



HIGH SCHOOL ENGLISH

LEARNING ACTIVITIES

MAY 4 - MAY 8





Learning Plan / Student Overview St. Louis Public Schools High School English Language Arts

The following lessons should be completed by students during the week of **May 4 – May 8**. Students may determine their own pacing. Lessons are divided into suggested daily chunks, but students may complete more or less each day. All work may be done on notebook paper or typed. If you have technology access, please complete work in your teacher's virtual classroom space. Check with your child's teacher for directions related to work submission and grading.

Welcome to Week 7! Students are encouraged to maintain contact with their home school and classroom teacher(s). If you have not already done so, please visit your child's school website to access individual teacher web pages for specific learning/assignment information. If you cannot reach your teacher and have elected to use these resources, please be mindful that some learning activities may require students to reply online, while others may require students to respond using paper and pencil. In the event online access is not available, please record responses on paper. Completed work should be dropped off at your child's school. Please contact your child's school for the dates and times to drop off completed work.

If you need additional resources to support virtual learning, please visit: <https://www.slps.org/extendedresources>

In the second week of this four-week unit, students will continue reading eight texts that speak to the theme of morality. Students will revisit the essential question "How do we evaluate what's right or wrong?" throughout the unit. Students will read thematically paired texts from CommonLit and complete a graphic organizer that will help them track their own understanding of this theme to prepare for a synthesis essay.

ELA Skills and Standards Covered in this Unit:

- RL.1.A / RI.1.A - Citing evidence from multiple texts to support analysis
- RL.1.B / RI.1.B - Determine the meaning of words and phrases as they are used in the text
- RL.1.D / RI.1.D – Determine themes in a text and analyze their development
- RL.2.C / RI.2.C - Analyzing the impact of word choice on tone and meaning
- RL.3.B / RI.3.B - Analyzing the development of ideas across multiple texts
- W.2.A - Writing a thematic essay
- W.3.A - Review, revise, and edit writing with consideration for the task, purpose, and audience

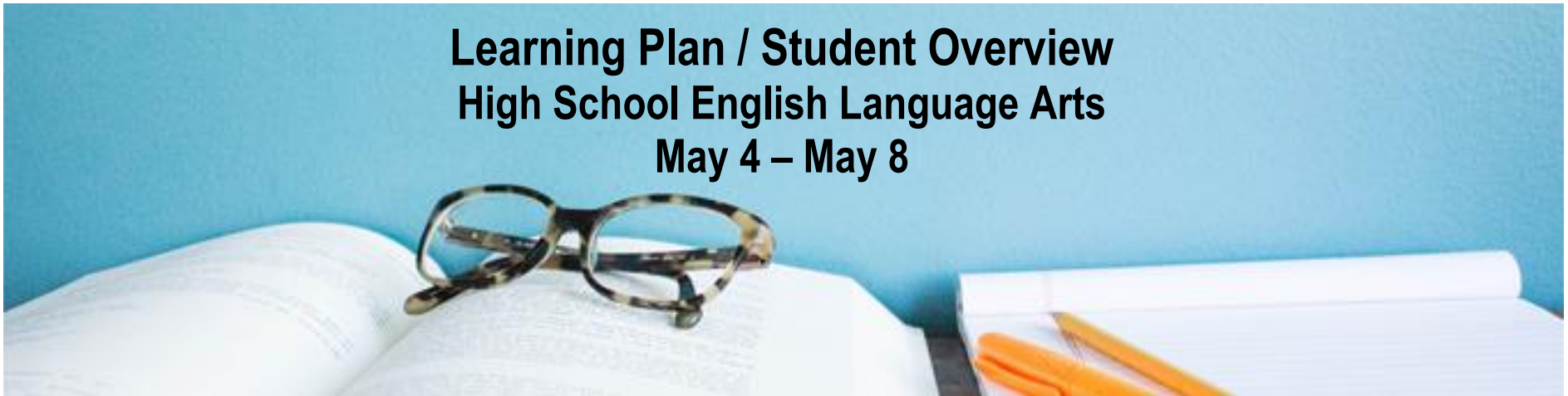


Using the digital texts linked within the plan below will give access to a read-aloud option, translation tools (28 languages), annotation tools, and vocabulary tools. If internet access is not available, printed copies of the passages have been included in this packet.

Learning Plan / Student Overview

High School English Language Arts

May 4 – May 8



Suggested Pacing	Lesson Objective <i>What will you know and be able to do at the conclusion of this lesson?</i>	Resources <i>What print and electronic resources are available to support your learning?</i>	Your Assignments <i>How will you show your teacher that you learned the material?</i>
MONDAY	<ul style="list-style-type: none"> I can read independently for pleasure. I can respond to reading through writing. 	<ul style="list-style-type: none"> Any text of choice may be used for independent reading. <i>See resources in this packet.</i> 	<ul style="list-style-type: none"> Read for a minimum of 20 minutes from a text of your choice. Complete a Reader Response Journal entry, choosing from the list of prompts provided in this packet. [Page 12]
	<ul style="list-style-type: none"> I can read grade-level text independently. I can annotate a text as I read. I can apply previously learned strategies to my reading. 	<ul style="list-style-type: none"> “Morality as Anti-Nature” Online / Offline 	<ul style="list-style-type: none"> Read “Morality as Anti-Nature” – either online through CommonLit or printed in this packet. Annotate the text as you read, using the guide in this packet to ensure high-quality annotations. Put a box around the vocabulary words identified in the footnotes at the bottom of each page.
TUESDAY	<ul style="list-style-type: none"> I can read independently for pleasure. I can respond to reading through writing. 	<ul style="list-style-type: none"> Any text of choice may be used for independent reading. <i>See resources in this packet.</i> 	<ul style="list-style-type: none"> Read for a minimum of 20 minutes from a text of your choice. Complete a Reader Response Journal entry, choosing from the list of prompts provided in this packet. [Page 13]
	<ul style="list-style-type: none"> I can read grade-level text independently. I can annotate a text as I read. I can apply previously learned strategies to my reading. 	<ul style="list-style-type: none"> “Morality as Anti-Nature” Online / Offline 	<ul style="list-style-type: none"> Reread “Morality as Anti-Nature” – either online through CommonLit or printed in this packet. Add to your annotations from yesterday as you read.
	<ul style="list-style-type: none"> I can identify the theme in a short story. I can support my answers with evidence from the text. I can analyze the impact of word choice. 	<ul style="list-style-type: none"> “Morality as Anti-Nature” Online / Offline Text-Dependent Questions Worksheet 	<ul style="list-style-type: none"> Answer the text-dependent questions for “Morality as Anti-Nature”. For multiple-choice questions, choose the best answer. For open-ended questions, respond in complete sentences.
	<ul style="list-style-type: none"> I can use evidence from the text to support discussion of the essential question. 	<ul style="list-style-type: none"> “Morality as Anti-Nature” Online / Offline Discussion Questions Worksheet 	<ul style="list-style-type: none"> Respond to the discussion questions for “Morality as Anti-Nature”. Be prepared to respond to these discussion questions in your teacher’s virtual classroom space (if requested by your teacher AND if internet access is available).



