166.	STL-1	8.B	STL-1.T parenthetical elements	524–525
2	B	STL-1	8.B	STL-1.T parenthetical elements	524–525

Close Reading

1. **Parentheses from Text:** (“Tell me,” a rabbi asked Daniel Bell when he said, as a child, that he did not believe in God. “Do you think God cares?”)

How it contributes to Didion’s argument: The text in parentheses helps support Didion’s argument but it is not essential to her argument; although it backs up her argument, it does not work with the serious tone of the larger paragraph.

Parentheses from Text: *Questions of straightforward power (or survival) politics, questions of quite indifferent public policy, questions of almost anything: they are all assigned these factitious moral burdens.*

How it contributes to Didion’s argument: The phrase “power politics” is a commonly used term to describe ruthless political maneuvering, but Didion wants to expand this idea, because she repeatedly discusses how the necessities of survival impact our view of morality. In order to include a wider definition of politics, Didion places “survival” in parentheses. This aside is not essential to this sentence, but when included as a quick comment, it expands the reader’s understanding of the author’s intent.

Parentheses from Text: (“We must be aware of the dangers which lie in our most generous wishes,” Lionel Trilling once wrote. “Some paradox of our nature leads us, when once we have made our fellow men the objects of our enlightened interest, to go on to make them the objects of our pity, then of our wisdom, ultimately of our coercion.”)

How it contributes to Didion’s argument: Didion places a long quote from Lionel Trilling in parentheses, which supports her argument—and pithily summarizes her views—but is not essential to her argument. Throughout most of the essay, Didion avoids quoting philosophers’ views on morality, even though there is a long history of philosophic writing on the subject. Therefore, when she quotes Trilling, she places the quote in parentheses, because even though she wants to include this information, she doesn’t want it to dominate her discussion; by placing it in parentheses, the author signals that the reader should see the quote as an aside, rather than a central statement of philosophical belief—something that adds to the discussion but is not central to it.

2. **Dashes from Text:** *If we have been taught to keep our promises—if, in the simplest terms, our upbringing is good enough—we stay with the body, or have bad dreams.*

How it contributes to Didion's argument: Didion wants to include information that helps give additional context to her statement and relates it back to her earlier assertion about stories told in childhood. This is parenthetical information—the sentence would still logically hold together without it—but it helps convey additional insight and context by reiterating one of Didion's key ideas: we learn our foundational morality in childhood. By using dashes, which is a more forceful parenthetical device than parentheses, Didion makes the information more noticeable and emphasizes it while also keeping it integrated into the flow of the sentence.

Dashes from Text: *The story tonight is that one of the divers has been hauled up incoherent, out of his head, shouting—until they got him out of there so that the widow could not hear—about water that got hotter instead of cooler as he went down, about light flickering through the water, about magma, about underground nuclear testing.*

How it contributes to Didion's argument: In this case, the text within dashes acts as the written equivalent of a verbal aside that gives more information about the main sentence but is not necessary to understanding the ideas within the sentence as a whole. The extra information helps paint the scene for the reader: the diver is so distraught that he must be removed from the area. This information also has a somewhat more colloquial feeling than the rest of the sentence; for instance, Didion uses the phrase “they got him out of there.” Didion includes this information in dashes, which gives subtle emphasis without breaking up the flow of the sentence. Finally, the dashed information is somewhat long; it would look awkward if included with commas (and would break up the flow).

Dashes from Text: *Except on that most primitive level—our loyalties to those we love—what could be more arrogant than to claim the primacy of personal conscience?*

How it contributes to Didion's argument: The dashed information reminds the reader of a key idea that Didion is discussing in relation to morality; Didion can quickly define “primitive” as “our loyalties to those we love.” Didion wants the reader to remain aware of how she defines the most fundamental aspects of morality before she continues her discussion of moral subjectivity. The dashed information is an aside, but Didion wants to create subtle emphasis because even though the reader could understand the sentence without this information, Didion wants to include it to distill and reiterate a key point.

Evaluating Writing

1. **Dashes from text that include a parenthetical element:** *The story tonight is that one of the divers has been hauled up incoherent, out of his head, shouting—until they got him out of there so that the widow could not hear—about water that got hotter instead of cooler as he went down, about light flickering through the water, about magma, about underground nuclear testing.*

Rewrite with commas: The story tonight is that one of the divers has been hauled up incoherent, out of his head, shouting, until they got him out of there so that the widow could not hear, about water that got hotter instead of cooler as he went down, about light flickering through the water, about magma, about underground nuclear testing.

