

WRITING, WITH STYLE

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DISCUSSION OVERVIEW

I. “Channeling Mr. Rogers.”

Overview: On May 1, 1969, Fred Rogers testified before a senate subcommittee to save PBS from budget cuts. In just six minutes, Mr. Rogers turned the subcommittee from deep skeptics into passionate supporters. It was remarkable. In this part of the program, we’ll discuss how to blend the moral psychology Mr. Rogers relied into legal briefs to craft informative and persuasive talks—no matter the audience.

II. “Writing, with style.”

Overview: In this part of the program, we will cover easy-to-implement tips for improving written advocacy.

Tip #1 – Aesthetics: We will examine how to de-clutter briefs and improve readability through 1) proper font selection, 2) monitoring sentence length, and 3) the proper location for citations. We will also discuss ALL-CAPS, initial-caps, underlining, full-justification, and other formatting habits.

Tip #2 – Emphasis: We will discuss how to manipulate sentences to place emphasis where it matters. This will include an exploration of how passive voice—yes, passive voice—can be used to strengthen your writing.

Tip #3 – Emphasis, of another variety: We will discuss manipulating space within your brief to create visual emphasis.

Tip #4 – Visuals: We will discuss effective techniques for implementing visuals within briefs.

Tip #5 – Standing out: Most briefs blend together. We will discuss how to craft a brief that stands out using creative captions and introductions.

Tip #6 – Cohesion & coherence: We will discuss why a reader experiences “flow” (i.e., a brief reads smoothly), and how the stylistic concepts of cohesion and coherence create flow.

Tip #7 – Headers: We will discuss how to craft informative headers that create global cohesion throughout your brief.

Tip #8 – Backgrounds: We will discuss the proper way to craft background sections.

Tip Sheet #1
Editing checklist

Round 1 - Basic Aesthetics		
#	√	Edits
1		Font is consistent throughout (footnotes, body, etc.).
2		Ensure all indentations (i.e., tabs) are consistent.
3		No full-justification.
4		No obnoxious emphasis.
5		No funky spacing before or after headers
6		No funky spacing before or after block quotes?
7		Use a single space between sentences.
8		Proper spacing for footnotes.
9		Footnote font is smaller than body font.
10		No initial-caps in headers.
11		No underlining anywhere.
12		No ALL CAPS anywhere.
13		No orphaned headers (i.e., a header at the end of the page).
14		Print your brief and read it. You will notice formatting issues you might have otherwise missed.
15		Font is serif-based
16		Clean first page
17		Mind your emphasis.

Round 2 - Argument Overview		
#	√	Edits
1		Ensure each header is a complete sentence.
2		Ensure each header argues.
3		Ensure there is global cohesion across headers.

Round 3 - Introduction		
#	√	Edits
1		Ensure the first few sentences stand out and grab the reader's attention.
2		Before launching into the Playbook (i.e., <i>why</i> you win), make sure the reader has enough context on the issues at hand.

Round 3 - Introduction		
3		Ensure your Playbook articulates why you win.
4		Ensure your Playbook cites authority showing why you win.
5		Ensure your Playbook citations contain explanatory parentheticals so the readers understands why those cases support your argument.

Round 4 - Background		
#	√	Edits
1		Chronology. Do you introduce your facts in chronological order?
2		Headers. Do you use enough headers to guide your reader through the background (assuming they are necessary at all)?
3		Footnotes. If citing to the record, are your citations in footnotes so as not to distract the reader?
4		Coherence. Are your paragraphs coherent (i.e., 1 point per paragraph)?
5		Sequencing. Does the order of your paragraphs make sense?
6		Cohesion. Are your sentences cohesive (i.e., old info to the left, new to the right)?
7		Voice. Do you need to switch from active to passive voice in select sentences in order to create cohesion?