Suggested Pacing	Lesson Objective <i>What will you know and be able to do at the conclusion of this lesson?</i>	Resources <i>What print and electronic resources are available to support your learning?</i>	Your Assignments <i>How will you show your teacher that you learned the material?</i>
WEDNESDAY	<ul style="list-style-type: none"> I can read independently for pleasure. I can respond to reading through writing. 	<ul style="list-style-type: none"> Any text of choice may be used for independent reading. <i>See resources in this packet.</i> 	<ul style="list-style-type: none"> Read for a minimum of 20 minutes from a text of your choice. Complete a Reader Response Journal entry, choosing from the list of prompts provided in this packet. [Page 14]
	<ul style="list-style-type: none"> I can read grade-level text independently. I can annotate a text as I read. I can apply previously learned strategies to my reading. 	<ul style="list-style-type: none"> “What Makes Good People Do Bad Things?” Online / Offline 	<ul style="list-style-type: none"> Read “What Makes Good People Do Bad Things?” – either online through CommonLit or printed in this packet. Annotate the text as you read, using the guide in this packet to ensure high-quality annotations. Put a box around the vocabulary words identified in the footnotes at the bottom of each page.
THURSDAY	<ul style="list-style-type: none"> I can read independently for pleasure. I can respond to reading through writing. 	<ul style="list-style-type: none"> Any text of choice may be used for independent reading. <i>See resources in this packet.</i> 	<ul style="list-style-type: none"> Read for a minimum of 20 minutes from a text of your choice. Complete a Reader Response Journal entry, choosing from the list of prompts provided in this packet. [Page 15]
	<ul style="list-style-type: none"> I can read grade-level text independently. I can annotate a text as I read. I can apply previously learned strategies to my reading. 	<ul style="list-style-type: none"> “What Makes Good People Do Bad Things?” Online / Offline 	<ul style="list-style-type: none"> Reread “What Makes Good People Do Bad Things?” – either online through CommonLit or printed in this packet. Add to your annotations from yesterday as you read.
	<ul style="list-style-type: none"> I can identify the tone in a text. I can support my answers with evidence from the text. I can identify and articulate an author’s purpose for writing a specific text. I can articulate how a specific section of text helps to develop the central idea of a text. 	<ul style="list-style-type: none"> “What Makes Good People Do Bad Things?” Online / Offline Text-Dependent Questions Worksheet 	<ul style="list-style-type: none"> Answer the text-dependent questions “What Makes Good People Do Bad Things?”. For multiple-choice questions, choose the best answer. For open-ended questions, respond in complete sentences.
	<ul style="list-style-type: none"> I can use evidence from the text to support discussion of the essential question. 	<ul style="list-style-type: none"> “Life Isn’t Fair – Deal With It” Online / Offline Discussion Questions Worksheet 	<ul style="list-style-type: none"> Respond to the discussion questions for “What Makes Good People Do Bad Things?”. Be prepared to respond to these discussion questions in your teacher’s virtual classroom space (if requested by your teacher AND if internet access is available).
FRIDAY	<ul style="list-style-type: none"> I can read independently for pleasure. I can respond to reading through writing. 	<ul style="list-style-type: none"> Any text of choice may be used for independent reading. <i>See resources in this packet.</i> 	<ul style="list-style-type: none"> Read for a minimum of 20 minutes from a text of your choice. Complete a Reader Response Journal entry, choosing from the list of prompts provided in this packet. [Page 16]
	<ul style="list-style-type: none"> I can identify the theme in a short story. I can support my answers with evidence from the text. 	<ul style="list-style-type: none"> “Morality as Anti-Nature” Online / Offline “What Makes Good People Do Bad Things?” Online / Offline Paired Questions Worksheet Morality Unit: Graphic Organizer (Week 2 of 4) 	<ul style="list-style-type: none"> After reading both texts and completing the assignments for each text, answer the paired text questions for “Morality as Anti-Nature” and “What Makes Good People Do Bad Things?”. For multiple-choice questions, choose the best answer. For open-ended questions, respond in complete sentences. Complete the Morality Unit: Graphic Organizer (Week 2 of 4) based on your readings this week. [Page 10]

ASSIGNMENT CHECKLIST - MORALITY UNIT (WEEK 2 OF 4)

Please use this checklist to ensure all assignments for this week have been completed.

ASSIGNMENT NAME	ASSIGNMENT DESCRIPTION	ASSIGNMENT SUBMITTED		GRADE RECEIVED
		PAPER/PENCIL SUBMISSION	VIRTUAL CLASSROOM	
Independent Reading: Reader Response Journal Entry #1	<ul style="list-style-type: none"> ✓ Read for a minimum of 20 minutes from a text of your choice. ✓ Complete a Reader Response Journal entry, choosing from the list of prompts provided in this packet. 			
First Read: "Morality as Anti-Nature"	<ul style="list-style-type: none"> ✓ Read "Morality as Anti-Nature" – either online through CommonLit or printed in this packet. ✓ Annotate the text as you read, using the guide in this packet to ensure high-quality annotations. ✓ Put a box around the vocabulary words identified in the footnotes at the bottom of each page. 			
Independent Reading: Reader Response Journal Entry #2	<ul style="list-style-type: none"> ✓ Read for a minimum of 20 minutes from a text of your choice. ✓ Complete a Reader Response Journal entry, choosing from the list of prompts provided in this packet. 			
Second Read: "Morality as Anti-Nature"	<ul style="list-style-type: none"> ✓ Reread "Morality as Anti-Nature" – either online through CommonLit or printed in this packet. ✓ Add to your annotations from yesterday as you read. 			
Text-Dependent Questions: "Morality as Anti-Nature"	<ul style="list-style-type: none"> ✓ Answer the text-dependent questions for "Morality as Anti-Nature". For multiple-choice questions, choose the best answer. For open-ended questions, respond in complete sentences. 			
Discussion Questions: "Morality as Anti-Nature"	<ul style="list-style-type: none"> ✓ Respond to the discussion questions for "Morality as Anti-Nature". ✓ Be prepared to respond to these discussion questions in your teacher's virtual classroom space (if requested by your teacher AND if internet access is available). 			
Independent Reading: Reader Response Journal Entry #3	<ul style="list-style-type: none"> ✓ Read for a minimum of 20 minutes from a text of your choice. ✓ Complete a Reader Response Journal entry, choosing from the list of prompts provided in this packet. 			
First Read: "What Makes Good People Do Bad Things?"	<ul style="list-style-type: none"> ✓ Read "What Makes Good People Do Bad Things?" – either online through CommonLit or printed in this packet. ✓ Annotate the text as you read, using the guide in this packet to ensure high-quality annotations. ✓ Put a box around the vocabulary words identified in the footnotes at the bottom of each page. 			
Independent Reading: Reader Response Journal Entry #4	<ul style="list-style-type: none"> ✓ Read for a minimum of 20 minutes from a text of your choice. ✓ Complete a Reader Response Journal entry, choosing from the list of prompts provided in this packet. 			
Second Read: "What Makes Good People Do Bad Things?"	<ul style="list-style-type: none"> ✓ Reread "What Makes Good People Do Bad Things?" – either online through CommonLit or printed in this packet. ✓ Add to your annotations from yesterday as you read. 			
Text-Dependent Questions: "What Makes Good People Do Bad Things?"	<ul style="list-style-type: none"> ✓ Answer the text-dependent questions "What Makes Good People Do Bad Things?". For multiple-choice questions, choose the best answer. For open-ended questions, respond in complete sentences. 			
Discussion Questions: "What Makes Good People Do Bad Things?"	<ul style="list-style-type: none"> ✓ Respond to the discussion questions for "What Makes Good People Do Bad Things?". ✓ Be prepared to respond to these discussion questions in your teacher's virtual classroom space (if requested by your teacher AND if internet access is available). 			
Independent Reading: Reader Response Journal Entry #5	<ul style="list-style-type: none"> ✓ Read for a minimum of 20 minutes from a text of your choice. ✓ Complete a Reader Response Journal entry, choosing from the list of prompts provided in this packet. 			
Paired Questions: "Morality as Anti-Nature" and "What Makes Good People Do Bad Things?"	<ul style="list-style-type: none"> ✓ After reading both texts and completing the assignments for each text, answer the paired text questions for "Morality as Anti-Nature" and "What Makes Good People Do Bad Things?". For multiple-choice questions, choose the best answer. For open-ended questions, respond in complete sentences. 			