How it changes the sentence: Students will likely notice that when the parenthetical text is placed in commas, the sentence becomes confusing, because the parenthetical information breaks up the focus and logical flow of the sentence; in fact, readers may think that the parenthetical information is something that the diver is “shouting.”

Rewrite with parentheses: The story tonight is that one of the divers has been hauled up incoherent, out of his head, shouting (until they got him out of there so that the widow could not hear) about water that got hotter instead of cooler as he went down, about light flickering through the water, about magma, about underground nuclear testing.

How it changes the sentence: Students will likely notice that when placed in parentheses, the parenthetical text does not fit within the flow of the sentence and awkwardly breaks up the information. The parentheses make the information seem like a less important—almost dispensable—aside. However, even though the information is an aside, it's still important to understanding the emotional tone of the sentence and to visualizing the scene that the author is describing. The only other option for including this information would be breaking the sentence into two sentences as follows, but this would impede the flow of the language:

The story tonight is that one of the divers has been hauled up incoherent, out of his head. Until they got him out of there, so that the widow could not hear, he shouted about water that got hotter instead of cooler as he went down, about light flickering through the water, about magma, about underground nuclear testing.

Composing on Your Own, p. 528

Students should carefully review their revised drafts, and add parenthetical elements that enhance the message. Remind students that parenthetical elements may not be essential to a sentence, but they still add important information that helps clarify and refine an argument. Review the subtle differences between using commas, dashes, and parentheses; students may want to experiment with how using different punctuation changes the meaning within their writing.

Next, encourage students to use the checklist to review and apply key strategies that they have learned. You may want to have students trade papers with a peer so they can review each other's work. Encourage students to work through each point in the checklist.

Part 3 Apply What You Have Learned, p. 529

There are a number of places where Pinker uses parenthetical elements. First, he uses a parenthetical element in the following sentence: “As for Norman Borlaug . . . who the heck is Norman Borlaug?” Rather than use a dash or a colon, Pinker chooses an ellipsis, which suggests a pause for consideration; the author assumes that his reader, after a short pause for thought, will not know who Borlaug is, and the author mimics this thought process by using the ellipses. Pinker also uses commas in the following sentence to include a parenthetical statement that contains important information: “Borlaug, father of the ‘Green Revolution’ that used agricultural science to reduce world hunger, has been credited with saving a billion lives, more than anyone else in history.” The information about Borlaug—“father of the ‘Green Revolution’ that used agricultural science to reduce world hunger”—is separated from the rest of the sentence with commas because it presents key information that defines the importance of Borlaug. This information would have secondary importance if separated from the rest of the sentence with dashes or parentheses. Finally, the following sentence includes parentheses to suggest an ancillary question that the reader will likely find intriguing, but this question is not central to the writer's introductory argument: “(since if our eyes can be fooled by an illusion, why should we trust them at other times?).” If the writer felt this question was more important, he may have separated it with a dash; as is, it is more of an aside.

Reflect on the Essential Question, p. 529

Writers use clauses, phrases, and words as modifiers to clarify or emphasize their points. Placing them carefully avoids such problems as dangling modifiers or misplaced modifiers. Parenthetical elements are ideas that are set off from the main sentence, either by enclosing them in parentheses or between dashes; they can also be set off by commas. All of these tools allow writers to add precision to their meaning.

Revised Draft of Student Text from Page 468

Revised sentences and sections appear in *italics*. New sentences added to this draft have not been numbered. The rewritten student draft includes the rewrites from the multiple-choice questions; it does not include the suggested sample rewrites provided for the short-answer responses.

(1) *Throughout history, when a country becomes successful, it often feels entitled to impose its culture and values on other societies.* (2) At no time was this truer than during the Age of Exploration, when Spain and other European nations stumbled upon the brave new world that was inhabited by Indians (*as Columbus called those he encountered*). (3) European morality was based on the philosophy of the Catholic church, whereas Native Americans found their sense of morality to be rooted in nature and their ancestral tradition. *While it is true that the Aztec, one of the tribes exploited by Spain and other European countries, sacrificed people from other tribes they conquered or destroyed, their sacrifices did not compare to the Europeans' mass slaughter and the force with which they acquired the land of the Native Americans and claimed the New World.* (4) Spain and other European countries, under the pretense that they were saving the Native Americans by giving them eternal salvation, worked them to death searching for gold. (5) Entire Native American communities were destroyed, communities that had been based on sharing and compassion. (6) The Spanish believed themselves to be godly, yet they found themselves destroying civilizations that were built on a natural moral code born out of nature and the strength of community.