Round 5 - Discussion		
#	√	Edits
1		Roadmap. Do you lay out a roadmap for your reader before the discussion begins? Does your roadmap track your Playbook?
2		Topic sentences. Does the first sentence in each section build upon the header?
3		Coherence. Are your paragraphs coherent (i.e., 1 point per paragraph)?
4		Sequencing. Does the order of your paragraphs make sense?
5		Cohesion. Are your sentences cohesive (i.e., old info to the left, new to the right)?
6		Voice. Do you need to switch from active to passive voice in select sentences in order to create cohesion?

Round 6 - Micro-Level Edits		
#	√	Edits
1		Advance argument. Read each sentence. Does each sentence <i>truly</i> advance your through-line?
2		Sentence variation. Read each paragraph. Do you mix up sentence lengths?
3		Emphasis. Are you ending your sentences emphatically? (Tip: exaggerate the last word(s) in your sentence to see if the emphasis sounds strange.)
4		Ofs. Scan for “ofs.” Re-write and tighten. Volitional “of” choices are OK.
5		Lawyerisms. Did you banish all lawyerisms (e.g., pursuant to, in the instant case, prior to, due to the fact that, subsequent to, etc.)?
6		Nominalizations. Did you banish all nominalizations?
7		Tee-ups. Do your substantive case discussions have tee-ups? Do your block quotes have tee-ups?
8		Citations. Are your citations correct? Do you follow Bluebook? If you deviate, are the deviations intentional, logical, and consistent? Are your signals proper? Are your cases still good law? Are any direct quotes double-checked for accuracy?
9		Punctuation. Are you using semicolons properly? Are you sure? What about colons? Commas?
10		Conjunctions. Do you have sentences that start with conjunctions (e.g., <i>and, but, etc.</i>)? Conjunctions are a good thing.
11		Correlative conjunctions. Does each correlative conjunction you use have its mate? <ul style="list-style-type: none"> - Both...and - Either...or - Neither...nor - Not only...but also
12		Multiple negatives. There’s never been a time I can’t remember where I didn’t come across a brief with a sentence containing multiple negatives. Avoid it.
13		Parenthetical shorthand names. Only use these when you really need to.
14		Rule of 3s. Sentences that introduce information in 3s are dynamic, compelling, and memorable.
15		Omit needless words. The single most important rule is last: Have you struck every paragraph, sentence, and word that cannot justify its existence?
16		Spellcheck. You are not too good for spellcheck.

Tip Sheet #2

Uncover buried verbs and verb phrases

Examples	
Buried verb	Un-buried verb
arbitration	arbitrate
compulsion	compel
conformity	conform
enforcement	enforce
knowledge	know
litigation	litigate
mediation	mediate
negotiation	negotiate
obligation	obligate
opposition	oppose
preference	prefer
reduction	reduce
utilization	utilize
violation	violate

Examples	
Buried verb phrase	Un-buried verb phrase
provide responses	respond
offer testimony	testify
make inquiry	inquire
provide assistance	assist
reach a resolution	resolves
reveals the identify of	identifies
makes mention of	mentions
are in compliance with	comply
make allegations	alleges
conduct a cross examination of	examine
take into consideration	consider
provide a description of	describe
violation	violate

Tip Sheet #3

Nominalizations¹

What are nominalizations? A nominalization is a *noun* derived from a *verb* or *adjective*.

Examples			
Verb \longrightarrow Noun	Adjective \longrightarrow Noun		
<i>to discover</i> becomes <i>discovery</i>	<i>careless</i> becomes <i>carelessness</i>		
<i>to suggest</i> becomes <i>suggestion</i>	<i>different</i> becomes <i>difference</i>		
<i>to react</i> becomes <i>reaction</i>	<i>proficient</i> becomes <i>proficiency</i>		

How does this work in practice?