SLPS TEXT ANNOTATION SYMBOLS

SYMBOL	WHAT THIS SYMBOL REPRESENTS	WHAT TO WRITE IN YOUR ANNOTATION
+	I agree with what the text/author says here.	Explain why you agree with the text/author.
-	I disagree with what the text/author says here.	Explain why you disagree with the text/author.
*	Important information, key ideas/concepts.	Summarize or paraphrase the important information/ideas.
!	Information you find interesting, hard to believe, or surprising.	Reflect/Explain what about the information was interesting or surprising to you.
?	Information that confuses you or doesn't make sense or about which you are curious.	Compose a question to express what confuses you or what you are curious about.
=	Information that reminds you of something you have read, heard, seen, or experienced before.	Discuss the connection you are making between this information and information previously read, heard, seen, and/or experienced.
(Places where you notice the author is doing something unique/deliberate/interesting in their writing (craft/style/conventions).	Comment on author's craft. What specifically are they doing here that stands out and how does this help convey their message more clearly?
	Put a box around words with which you are unfamiliar or are key content words.	Use context clues to form your own definition or look the word up to find a formal definition.
	Put a circle around transition words (but, instead, however...).	How does this transition word signal a shift?
[]	Bracket main ideas. If several lines are important, draw a line down the margin to indicate the section of text.	In your own words, summarize the main idea in the margin.
~~~~	Place a squiggly line under examples of positive connotation.	How does this word choice indicate positive connotation?
----	Underline examples of negative connotation.	How does this word choice indicate negative connotation?
S	A symbol is a literal thing that also stands for something else (flag, cross, flame).	What does the symbol represent? How does this help you discover new layers of meaning?
I	Imagery includes words that appeal to one or more of the five senses. Imagery is important in understanding an author's message and attitude.	What senses does this imagery appeal to?
F	Figurative language includes things like similes, metaphors, and personification.	What type of figurative language is used in the text? How does it reveal deeper meaning?
T	Tone is the overall mood of a piece of literature.	What is the mood of this section of the text?
TH	A theme is a broad idea in a story, or a message or lesson conveyed by a work. This message is usually about life, society, or human nature.	What universal theme is indicated in the text?

## Every annotation has THREE elements: a highlight, a symbol, and a sentence.

- Highlight:** Highlight **words/phrases** that catch your attention in the ways described above. Highlight **ONLY** the **crucial** words/phrases. Do **NOT** highlight entire sentences/paragraphs!
- Symbol:** **Why** did you highlight what you highlighted? Put a **symbol** from the chart above.
- Sentence:** Closely reading a piece of text does you no good if you later forget **why** you made your highlights. The symbols will help remind you, but they are not enough! You **MUST** write a **sentence** to go along with your symbol. If a passage was confusing, write down a question. Making a connection? To what are you connecting this information? If you agree/disagree with an author, write *why*. Do not write phrases like "Wow!" or "This is interesting!" Be **specific**!

# READER RESPONSE JOURNAL PROMPTS

After completing a minimum of 20 minutes of independent reading, please select one of the following prompts. Choose a prompt that is appropriate for the text you are reading. Respond to the prompt thoroughly, crafting a well-written response. Responses may be typed or hand-written. Please be prepared to submit your completed Reader Response Journal Prompts to your teacher upon returning to school or upload your responses in your teacher's virtual classroom space.

## Story Elements

- Explore how the main character changed throughout the story.
- Write about something that surprised you or that you found interesting.
- Describe an interesting or important character in your book.
- Write about your favorite part of the book and why it was important to the story.
- Tell your thoughts or feelings about the theme of the story.
- Write a letter to a character in the book or a letter from one character to another.
- Compare two characters in the book to each other by describing their similarities and their differences.
- Describe places where the author gives good descriptions of the characters, setting, problem, or solution.
- Write a diary entry in the voice of a character in your book.
- Compare a character in your book to a character in another book you have read.

## Recall

- Summarize the chapter you just read.
- Describe in details the setting of your book and how it fits into the story.
- Draw a picture of the climax of the story.
- List five adjectives that describe the book's main character.
- Describe the setting of the story and illustrate it.
- List five facts you learned about the topic covered in the book or article.
- Retell the ending of the story AND write your feelings about it.

## Prediction

- How do you think the story will end?
- Which character do you think will change the most by the end? Why?
- Who do you think the culprit is? Why?
- Based on the title, what do you think the book is about?
- How do you think this conflict will be resolved?
- Draw a picture of what you think will happen next. Describe it.
- Write your predictions about the story and tell whether or not they were right.

## Connections

- Create a Venn diagram that compares the setting of this story with the area where you live.
- What advice would you give a character in this book? Why?
- If you were a character in this book, how would it affect the plot?
- Explain how the book reminds you of yourself, people you know, or of something that happened in your life (T-S Connections).
- Explain how the book reminds you of other books, especially the characters, events, or setting (T-T Connections).
- Describe how this book is like other books by the same author, on the same topic, or in the same genre.
- Do any of the characters remind you of friends, family members, or classmates? Explain.
- How have you changed after reading this book? Explain.
- If you could be related to a character, who would it be and why?

## Language

- Copy a sentence from the book that you think is well written. Why do you like this sentence? Illustrate the sentence.
- Find examples of figurative language in the text. Write them down.
- List five words from the book that you find interesting or unfamiliar. Write their definitions and use them each in a sentence.
- Describe the author's craft: What was good about the author's writing? What things might you try to do in your own writing that you learned from this author?
- Describe how the author makes you feel through their writing.

## Opinion

- Why do you think the author chose the opening line he or she did? Did you like it? Did it make you want to read further?
- Who is your favorite character? Why? Draw a picture of this character.
- What do you think of the antagonist's actions? Are they right or wrong?
- What do you think is the most important scene in the book? Why?
- How would a different setting affect the story?
- Was the cover design effective? Did it make you want to read the book? Create a new cover design for this book.
- Did you like the ending of the book? How would you have liked it to end? Rewrite a new ending for the book.