(7–8) *Though he is remembered as a successful leader, historians question Cortés's moral conscience.* (9) Even though we know the means by which he achieved “greatness,” Cortes is immortalized in history because he expanded his nation's empire while gaining Catholic followers and discovering gold. (10) It is this characterization that is published in history books *but does not address the moral infractions that came with the success.* (11) *Montezuma, the Aztec emperor who was considered one of the greatest kings in Aztec history, lost his title when the Spanish conquistador Cortés deceived him.* (12) As such, Montezuma has gone down in history as one of the greatest fools compared to Cortés. (13) Cortés goes down in history as a quintessence of greatness for burning his own ships to prevent his men from returning to Cuba and ultimately destroying an entire empire with his mere 150 men. (14) Montezuma has been immortalized as the fool that lost an empire of millions to 150 men. (15) While we think that morality comes from a standard, innate moral code, morality is a fluid abstract notion that changes based on who tells the story [*deleted text*].

UNIT 8 REVIEW

Section I: Multiple Choice, pp. 530–539

Item Number	Answer	Enduring Understanding	Skill	Essential Knowledge	Text Pages
Reading					
1	A	STL-1	7.A	STL-1.Q: style	503–506
2	C	STL-1	1.B	STL-1.R: perspectives	509
3	B	STL-1	7.A	STL-1.R: complex perspectives	509
4	E	RHS-1	1.B	RHS-1.N: choosing language for the needs of an audience	492–495
5	B	RHS-1	1.B	RHS-1.K: make comparisons	471–477

6	E	STL-1	7.A	STL-1.Q: writer's style	503–508
7	A	RHS-1	1.B	RHS-1.N: choosing language for the needs of an audience	491–495
8	D	CLE-1	3.A	CLE-1.F, G: using evidence strategically	76–81
9	C	STL-1	7.A	STL-1.D, E: tone	342–349

Item Number	Answer	Enduring Understanding	Skill	Essential Knowledge	Text Pages
Evaluating Writing					
10	B	RHS-1	2.B	RHS-1.M: word choice/bias	481–487
11	A	RHS-1	8.B	RHS-1.N: audience needs	492–495
12	C	RHS-1	2.B	RHS-1.N: audience needs	492–495
13	D	RHS-1	2.B	RHS-1.K: comparisons	476–477
14	C	REO-1	6.C	REO-1.G: methods of development	155–156
15	E	REO-1	6.B	REO-1.P: transitional elements	270–271
16	E	CLE-1	4.C	CLE-1.V: complexities of a subject	

Join the Conversation: Synthesis Essay (Part 3), pp. 540–555

Although students have had practice throughout this book analyzing photographs as texts through the questions in the captions, you may wish to spend more time modeling for students how to use the qualitative visuals that are presented as Source E in the synthesis task in Join the Conversation. One way to approach the collage of photographs on page 542 is to ask students to identify any similarities among the photos. They might notice, for example, that two of them focus on music—a trumpet player (with a tie to match his instrument) and a drawing of a guitar, drum, and maracas. Ask students what this representation might say about Little Havana. They might suggest that there is a music style unique to the culture. Generalizing from that idea about the value of ethnic enclaves, students might conclude that music connects members of the community through their shared understanding and appreciation of a unique musical style. Also ask students to draw a conclusion about the Cuban culture from the representations of Cuban and American coffee. Students might note that the Cuban coffee has more intensity than the American version—more espresso, less water, and the addition of sugar. Ask students what attitude this might represent among Cuban-Americans about their culture (students will likely note a positive and proud attitude). Continue questions about the remaining photographs—the mural with the words “Long live our race!” written across it and historical figures painted into it; the street view, suggesting that the neighborhood blends in seamlessly with the rest of Miami; and the “Welcome to Little Havana USA” sign that represents an awareness of a unique community, a pride in that community, and an openness to others to visit and enjoy the neighborhood's character. Finally, ask students to tie the images to one or more of the text sources provided for this prompt. Ask students to try framing in writing a reference to this visual source as part of the draft they have been developing over the last two units.