Working with Nominalizations
<p>1. The officer <i>made</i> an arrest of the perpetrator. [8 words]</p> <p>1a. The officer <i>arrested</i> the perpetrator. [5 words]</p>
<p>2. Once upon a time, as a walk through the woods <i>was taking</i> place on the part of Little Red Riding Hood, the Wolf’s jump out from behind a tree <i>occurred, causing</i> her fright. [33 words]</p> <p>2a. Once upon a time, Little Red Riding Hood <i>was walking</i> through the woods, when the Wolf <i>jumped</i> from behind a tree and <i>frightened</i> her. [24 words]</p>
<p>3. The court <i>is</i> to “consider whether the delay was reasonable under the totality of the circumstances.” This analysis <i>is</i> conducted on a “case-by-case basis” and the Supreme Court <i>has adopted</i> a balancing test to determine whether a seizure is reasonable. [40 words]</p> <p>3a. Courts “<i>consider</i> whether the delay was reasonable under the totality of the circumstances.” Under Supreme Court precedent, courts <i>apply</i> a balancing test on a case-by-case basis to determine reasonability. [29 words]</p>

¹ It is important to give credit where credit is due. These ideas flow from Joseph Williams’s *Style: Lessons in Clarity & Grace*.

How to avoid nominalizations:

(1) **Identify.** What is the real action in a sentence? What are the actors doing? Are the actions expressed as actual verbs? If not, you're likely hiding the actions in nominalizations. Tip: If you see empty verbs—*be, has, seems*, etc.—be on the lookout. If you see words ending in *-ion* (e.g., *intention, suggestion, recommendation*, etc.), be on the lookout.

(2) **Analyze.** Decide who your main characters are, particularly flesh-and-blood ones, then look for the actions those characters perform—and express those actions as verbs.

(3) **Destroy** (i.e., revise). If the real actions are nominalizations, make them into verbs. Make the characters the subjects of those verbs. Rewrite the sentence (using conjunctions—*because, if, when, although, why, how, whether, that*—if necessary).

Tip Sheet #4

Explicit connectives: a user's guide.¹

Overview. Good writers need explicit connectives. But use them wisely (i.e., do not overuse them). They help form the backbone for cohesion, as they clarify and connect sentences.

Examples	
When adding a point	also, and, in addition, besides, what is more, similarly, nor, along with, likewise, too, moreover, further
When giving an example	for instance, for example, as one example, to cite but one example, for one thing, for another thing, likewise, another
When restating	in other words, that is, this means, in simpler terms, in short, put differently, again, in sum
When introducing a cause	because, since, when
When introducing a result	so, as a result, thus, therefore, accordingly, then, hence
When contrasting	but, instead, yet, however, on the one hand, on the other hand, still, nevertheless, nonetheless, conversely, on the contrary, whereas, in contrast to, unfortunately
When conceding or qualifying	granted, of course, to be sure, admittedly, though, even though, even if, only if, true, while, naturally, in some cases, occasionally, if, while it might be argued that, despite
When pressing a point	in fact, as a matter of fact, indeed, of course, without exception, still, even so, anyway, the fact remains, assuredly
When explaining a sentence	that is, then, earlier, previously, meanwhile, simultaneously, now, immediately, at once, until now, soon, no sooner, that being so, afterward, later, eventually, in the future, at last, finally, in the end
When summing up	to summarize, to sum up, to conclude, in conclusion, in short, in brief, so, and so, consequently, therefore, accordingly, all in all
When sequencing ideas	First, second, third, fourth

¹ It is important to give credit where credit is due. These ideas flow from Bryan Garner.

Tip Sheet #5

Headers

Draft headers that inform.	
Not this	A. “Ex parte application.”
But this	A. An ex-parte subpoena is necessary because Mr. Webster disclosed defense strategy.

For the background, draft headers that argue facts, not legal conclusions.	
Not this	A. Officer Collier’s overly-zealous <i>Terry</i> stop.
But this	A. Officer Collier pulled Mr. McBriar from his truck at gunpoint, handcuffed him, and then searched the truck—all without asking a single question.

Respect <i>Goldilocks</i> headers (i.e. be wary of headers that are three lines or longer).	
Not this	A. The Prosecution Failed to Establish that a Facially Prejudicial Extraneous News Report Witnessed by a Juror the Night Before Deliberations Did Not Compromise the Impartiality of that Juror.
But this	A. An inflammatory, extraneous news article read by a juror contaminated deliberations.