- Write a question you would like to ask the author. How do you think he or she would respond?
- Do you agree with the point the author is making? Why?
- Did the graphs and diagrams help you understand the text better?
- Do you like the ending of this book? Why or why not? Do you think there is more to tell?

## Evaluation

- Did you enjoy the book? Why or why not?
- Was the book hard or easy to read? Why?
- What didn't you understand in the text?
- Would boys and girls enjoy this book equally? Support your reasons.
- Would you like to read more books by this author? Why or why not?
- Do you think the author chose a good title for the book? Why or why not?
- What did you learn about the time in which the story took place?
- Write about an important lesson that was learned in the story.
- Describe parts of the book that puzzled you or made you ask questions.
- Would you recommend the book to another reader? Explain why or why not.
- Describe what you would change about the book if you could rewrite it.
- Explain what you want to remember about this book and why.
- Make a list of things you don't understand, find confusing, or have questions about.

## Alternative Responses

- Write a "book commercial" to convince or persuade others to read this book.
- Write a poem about your book.
- Illustrate a book cover different from what is on your book.
- Write a feasible solution for a problem a character has that is different from anything suggested in the book.
- Pretend that you are the author and writing a sequel to this book. Explain what should happen.
- Give 3 reasons why this book should be taught to the whole class.
- Choose a food that represents this book and explain why.
- Create a theme song with lyrics for the book.
- Write a letter to the author of your book.
- Choose a character of the book, decide what would be an appropriate birthday present for that character and explain why.
- Discuss a portion of the book that was too predictable.
- Create an award for this book. Explain the award and why this book received it.
- Make a list of the characters in your book and then create a cast of famous people that you would choose to portray that character if you were making a movie.
- Write a letter to a character in your story.
- Make a comic strip story (minimum of 3 frames).
- Make a timeline of the events (minimum 5 events) in this story. You must illustrate each event and label each event with a caption or description.
- Make a list of characters in your book. Transform the major characters in your book to animals. Decide upon an animal for each based upon personality traits.
- List 10 interesting words from your book and... (choose one):
  - Tell why each word is interesting.
  - Write a definition for each word.
  - Use each in a sentence of your own.



# INDEPENDENT READING RESOURCES

Students may select any reading material of their choice for independent reading assignments. If a novel is not available at home, please consider the following free resources.

- [St. Louis Public Library](http://slpl.org) [slpl.org]
- [International Children's Digital Library](http://en.childrenslibrary.org) [en.childrenslibrary.org]
- [Open Library](http://openlibrary.org) [openlibrary.org]
- [Storynory](http://storynory.com) [storynory.com]
- [Unite for Literacy](http://uniteforliteracy.com) [uniteforliteracy.com]
- [Newsela](http://newsela.com) [newsela.com]
- [Dogo News](http://dogonews.com) [dogonews.com]
- [Tween Tribune](http://tweentribune.com) [tweentribune.com]
- [ReadWorks](http://readworks.org) [readworks.org]
- [Google News](http://news.google.com) [news.google.com]
- [PBS News Hour Extra for Students in Grades 6-12](http://pbs.org/newshour/extra) [pbs.org/newshour/extra]
- [Newseum](http://newseum.org) [newseum.org]
- [New York Times Student Section](http://nytimes.com/section/learning) [nytimes.com/section/learning]
- [Time for Kids](http://timeforkids.com) [timeforkids.com]
- [Science News for Students](http://sciencenewsforstudents.org) [sciencenewsforstudents.org]
- [Youth Voices](http://yourcommonwealth.org) [yourcommonwealth.org]

## St. Louis Public Library Resources

The St. Louis Public Library is allowing residents to apply for digital library cards. There is a quick form to fill out and a library card is generated for the patron. They have an amazing collection of e-books and audiobooks available without ever needing to leave the house. They also no longer issue fines for any late materials.

E-Card:

<https://www.slpl.org/ecard>

All Downloadables:

<https://www.slpl.org/resources-types/all-downloadables>

Comics and Graphic Novels:

<https://www.slpl.org/resources-types/comics-graphic-novels>

E-Audiobooks:

<https://www.slpl.org/resources-types/audiobooks>

E-Books:

<https://www.slpl.org/resources-types/ebooks>

Newspapers and Magazines:

<https://www.slpl.org/resources-types/newspapers-magazines>



# AudioFile® **Sync** AUDIOBOOKS FOR TEENS

**2 FREE DOWNLOADS A WEEK APRIL 30 - JULY 29!**

## SUMMER 2020 TITLES

**APRIL 30 - MAY 6**

**THE 57 BUS**

by Dashka Slater (Recorded Books)

**MONDAY'S NOT COMING**

by Tiffany D. Jackson  
(HarperAudio)

**MAY 7 - MAY 13**

**PICTURE US IN THE LIGHT**

by Kelly Loy Gilbert (Dreamscape Media)

**SECRET SOLDIERS**

by Paul B. Janeczko  
(Candlewick on Brilliance Audio)

**MAY 12 - MAY 20**

**FAUST**

by Johann Wolfgang von Goethe  
(Naxos AudioBooks)

**STALKING JACK THE RIPPER**

by Kerri Maniscalco (Hachette Audio)

**MAY 21 - MAY 27**

**SISTERS MATSUMOTO**

by Philip Kan Gotanda (L.A. Theatre Works)

**DISAPPEARED**

by Francisco X. Stork (Scholastic Audiobooks)

**MAY 28 - JUNE 3**

**IN SEARCH OF US**

by Ava Dellaira (Brilliance Audio)

**SERPENT & DOVE**

by Shelby Mahurin (HarperAudio)

**JUNE 4 - JUNE 10**

**LIKE NO OTHER**

by Una LaMarche (Listening Library)

**INTO WHITE**

by Randi Pink (Listening Library)

**JUNE 11 - JUNE 17**

**EASY PREY**

by Catherine Lo (Dreamscape Media)

**MARK OF THE RAVEN**

by Morgan L. Busse (Oasis Audio)

**JUNE 18 - JUNE 24**

**THE MUSIC OF WHAT HAPPENS**

by Bill Konigsberg (Scholastic Audiobooks)

**THE BRONTË PLOT**

by Katherine Reay (Thomas Nelson)

**JUNE 25 - JULY 1**

**THE SILENCE BETWEEN US**

by Alison Gervais (Blink)

**MEXICAN WHITEBOY**

by Matt de la Peña (Brilliance Audio)

**JULY 2 - JULY 8**

**FRESH INK**

by Lamar Giles [Ed.] (Listening Library)

**HOPE NATION**

by Rose Brock [Ed.] (Listening Library)

**JULY 9 - JULY 15**

**A CHRISTMAS CAROL**

by Charles Dickens (Alison Larkin Presents)

**TWELFTH NIGHT**

by William Shakespeare (Naxos AudioBooks)

**JULY 16 - JULY 22**

**FAKE**

by Eric Simonson (L.A. Theatre Works)

**NEW YORK 2140**

by Kim Stanley Robinson (Hachette Audio)

**JULY 23 - JULY 29**

**KINDRED**

by Octavia E. Butler (Recorded Books)

**BURN BABY BURN**

by Meg Medina  
(Candlewick on Brilliance Audio)



**TEXT syncya**  
to **25827** for  
alerts about title  
releases or visit  
[audiobooksync.com](http://audiobooksync.com)

powered by  
**Rakuten**  
**OverDrive**

# MORALITY UNIT: GRAPHIC ORGANIZER (WEEK 2 OF 4)

Text	Significant Details about Morality	In the context of this text, how do we evaluate what's right or wrong?
<a href="#">Morality As Anti-Nature</a>		
<a href="#">What Makes Good People Do Bad Things?</a>		

# SHORT ANSWER RUBRIC FOR TEXT RESPONSES

Please use this rubric to self-assess the quality of your responses before considering them “finished.”

Scoring Criteria	0 Not Yet Ready	1 Below Expectations	2 Approaching Expectations	3 Meets Expectations	4 Exceeds Expectations