For reproducibles of the organizer on page 544, see page 285.

Row A: Thesis (0-1 points), Scoring Criteria [4.B]	
<p>0 points For any of the following:</p> <ul style="list-style-type: none"> There is no defensible thesis. The intended thesis only restates the prompt. The intended thesis provides a summary of the issue with no apparent or coherent claim. There is a thesis, but it does not respond to the prompt. 	<p>1 point Responds to the prompt with a thesis that presents a defensible position.</p>
Decision Rules and Scoring Notes	
<p>Responses that do not earn this point:</p> <ul style="list-style-type: none"> Only restate the prompt. Do not take a position, or the position is vague or must be inferred. Equivocate or summarize other's argument but not the student's (e.g., some people say it's good, some people say it's bad.) State an obvious fact rather than making a claim that requires a defense. 	<p>Responses that earn this point:</p> <ul style="list-style-type: none"> Respond to the prompt by developing a position on whether circumstances influence morality, rather than restate or rephrase the prompt. Clearly take a position rather than just stating there are pros/cons.
<p>Examples that do not earn this point:</p> <p>Restate the prompt</p> <ul style="list-style-type: none"> "For thousands of years, scholars have debated about what constitutes moral and immoral behavior." <p>Address the topic of the prompt, but do not take a position</p> <ul style="list-style-type: none"> "Some people view morality as a fixed idea, while other people think it is a fluid concept." "We all lie. So, lying is not moral or immoral; it's a basic part of life." <p>Address the topic of the prompt but state an obvious fact as a claim</p> <ul style="list-style-type: none"> "There are many different way people lie." 	<p>Examples that earn this point:</p> <p>Present a defensible position that responds to the prompt</p> <ul style="list-style-type: none"> "While some scientific studies suggest people will act immorally when given the chance, the majority of evidence reveals that most people abide by relatively consistent moral codes of conduct in their daily lives. In fact, without these codes of conduct—which value honesty, decency, and openness—scientific studies, which rely on dependable data, could not occur." "Pretend that we could hear what other people were thinking. If we could, it's likely no one would get along. Why? Because we don't honestly express our thoughts to each other. We all lie. And this lying is justified, because we all need to censor and edit our inner thoughts into communication that is socially acceptable. As scientific studies suggest, while people generally disapprove of lying, most people regularly lie in their daily lives."
<p>Additional Notes:</p> <ul style="list-style-type: none"> The thesis may be more than one sentence, provided the sentences are in close proximity. The thesis may be anywhere within the response. For a thesis to be defensible, the sources must include at least minimal evidence that <i>could</i> be used to support that thesis; however, the student need not cite that evidence to earn the thesis point. The thesis <i>may</i> establish a line of reasoning that structures the essay, but it needn't do so to earn the thesis point. A thesis that meets the criteria can be awarded the point whether or not the rest of the response successfully supports that line of reasoning. 	

Row B: Evidence AND Commentary (0-4 points), Scoring Criteria [2.A, 4.A, 6.A, 6.B, 6.C]

<p>0 points Simply restates thesis (if present), repeats provided information, or references fewer than two of the provided sources.</p>	<p>1 point EVIDENCE: Provides evidence from or references at least two of the provided sources. AND COMMENTARY: Summarizes the evidence but does not explain how the evidence supports the argument.</p>	<p>2 points EVIDENCE: Provides evidence from or reference at least three of the provided sources. AND COMMENTARY: Explains how some of the evidence relates to the student's argument, but no line of reasoning is established, or the line of reasoning is faulty.</p>	<p>3 points EVIDENCE: Provides evidence from or reference at least three of the provided sources to support all claims in a line of reasoning. AND COMMENTARY: Explains how some of the evidence supports a line of reasoning.</p>	<p>4 points EVIDENCE: Provides evidence from or reference at least three of the provided sources to support all claims in a line of reasoning. AND COMMENTARY: Consistently explains how the evidence supports a line of reasoning.</p>
Decision Rules and Scoring Notes Typical responses that earn ...				
<p>0 points:</p> <ul style="list-style-type: none"> Are incoherent or do not address the prompt. May be just opinion with no textual references or references that are irrelevant. 	<p>1 point:</p> <ul style="list-style-type: none"> Tend to focus on summary or description of sources rather than specific details. 	<p>2 points:</p> <ul style="list-style-type: none"> Consist of a mix of specific evidence and broad generalities. May contain some simplistic, inaccurate, or repetitive explanations that don't strengthen the argument. May make one point well but either do not make multiple supporting claims or do not adequately support more than one claim. Do not explain the connections or progression between the student's claims, so a line of reasoning is not clearly established. 	<p>3 points:</p> <ul style="list-style-type: none"> Uniformly offer evidence to support claims. Focus on the importance of specific details from the sources to build an argument. Organize an argument as a line of reasoning composed of multiple supporting claims. Commentary may fail to integrate some evidence or fail to support a key claim. 	<p>4 points:</p> <ul style="list-style-type: none"> Uniformly offer evidence to support claims. Focus on the importance of specific words and details from the sources to build an argument. Organize and support an argument as a line of reasoning composed of multiple supporting claims, each with adequate evidence that is clearly explained.
<p>Additional Notes:</p> <ul style="list-style-type: none"> Writing that suffers from grammatical and/or mechanical errors that interfere with communication cannot earn the fourth point in this row. 				