<b>Claim &amp; Support</b>	No claim present or evidence present	Attempts to establish a claim that is unclear or disconnected from the topic; or does not answer each question.  Includes almost no evidence from the text; evidence is based on personal experience or unconnected sources.	Establishes a claim to answer each question that needs more development.  Refers to some evidence from the text that loosely or vaguely supports the claim.	Establishes a clear and plausible claim to answer each question.  Cites mostly strong evidence that supports the claim.	Establishes a credible and convincing claim to answer each question.  Cites sufficient and relevant evidence to fully support the claim.
<b>Development</b>	No development present	Attempts to explain some connections between evidence and claim in an unclear or disconnected way.	Explains the connection between some evidence and the claim; some explanations revolve around personal feelings rather than analysis.	Clearly explains the connections between the selected evidence and the claim.	Analyzes the relevance and strength of the evidence in supporting the claim.
<b>Conventions</b>	Writing is incomprehensible.	Attempts to use some English conventions, though errors frequently inhibit reader's comprehension.  Uses informal language and tone.	Demonstrates some command of English conventions with some errors that inhibit reader's comprehension.  Uses language and tone that are inconsistently academic or inconsistently appropriate for audience and purpose.	Demonstrates a working command of English conventions with some errors that do not inhibit reader's comprehension.  Uses language and tone that are academic.	Demonstrates a strong command of English conventions with few, minor errors.  Uses language and tone that are appropriate to audience and purpose.

## INDEPENDENT READING: READER RESPONSE JOURNAL ENTRY #1

Please write/type the prompt you are responding to in the box below.

Please write/type your response to the prompt in the box below.



## INDEPENDENT READING: READER RESPONSE JOURNAL ENTRY #2

Please write/type the prompt you are responding to in the box below.

Please write/type your response to the prompt in the box below.

## INDEPENDENT READING: READER RESPONSE JOURNAL ENTRY #3

Please write/type the prompt you are responding to in the box below.

Please write/type your response to the prompt in the box below.

## INDEPENDENT READING: READER RESPONSE JOURNAL ENTRY #4

Please write/type the prompt you are responding to in the box below.

Please write/type your response to the prompt in the box below.

## INDEPENDENT READING: READER RESPONSE JOURNAL ENTRY #5

Please write/type the prompt you are responding to in the box below.

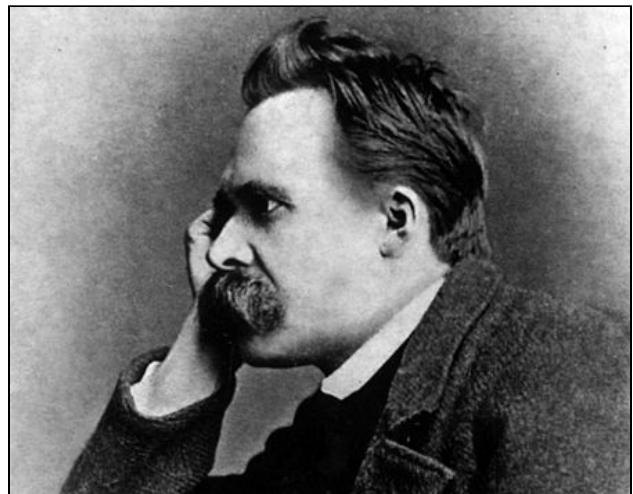
Please write/type your response to the prompt in the box below.

# Morality as Anti-Nature

By Friedrich Nietzsche  
1889

*Friedrich Nietzsche (1844-1900) was a German philosopher, famous for his heavy criticism of the morality propagated by Christianity. In the excerpt below from his book *Twilight of the Idols*, Nietzsche seeks to challenge, unravel and completely do away with the moral notions of his day. However, Nietzsche was not a nihilist¹ or a relativist². Rather, he proposed a humanistic "life-affirming" morality that comprised every part of man: the mind and the body, the animalistic and the divine. As you read, think about where our moral notions come from. Which aspects of our human nature do we suppress? Which do we embrace?*

- [1] All passions³ have a phase when they are merely disastrous, when they drag down their victim with the weight of stupidity—and a later, very much later phase when they wed the spirit, when they "spiritualize" themselves. Formerly, in view of the element of stupidity in passion, war was declared on passion itself, its destruction was plotted; all the old moral monsters are agreed on this: *il faut tuer les passions*.⁴ The most famous formula for this is to be found in the New Testament, in that Sermon on the Mount, where, incidentally, things are by no means looked at from a height. There it is said, for example, with particular reference to sexuality: "If thy eye offend thee, pluck it out." Fortunately, no Christian acts in accordance with this precept.⁵ Destroying the passions and cravings, merely as a preventive measure against their stupidity and the unpleasant consequences of this stupidity—today this itself strikes us as merely another acute form of stupidity. We no longer admire dentists who "pluck out" teeth so that they will not hurt any more.



*"Nietzsche" by Walter Kaufmann is in the public domain.*

To be fair, it should be admitted, however, that on the ground out of which Christianity grew, the concept of the "spiritualization of passion" could never have been formed. After all, the first church, as is well known, fought against the "intelligent" in favor of the "poor in spirit." How could one expect from it an intelligent war against passion? The church fights passion with excision⁶ in every sense: its practice, its "cure," is castratism⁷. It never asks: "How can one spiritualize, beautify, deify⁸ a craving?" It has at all times laid the stress of discipline on extirpation⁹ (of sensuality, of pride, of the lust to rule, of avarice¹⁰, of vengefulness). But an attack on the roots of passion means an attack on the roots of life: the practice of the church is hostile to life.

1. Nihilist (noun): one who rejects all religious and moral principles in the belief that life is meaningless
2. Relativist (noun): one who believes that points of view have no absolute truth or validity, having only relative, subjective value according to differences in perception and consideration
3. **Passions (noun):** in this context, strong emotions or desires
4. "We must kill passion." (French)
5. **Precept (noun):** a rule that governs behavior
6. **Excision (noun):** cutting out, surgical removal
7. Here, Nietzsche figuratively refers to Church policies of abstinence and general repression of sexuality.
8. **Deify (verb):** to make holy, or godlike



The same means in the fight against a craving—castration, extirpation—is instinctively chosen by those who are too weak-willed, too degenerate¹¹, to be able to impose moderation on themselves; by those who are so constituted that they require *La Trappe*¹², to use a figure of speech, or (without any figure of speech) some kind of definitive declaration of hostility, a cleft between themselves and the passion. Radical means are indispensable only for the degenerate; the weakness of the will—or, to speak more definitely, the inability not to respond to a stimulus—is itself merely another form of degeneration. The radical hostility, the deadly hostility against sensuality, is always a symptom to reflect on: it entitles us to suppositions¹³ concerning the total state of one who is excessive in this manner.

This hostility, this hatred, by the way, reaches its climax only when such types lack even the firmness for this radical cure, for this renunciation¹⁴ of their “devil.” One should survey the whole history of the priests and philosophers, including the artists: the most poisonous things against the senses have been said not by the impotent¹⁵, nor by ascetics¹⁶, but by the impossible ascetics, by those who really were in dire need of being ascetics.

- [5] The spiritualization of sensuality is called love: it represents a great triumph over Christianity. Another triumph is our spiritualization of hostility. It consists in a profound appreciation of the value of having enemies: in short, it means acting and thinking in the opposite way from that which has been the rule. The church always wanted the destruction of its enemies; we, we immoralists and Antichristians, find our advantage in this, that the church exists. In the political realm too, hostility has now become more spiritual—much more sensible, much more thoughtful, much more considerate. Almost every party understands how it is in the interest of its own self-preservation that the opposition should not lose all strength; the same is true of power politics. A new creation in particular—the new *Reich*¹⁷, for example—needs enemies more than friends: in opposition alone does it feel itself necessary, in opposition alone does it become necessary.