Row C: Sophistication (0-1 points), Scoring Criteria [2.A, 4.C, 6.B, 8.A, 8.B, 8.C]	
0 points Does not meet the criteria for one point.	1 point Demonstrates sophistication of thought and/or develops a complex understanding of the rhetorical situation.
Decision Rules and Scoring Notes	
Responses that do not earn this point: <ul style="list-style-type: none"> Attempt to contextualize their argument, but such attempts consist predominantly of sweeping generalizations (“<i>In a world where everyone lies . . .</i>” OR “<i>Since the beginning of time, people have lied . . .</i>”). Only hint at or suggest other argument (“<i>I once heard a professor say . . .</i>” OR “<i>While some teenagers may argue that lying is not immoral . . .</i>”). Use complicated or complex sentences or language that are ineffective because they do not enhance the argument 	Responses that earn this point may demonstrate sophistication of thought and/or a complex understanding of the rhetorical situation by doing any of the following: <ol style="list-style-type: none"> Crafting a nuanced argument by consistently identifying and exploring complexities or tensions. Articulating the implications or limitations of an argument (either the student’s argument or an argument related to the prompt) by acknowledging counterarguments. Making effective rhetorical choices that consistently strengthen the force and impact of the student’s argument. Employing a style that is consistently vivid and persuasive.
Additional Notes: <ul style="list-style-type: none"> This point should be awarded only if the sophistication of thought or complex understanding is part of the student’s argument, not merely a phrase or reference. 	

Row A: Thesis (0-1 points), Scoring Criteria [1.A, 4.B]	
0 points For any of the following: <ul style="list-style-type: none"> There is no defensible thesis. The intended thesis only restates the prompt. The intended thesis provides a summary of the issue with no apparent or coherent claim. There is a thesis, but it does not respond to the prompt. 	1 point Responds to the prompt with a defensible thesis that analyzes the writer’s rhetorical choices.
Decision Rules and Scoring Notes	
Responses that do not earn this point: <ul style="list-style-type: none"> Only restate the prompt. Fail to address the rhetorical choices the writer of the passage makes. Describe or repeat the passage rather than making a claim that requires a defense. 	Responses that earn this point: <ul style="list-style-type: none"> Respond to the prompt rather than restate or rephrase the prompt and clearly articulate a defensible thesis about the rhetorical choices Heston makes to convey his message.
Examples that do not earn this point: <p>Restate the prompt</p> <ul style="list-style-type: none"> “<i>Charlton Heston makes a speech that advocates for gun ownership by responsible citizens.</i>” “<i>Heston uses rhetorical devices to reinforce his organization’s beliefs.</i>” <p>Make a claim, but do not address the writer’s rhetorical choices</p> <ul style="list-style-type: none"> “<i>...his speech give clears clear evidence that gun ownership is a right.</i>” <p>Repeat provided information from the passage</p> <ul style="list-style-type: none"> “<i>Throughout his speech, Heston emphasizes the need of the NRA to advocate for gun ownership.</i>” 	Examples that earn this point: <p>Present a defensible position that responds to the prompt</p> <ul style="list-style-type: none"> “<i>By providing multiple examples of responsible gun ownership with his own insights on guns and crime, Heston reinforces his audience’s belief that the law-biding citizens of the NRA have a right and responsibility—a moral duty—to own firearms.</i>”
Additional Notes: <ul style="list-style-type: none"> The thesis may be more than one sentence, provided the sentences are in close proximity. The thesis may be anywhere within the response. For a thesis to be defensible, the passage must include at least minimal evidence that <i>could</i> be used to support that thesis; however, the student need not cite that evidence to earn the thesis point. The thesis <i>may</i> establish a line of reasoning that structures the essay, but it needn’t do so to earn the thesis point. A thesis that meets the criteria can be awarded the point whether or not the rest of the response successfully supports that line of reasoning. 	

Row B: Evidence AND Commentary (0-4 points), Scoring Criteria [2.A, 4.A, 6.A, 6.B, 6.C]

<p>0 points Simply restates thesis (if present), repeats provided information, or offers information irrelevant to the prompt.</p>	<p>1 point EVIDENCE: Provides evidence that is mostly general. AND COMMENTARY: Summarizes the evidence but does not explain how the evidence supports the student's argument.</p>	<p>2 points EVIDENCE: Provides some specific relevant evidence. AND COMMENTARY: Explains how some of the evidence relates to the student's argument, but no line of reasoning is established, or the line of reasoning is faulty.</p>	<p>3 points EVIDENCE: Provides specific evidence to support all claims in a line of reasoning. AND COMMENTARY: Explains how some of the evidence supports a line of reasoning. AND Explains how at least one rhetorical choice in the passage contributes to the writer's argument, purpose, or message.</p>	<p>4 points EVIDENCE: Provides specific evidence to support all claims in a line of reasoning. AND COMMENTARY: Consistently explains how the evidence supports a line of reasoning. AND Explains how multiple rhetorical choices in the passage contribute to the writer's argument, purpose, or message.</p>
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Decision Rules and Scoring Notes | Typical responses that earn . . .

<p>0 points:</p> <ul style="list-style-type: none"> Are incoherent or do not address the prompt. May be just opinion with no textual references or references that are irrelevant. 	<p>1 point:</p> <ul style="list-style-type: none"> Tend to focus on summary or description of a passage rather than specific details or techniques. Mention rhetorical choices with little or no explanation. 	<p>2 points:</p> <ul style="list-style-type: none"> Consist of a mix of specific evidence and broad generalities. May contain some simplistic, inaccurate, or repetitive explanations that don't strengthen the argument. May make one point well, but either do not make multiple supporting claims or do not adequately support more than one claim. Do not explain the connections or progression between the student's claims so a line of reasoning is not clearly established. 	<p>3 points:</p> <ul style="list-style-type: none"> Uniformly offer evidence to support claims. Focus on the importance of specific words and details from the passage to build an argument. Organize an argument as a line of reasoning composed of multiple supporting claims. Commentary may fail to integrate some evidence or fail to support a key claim. 	<p>4 points:</p> <ul style="list-style-type: none"> Uniformly offer evidence to support claims. Focus on the importance of specific words and details from the passage to build an argument. Organize and support an argument as a line of reasoning composed of multiple supporting claims, each with adequate evidence that is clearly explained. Explain how the writer's use of rhetorical choices contributes to the student's interpretation of the passage.
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Additional Notes: Writing that suffers from grammatical and/or mechanical errors that interfere with communication cannot earn the fourth point in this row. To earn the fourth point in this row, the response may observe multiple instances of the same rhetorical choice if each instance further contributes to the argument, purpose, or message of the passage.

Row C: Sophistication (0-1 points), Scoring Criteria [2.A, 4.C, 6.B, 8.A, 8.B, 8.C]

<p>0 points Does not meet the criteria for one point.</p>	<p>1 point Demonstrates sophistication of thought and/or develops a complex understanding of the rhetorical situation.</p>
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Decision Rules and Scoring Notes

<p>Responses that do not earn this point:</p> <ul style="list-style-type: none"> Attempt to contextualize the text, but such attempts consist predominantly of sweeping generalizations ("In a world where people own guns..." OR "Since the invention of guns..."). Only hint at or suggest other argument ("I once heard a gun owner say..." OR "While a few gun owners may argue that..."). Examine individual rhetorical choices but do not examine the relationships among different choices throughout the text. Oversimplify complexities in the text. Use complicated or complex sentences or language that are ineffective because they do not enhance the argument 	<p>Responses that earn this point may demonstrate sophistication of thought and/or a complex understanding of the rhetorical situation by doing any of the following:</p> <ol style="list-style-type: none"> Explaining the significance or relevance of the writer's rhetorical choices (given the rhetorical situation). Explaining a purpose or function of the passage's complexities or tensions. Employing a style that is consistently vivid and persuasive.
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Additional Notes:

- This point should be awarded only if the sophistication of thought or complex understanding is part of the student's argument, not merely a phrase or reference.