Our attitude to the “internal enemy” is no different: here too we have spiritualized hostility; here too we have come to appreciate its value. The price of fruitfulness is to be rich in internal opposition; one remains young only as long as the soul does not stretch itself and desire peace. Nothing has become more alien to us than that desideratum¹⁸ of former times, “peace of soul,” the Christian desideratum; there is nothing we envy less than the moralistic cow and the fat happiness of the good conscience. One has renounced the great life when one renounces war.

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9. **Extirpation (noun):** destruction, removal
  10. **Avarice (noun):** greed
  11. **Degenerate (adjective):** lacking moral fiber
  12. *La Trappe* is a Roman Catholic religious order of monks who practice extreme self-restraint.
  13. **Suppositions (noun):** assumptions, conclusions
  14. **Renunciation (noun):** rejection
  15. **Impotent (adjective):** unable to have sex
  16. **Ascetics (noun):** a group of Christians who completely rejected physical comfort and pleasure, sometimes even inflicting discomfort and pain on themselves.
  17. *Reich* is German for realm or empire.
  18. **Desideratum (noun):** something that is needed or wanted

In many cases, to be sure, “peace of soul” is merely a misunderstanding—something else, which lacks only a more honest name. Without further ado or prejudice, a few examples. “Peace of soul” can be, for one, the gentle radiation of a rich animality¹⁹ into the moral (or religious) sphere. Or the beginning of weariness, the first shadow of evening, of any kind of evening. Or a sign that the air is humid, that south winds are approaching. Or unrecognized gratitude for a good digestion (sometimes called “love of man”). Or the attainment of calm by a convalescent²⁰ who feels a new relish in all things and waits. Or the state which follows a thorough satisfaction of our dominant passion, the well-being of a rare repletion. Or the senile²¹ weakness of our will, our cravings, our vices. Or laziness, persuaded by vanity to give itself moral airs. Or the emergence of certainty, even a dreadful certainty, after long tension and torture by uncertainty. Or the expression of maturity and mastery in the midst of doing, creating, working, and willing—calm breathing, attained “freedom of the will.” Twilight of the Idols²²—who knows? Perhaps also only a kind of “peace of soul.”

I reduce a principle to a formula. Every naturalism in morality—that is, every healthy morality—is dominated by an instinct of life, some commandment of life is fulfilled by a determinate canon of “shalt” and “shalt not”; some inhibition and hostile element on the path of life is thus removed. Anti-natural morality—that is, almost every morality which has so far been taught, revered, and preached—turns, conversely, against the instincts of life: it is condemnation of these instincts, now secret, now outspoken and impudent²³. When it says, “God looks at the heart,” it says “no” to both the lowest and the highest desires of life, and posits God as the enemy of life. The saint in whom God delights is the ideal eunuch.²⁴ Life has come to an end where the “kingdom of God” begins.

Once one has comprehended the outrage of such a revolt against life as has become almost sacrosanct²⁵ in Christian morality, one has, fortunately, also comprehended something else: the futility, apparentness, absurdity, and mendaciousness²⁶ of such a revolt. A condemnation of life by the living remains in the end a mere symptom of a certain kind of life: the question whether it is justified or unjustified is not even raised thereby. One would require a position outside of life, and yet have to know it as well as one, as many, as all who have lived it, in order to be permitted even to touch the problem of the value of life: reasons enough to comprehend that this problem is for us an unapproachable problem. When we speak of values, we speak with the inspiration, with the way of looking at things, which is part of life: life itself forces us to posit values; life itself values through us when we posit values. From this it follows that even that anti-natural morality which conceives of God as the counter-concept and condemnation of life is only a value judgment of life—but of what life? Of what kind of life? I have already given the answer: of declining, weakened, weary, condemned life. Morality, as it has so far been understood—as it has in the end been formulated once more by Schopenhauer²⁷, as “negation of the will to life”—is the very instinct of decadence²⁸, which makes an imperative of itself. It says: “Perish!” It is a condemnation pronounced by the condemned.

19. **Animality (noun):** primal, basic part of human nature, animal instincts and desires

20. **Convalescent (noun):** someone recovering from an illness

21. **Senile (adjective):** showing a decline or deterioration of physical strength or mental functioning

22. **Idol (noun):** an image of a deity other than God

23. **Impudent (adjective):** not showing due respect; impertinent

24. **Eunuch (noun):** a castrated, abstinent man

25. **Sacrosanct (adjective):** holy

26. **Mendaciousness (noun):** dishonesty

27. Arthur Schopenhauer (1788-1860) was a German, atheistic philosopher who had significant impact on Nietzsche's ideas. He was known for characterizing the phenomenal world, and consequently all human action, as the product of a blind, insatiable, and malignant metaphysical will.

28. **Decadence (noun):** moral or cultural decline as characterized by excessive indulgence in pleasure or luxury

[10] Let us finally consider how naive it is altogether to say: "Man ought to be such and such!" Reality shows us an enchanting wealth of types, the abundance of a lavish play and change of forms—and some wretched loafer of a moralist comments: "No! Man ought to be different." He even knows what man should be like, this wretched bigot and prig²⁹: he paints himself on the wall and comments, "*Ecce homo!*"³⁰ But even when the moralist addresses himself only to the single human being and says to him, "You ought to be such and such!" he does not cease to make himself ridiculous. The single human being is a piece of fatum³¹ from the front and from the rear, one law more, one necessity more for all that is yet to come and to be. To say to him, "Change yourself!" is to demand that everything be changed, even retroactively.³² And indeed there have been consistent moralists who wanted man to be different, that is, virtuous—they wanted him remade in their own image, as a prig: to that end, they negated the world! No small madness! No modest kind of immodesty!

Morality, insofar as it condemns for its own sake, and not out of regard for the concerns, considerations, and contrivances³³ of life, is a specific error with which one ought to have no pity—an idiosyncrasy³⁴ of degenerates which has caused immeasurable harm.

We others, we immoralists, have, conversely, made room in our hearts for every kind of understanding, comprehending, and approving. We do not easily negate; we make it a point of honor to be affirmers. More and more, our eyes have opened to that economy which needs and knows how to utilize everything that the holy witlessness of the priest, the diseased reason in the priest, rejects—that economy in the law of life which finds an advantage even in the disgusting species of the prigs, the priests, the virtuous. What advantage? But we ourselves, we immoralists, are the answer.