Argument Essay Rubric: Fundamental Laws of Nature, p. 556

NOTE: The directions on page 556 call for students to respond to the prompt with a *claim*, but the correct word is *thesis*. We regret the error, which will be corrected on reprint.

Row A: Thesis (0-1 points), Scoring Criteria [4.B]	
<p>0 points For any of the following:</p> <ul style="list-style-type: none"> • There is no defensible thesis. • The intended thesis only restates the prompt. • The intended thesis provides a summary of the issue with no apparent or coherent claim. • There is a thesis, but it does not respond to the prompt. 	<p>1 point Responds to the prompt with a thesis that presents a defensible position.</p>
Decision Rules and Scoring Notes	
<p>Responses that do not earn this point:</p> <ul style="list-style-type: none"> • Only restate the prompt. • Do not take a position, or the position is vague or must be inferred. • State an obvious fact rather than making a claim that requires a defense. 	<p>Responses that earn this point:</p> <ul style="list-style-type: none"> • Respond to the prompt rather than restate or rephrase the prompt. Clearly take a position on the extent to which humans have violated the fundamental state of natural laws.
<p>Examples that do not earn this point: Do not take a position</p> <ul style="list-style-type: none"> • "We may have violated natural laws, but then again, we may not have." <p>Address the topic of the prompt but are not defensible—it is an obvious fact stated as a claim</p> <ul style="list-style-type: none"> • "Many people suggest that humanity has violated the fundamental state of natural laws." 	<p>Examples that earn this point: Present a defensible position that responds to the prompt</p> <ul style="list-style-type: none"> • "A variety of prominent writers—such as Thoreau, Leopold, and Dillard—have written about people's need to become more attuned to the natural world. As climate change evidently reveals, people have critically altered the natural world, and without drastic measures, the whole world will have to live with the catastrophic results," • "While climate change has become an increasingly urgent conversation, few people seem willing to change their personal behavior. Many recognize the severity of the problem, but few of us are willing to take substantial steps in our personal lives to combat this pressing issue. As humans, we have altered the fundamental state of natural laws, yet we are unwilling to sacrifice our personal comfort to bring that planet back into balance."
<p>Additional Notes:</p> <ul style="list-style-type: none"> • The thesis may be more than one sentence, provided the sentences are in close proximity. • The thesis may be anywhere within the response. • The thesis may establish a line of reasoning that structures the essay, but it needn't do so to earn the thesis point. • A thesis that meets the criteria can be awarded the point whether or not the rest of the response successfully supports that line of reasoning. 	

Row B: Evidence AND Commentary (0-4 points), Scoring Criteria [2.A, 4.A, 6.A, 6.B, 6.C]

<p>0 points Simply restates thesis (if present), repeats provided information, or offers information irrelevant to the prompt.</p>	<p>1 point EVIDENCE: Provides evidence that is mostly general. AND COMMENTARY: Summarizes the evidence but does not explain how the evidence supports the argument.</p>	<p>2 points EVIDENCE: Provides some specific relevant evidence. AND COMMENTARY: Explains how some of the evidence relates to the student's argument, but no line of reasoning is established, or the line of reasoning is faulty.</p>	<p>3 points EVIDENCE: Provides specific evidence to support all claims in a line of reasoning. AND COMMENTARY: Explains how some of the evidence supports a line of reasoning.</p>	<p>4 points EVIDENCE: Provides specific evidence to support all claims in a line of reasoning. AND COMMENTARY: Consistently explains how the evidence supports a line of reasoning.</p>
Decision Rules and Scoring Notes Typical responses that earn . . .				
<p>0 points:</p> <ul style="list-style-type: none"> • Are incoherent or do not address the prompt. • May be just opinion with no evidence or evidence that is irrelevant. 	<p>1 point:</p> <ul style="list-style-type: none"> • Tend to focus on summary of evidence rather than specific details. 	<p>2 points:</p> <ul style="list-style-type: none"> • Consist of a mix of specific evidence and broad generalities. • May contain some simplistic, inaccurate, or repetitive explanations that don't strengthen the argument. • May make one point well, but either do not make multiple supporting claims or do not adequately support more than one claim. • Do not explain the connections or progression between the student's claims so a line of reasoning is not clearly 	<p>3 points:</p> <ul style="list-style-type: none"> • Uniformly offer evidence to support claims. • Focus on the importance of specific details to build an argument. • Organize an argument as a line of reasoning composed of multiple supporting claims. • Commentary may fail to integrate some evidence or fail to support a key claim. 	<p>4 points:</p> <ul style="list-style-type: none"> • Focus on the importance of specific details to build an argument. • Organize and support an argument as a line of reasoning composed of multiple supporting claims, each with adequate evidence that is clearly explained.
<p>Additional Notes:</p> <ul style="list-style-type: none"> • Writing that suffers from grammatical and/or mechanical errors that interfere with communication cannot earn the fourth point in this row. 				

Row C: Sophistication (0-1 points), Scoring Criteria [2.A, 4.C, 6.B, 8.A, 8.B, 8.C]	
0 points Does not meet the criteria for one point.	1 point Demonstrates sophistication of thought and/or develops a complex understanding of the rhetorical situation.
Decision Rules and Scoring Notes	
Responses that do not earn this point: <ul style="list-style-type: none"> Attempt to contextualize their argument, but such attempts consist predominantly of sweeping generalizations ("Let's face it: as humans, we all break fundamental natural laws . . ." OR "Since people evolved, we have broken with the laws of nature . . .") Only hint at or suggest other argument ("I once heard a naturalist say . . ." OR "While some may argue that . . .") Use complicated or complex sentences or language that are ineffective because they do not enhance the argument. 	Responses that earn this point may demonstrate sophistication of thought and/or a complex understanding of the rhetorical situation by doing any of the following: <ol style="list-style-type: none"> Crafting a nuanced argument by consistently identifying and exploring complexities or tensions. Articulating the implications or limitations of an argument (either the student's argument or an argument related to the prompt) by acknowledging counterarguments. Making effective rhetorical choices that consistently strengthen the force and impact of the student's argument. Employing a style that is consistently vivid and persuasive.
Additional Notes: <ul style="list-style-type: none"> This point should be awarded only if the sophistication of thought or complex understanding is part of the student's argument, not merely a phrase or reference. 	

UNIT 9: Contributing to the Conversation, pp. 557-600

UNIT 9 OVERVIEW, pp. 557-564

Student open responses will vary. Sample responses are provided throughout this resource.

Composing on Your Own, p. 562

After each professional anchor text, students will have an opportunity to write freely in response to it. Although subsequent "Composing on Your Own" activities direct students to specific writing tasks based on what they are learning, students are also free to follow their own inquiries in these compositions that develop over a unit. *See pages 223-228 for Inquiry Activities for Writing Rhetorically.*

What Do You Know? p. 563

Note: This recurring feature uses the practice of "effortful recall" to help students' learning "stick." Chances are that over their previous years of schooling, students have encountered these ideas, if not necessarily the terminology. Having to work hard to retrieve what they already know will help students form stronger connections to the new knowledge they acquire. These questions are not meant to be scored. They will serve as a guide to what your students may or may not already know about the unit's content.

Close Reading

- Johnson includes the perspectives of Dr. Spock, Andrew Solomon/National Endowment for the Arts, McLuhan, and Jane Jacobs. He also includes a hypothetical perspective (if books were new) and cites common perspectives about the bankruptcy of video games.
- Dr. Spock: to exemplify common critiques of video-gaming habits (which he will rebut).
 Andrew Solomon/National Endowment for the Arts: to highlight the intellectual benefits of reading.
 McLuhan: to introduce a new perspective on how to judge cultural differences.
 Jane Jacobs: to complement Johnson's view by suggesting the worst critics have little experience with what they criticize.
 Hypothetical perspective (if books were new): to present a reasonable rebuttal to common views such as that held by Dr. Spock.
 Common perspectives about the bankruptcy of video games: to reiterate the assumed vacuous nature of video games.
- He wants to demonstrate how people judge new concepts based on what they know. By providing a gamer's perspective on reading, he invites his readers who aren't gamers to reconsider their perspectives and opinions on gaming.