*Morality as Anti-Nature by Friedrich Nietzsche is in the public domain.*

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29. **Prig (noun):** a self-righteously moralistic person who behaves as if superior to others

30. "*Behold Man!*" (Latin Phrase). This is the title of a famous painting of Christ—Nietzsche employs this phrase both to describe the actions of the moralist and accuse Christians of being the worst moralists of all.

31. Fate, destiny (Latin)

32. **Retroactively (adverb):** working from back to front, from present to past

33. **Contrivances (noun):** things that come about

34. **Idiosyncrasy (noun):** something strange, unusual or quirky

# TEXT-DEPENDENT QUESTIONS

**Directions:** For the following questions, choose the best answer or respond in complete sentences.

1. PART A: One of the central ideas of the text is that morality as it is taught to society goes against our human nature. Which of the following best states another central idea of the text?
  - A. Humanity should not be governed by any morality; humans should indulge in whatever impulses come naturally to them.
  - B. Those who purport to be moralists often behave the least morally.
  - C. Passions and desires should be avoided in order to achieve moral perfection.
  - D. To live “morally” – or according to Christian dogma – is to devalue life.
2. PART B: Which of the following quotations best supports the answer to Part A?
  - A. “Destroying the passions and cravings, merely as a preventive measure against their stupidity and the unpleasant consequences of this stupidity—today this itself strikes us as merely another acute form of stupidity.” (Paragraph 1)
  - B. “An attack on the roots of passion means an attack on the roots of life: the practice of the church is hostile to life.” (Paragraph 2)
  - C. “Every naturalism in morality—that is, every healthy morality—is dominated by an instinct of life.” (Paragraph 8)
  - D. “But even when the moralist addresses himself only to the single human being and says to him, “You ought to be such and such!” he does not cease to make himself ridiculous.” (Paragraph 10)
3. According to Nietzsche, who is the main culprit of Anti-Natural morality?
  - A. The Christian church
  - B. The degenerates of society
  - C. The anti-moralists
  - D. Those who succumb to passion
4. PART A: What does the word “witlessness” mean as it is used in paragraph 12?
  - A. Compassion
  - B. Stupidity
  - C. Devoutness
  - D. Repulsion
5. PART B: Which phrase from the paragraph best supports the answer to Part A?
  - A. “room in our hearts”
  - B. “holy”
  - C. “diseased reason”
  - D. “disgusting species”

6. In paragraph 7, Nietzsche begins the majority of his sentences with the word “Or...” Why is this structure effective in helping Nietzsche make his argument?
- A. It emphasizes which notions of “peace of soul” are most misunderstood.
  - B. It proposes a multitude of alternative ways to view the notion of “peace of soul.”
  - C. It contrasts Nietzsche’s conception of “peace of soul” with that of other philosophers.
  - D. It criticizes the numerous ways in which humanity is inherently weak and aggressive.
7. Much of this excerpt focuses on Nietzsche’s criticisms of religion and society; however, toward the end of the essay he discusses an alternative morality. Paraphrase these ideas on the lines below, using evidence from the text in your response.



## DISCUSSION QUESTIONS

**Directions: Brainstorm your answers to the following questions in the space provided. Be prepared to share your original ideas in a class discussion.**

1. What exactly are the immoralists? Are they bad, or “immoral” people?
2. According to this passage, do you think Nietzsche wanted to do away with the concept of right and wrong?
3. Our society tends to value the individual and her or his experiences. However, certain natural physical appetites and pleasures are viewed as negative. Do we, in our modern society, want to do away with “passion?” Do we tend to be moralists, immoralists, or something in between?
4. Nietzsche heavily critiques the Church. He seems to think that the Church encourages, and forces people to reject their humanity. What do you think Nietzsche would have to say about the Church today? In your opinion, are his criticisms still valid?
5. What are your thoughts on the ideas expressed in the final paragraph? In your opinion, are Nietzsche’s ideas of “immorality” superior? Can one proclaim to make “room in our hearts for every kind of understanding, comprehending, and approving,” while simultaneously renouncing the ideas behind Christian morality?

# What makes good people do bad things?

By Melissa Dittmann  
2004

*In 1971, Phillip Zimbardo, a psychology professor at Stanford University, oversaw an infamous experiment called the Stanford Prison Experiment. Stanford students were assigned roles—guard or prisoner—and were then observed. The experiment was eventually shut down after the guards began to brutalize the prisoners. In this article by Melissa Dittmann, Zimbardo discusses his conclusions regarding human nature. As you read, identify all of the different factors that can foster evil in a person.*

- [1] As the story goes, Dr. Jekyll uses a chemical to turn into his evil alter ego, Dr. Hyde.¹ In real life, however, no chemical may be needed. Instead, just the right dose of certain social situations can transform ordinarily good people into evildoers. This was the case with Iraqi prisoner abusers at Abu Ghraib,² argued former APA president Philip G. Zimbardo, PhD, in a presidential-track program during APA's 2004 Annual Convention in Honolulu.

Indeed, Zimbardo—an emeritus³ psychology professor at Stanford University—highlighted how this Dr. Hyde transformation occurred among U.S. soldiers at Abu Ghraib by presenting classic psychology research on situational effects on human behavior. Zimbardo, who will be an expert witness for several of the U.S. soldiers on trial, argued that situations pull people to act in ways they never thought imaginable.

"That line between good and evil is permeable,"⁴ Zimbardo said. "Any of us can move across it...I argue that we all have the capacity for love and evil—to be Mother Theresa, to be Hitler or Saddam Hussein. It's the situation that brings that out."

## Seduced into evil

In fact, the classic electric shock experiment by social psychologist Stanley Milgram, PhD, showed that when given an order by someone in authority, people would deliver what they believed to be extreme levels of electrical shock to other study participants who answered questions incorrectly.

- [5] Zimbardo said the experiment provides several lessons about how situations can foster evil:

1. The Strange Case of Dr Jekyll and Mr Hyde (1886) is a book by Robert Louis Stevenson about a good man, Dr. Jekyll, who experiments and transforms into the evil Mr. Hyde.
2. Members of the U.S. Army and CIA committed a series of human rights violations against Iraqi prisoners of the Abu Ghraib prison. News of torture and other crimes became public in 2003.
3. (Of the former holder of an office, especially a college professor) having retired but allowed to retain their title as an honor
4. **Permeable** (*adjective*): fluid; able to be passed-through



*"DSC_0556" by Red Maxwell is licensed under CC BY-NC 2.0*

- Provide people with an ideology⁵ to justify beliefs for actions.
- Make people take a small first step toward a harmful act with a minor, trivial⁶ action and then gradually increase those small actions.
- Make those in charge seem like a "just authority."
- Transform a once compassionate leader into a dictatorial⁷ figure.
- Provide people with vague and ever-changing rules.
- Relabel the situation's actors and their actions to legitimize the ideology.
- Provide people with social models of compliance.
- Allow dissent, but only if people continue to comply with orders.
- Make exiting the situation difficult.

Particularly notable, Zimbardo said, is that people are seduced into evil by dehumanizing and labeling others.

"They semantically change their perception of victims, of the evil act, and change the relationship of the aggressor to their aggression—so 'killing' or 'hurting' becomes the same as 'helping,'" he said.

For example, in a 1975 experiment by psychologist Albert Bandura, PhD, college students were told they'd work with students from another school on a group task. In one condition, they overheard an assistant calling the other students "animals" and in another condition, "nice." Bandura found students were more apt to deliver what they believed were increased levels of electrical shock to the other students if they had heard them called "animals."

People's aggression can also increase when they feel anonymous—for example if they wear a uniform, hood or mask, Zimbardo said.

[10] "You minimize social responsibility," he explained. "Nobody knows who you are, so therefore you are not individually liable. There's also a group effect when all of you are masked. It provides a fear in other people because they can't see you, and you lose your humanity."

For example, an experiment in 1974 by Harvard anthropologist John Watson evaluated 23 cultures to determine whether warriors who changed their appearance—such as with war paint or masks—treated their victims differently. As it turned out, 80 percent of warriors in these cultures were found to be more destructive—for example, killing, torturing or mutilating their victims—than unpainted or unmasked warriors.

What's more, a person's anonymity can be induced by acting in an anonymity-conferring environment that adds to the pleasure of destruction, vandalism and the power of being in control, Zimbardo noted.

"It's not just seeing people hurt, it's doing things that you have a sense that you are controlling behavior of other people in ways that you typically don't," Zimbardo said.

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5. **Ideology** (*noun*): the set of ideas and beliefs of a group or political party

6. **Trivial** (*adjective*): of little worth or importance

7. **Dictatorial** (*adjective*): typical of a ruler with total power

Zimbardo noticed that in his own simulated jail experiment in 1971—the Stanford Prison Experiment—in which college students played the roles of prisoners or guards, and the guards became brutal and abusive toward prisoners after just six days, leading Zimbardo to prematurely end the experiment. The experiment showed that institutional forces and peer pressure led normal student volunteer guards to disregard the potential harm of their actions on the other student prisoners.

- [15] "You don't need a motive," Zimbardo said. "All you really need is a situation that facilitates moving across that line of good and evil."

## Prison abuses

The same social psychological processes—deindividuation, anonymity of place, dehumanization, role-playing and social modeling, moral disengagement and group conformity—that acted in the Stanford Prison Experiment were at play at Abu Ghraib, Zimbardo argued.

So is it a few bad apples that spoil a barrel? "That's what we want to believe—that we could never be a bad apple," Zimbardo said. "We're the good ones in the barrel." But people can be influenced, regardless of their intention to resist, he said.

As such, the Abu Ghraib soldiers' mental state—such as stress, fear, boredom and heat exhaustion, coupled with no supervision, no training and no accountability—may have further contributed to their "evil" actions, he noted.

"I argue situational forces dominate most of us at various times in our lives," Zimbardo said, "even though we'd all like to believe we're each that singular hero who can resist those powerful external pressures, like Joe Darby, the whistle-blowing hero of the Abu Ghraib prison."

*"What makes good people do bad things?" from [Monitor on Psychology, Vol 35, No. 9](#), © 2004, Melissa Dittmann. Reprinted with permission, all rights reserved.*

## TEXT-DEPENDENT QUESTIONS

**Directions:** For the following questions, choose the best answer or respond in complete sentences.

1. What connection does the author draw between Jekyll and Hyde and human behavior?
  - A. People are more like Jekyll than Hyde (i.e. more good than evil).
  - B. People are more like Hyde than Jekyll (i.e. more evil than good).
  - C. The author draws a comparison between the chemical transformation of Jekyll into Hyde and the real-life shift from ordinary person to evil-doer.
  - D. The author uses Jekyll and Hyde as a metaphor for when people do bad things, in that they psychologically become a different person.
  
2. Which statement best captures Zimbardo's point of view regarding the Abu Ghraib prison abuses?
  - A. Zimbardo condemns the perpetrators of these crimes, arguing against them.
  - B. Zimbardo excuses their behavior based on his own Stanford Prison Experiment.
  - C. Zimbardo does not justify their actions, only explains how these abuses likely developed under certain conditions.
  - D. Zimbardo argues that the guards of Abu Ghraib had no motive and though legally responsible they are psychologically blameless.
  
3. What is the author's likely purpose for including John Watson's 1974 and Dr. Bandura's 1975 experiments? Consider how the ideas of these experiments interact.
  
  
  
  
  
  
  
  
  
  
4. PART A: Which of the following best describe a central idea of the passage?
  - A. Harmful actions or behaviors can be excused by certain social situations, justifying the idea that people are inherently good.
  - B. Social conditions, rather than innate morality (good and evil), can be the dominant influential force in our actions.
  - C. People will always do bad things if they know they will get away with it.
  - D. Social experiments are the only way to test humanity's capacity for evil.



5. PART B: Which of the following best supports the answer to Part A?

- A. "...I argue that we all have the capacity for love and evil...." (Paragraph 3)
- B. "...the experiment provides several lessons about how situations can foster evil...." (Paragraph 5)
- C. "Nobody knows who you are, so therefore you are not individually liable." (Paragraph 10)
- D. "...situational forces dominate most of us at various times in our lives... even though we'd all like to believe we're each that singular hero" (Paragraph 19)



## PAIRING QUESTIONS

### "Morality as Anti-Nature" and "What makes good people do bad things?"

*After reading the texts, choose the best answer for question #1 and respond to question #2 in complete sentences.*

1. Which of the following statements best summarizes a central idea in both "What Makes Good People Do Bad Things?" and "Morality as Anti-Nature"?
  - A. Our sense of what is right or wrong is instinctive.
  - B. Our sense of what is right or wrong remains fixed.
  - C. Our sense of what is right or wrong is a part of us.
  - D. Our sense of what is right or wrong is not an instinctive part of us.
2. How would you compare Zimbardo's argument that situations cause people to act in bad ways in "What Makes Good People Do Bad Things?" to Nietzsche's philosophical thoughts on morality in "Morality as Anti-Nature"?