Build cohesion across headers.	
Example	Background A. Police call a tow because Mr. Jackson’s car is blocking the alley. B. While waiting for the tow , police turn off the only body camera. C. Before the tow truck arrives , police search for suspicious items . D. Finding no suspicious items , police release the car the car.

Tip Sheet #6

Emphasis.

Overview. Emphasis matters, and the best place to emphasize is at the sentence's end. A good test for emphasis: read your sentence aloud, and give the ending a dramatic reading. If the ending sounds silly, then you're likely emphasizing the wrong point. Re-write and re-read.

Examples	
Oliver Smith died three weeks later in Columbus, Ohio.	A good sentence if you want to emphasize <i>where</i> Mr. Smith died (e.g., a jurisdictional dispute).
Oliver Smith died in Columbus, Ohio, three weeks later.	A good sentence if you want to emphasize <i>when</i> Mr. Smith died (e.g., a statute of limitations dispute).
Three weeks later, while in Columbus, Ohio, Oliver Smith died.	A good sentence if you want to emphasize that Mr. Smith died.

Tip Sheet #7

Tee-ups.

Overview. Tee-ups are vital, as they preview for the reader what you are about to discuss (or show). And when your reader knows where you are going, she is better able to follow.

Tee-ups for block quotes ¹	
Unhelpful	The August 11, 1994 Indictment states: “On or about June 25, 1992, in Spokane County, Defendant Keith Studhorse committed attempted First-Degree Murder, as set out in RCW 9A.32.030”
Helpful	The 1994 Indictment charged Keith Studhorse with attempted first-degree murder:

Tee-ups for case introductions	
Unhelpful	In <i>Jacobs</i> , Iowa City Police Officer Michael Brotherton was investigation Ron Jacobs for alleged drug distribution. <i>See U.S. v. Jacobs</i> , 986 F.2d 1231 (8th Cir. 1993). Note: this sentence is most unhelpful, as it tells the reader nothing about why this case matters. Never begin a case discussion with “In [insert case name]” again. Ever.
Helpful	Courts do not appreciate it when officers omit K-9 “non-alerts” from warrant applications. <i>See, e.g., U.S. v. Jacobs</i> , 986 F.2d 1231 (8th Cir. 1993). In <i>Jacobs</i> , ... Note: this re-write tells the reader what <i>Jacobs</i> is about—and why it matters.

¹ In no way, shape, or form should this tee-up example be viewed as permission to use block quotes. They are—and remain—a poor way to convey information.

Tee-ups for pictures (yes, do tee-ups for pictures)

Unhelpful

The body camera showed this:



Helpful

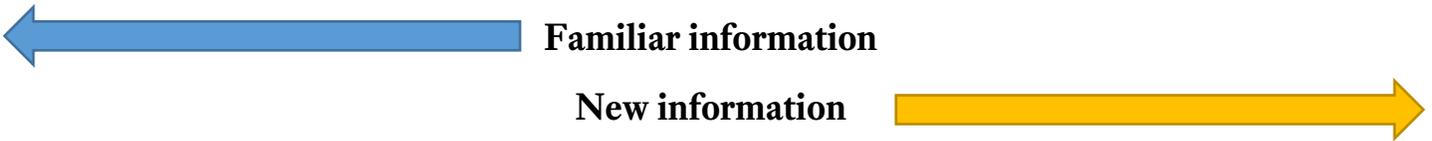
The body camera captures Officer Stevens open his trunk and pull out an inventory form that officers complete before a vehicle is towed:



Tip Sheet #8

Cohesion & coherence.¹

Cohesion overview. Sentences are cohesive when the last few words of one set up information that appears in the first few words of the next. Simply put: begin sentences with information familiar to your reader, and end sentences with information that is new to your reader. Then repeat. Visually, cohesion looks like this:



Cohesion example

Police approached Mr. Jackson, removed him from his car, and **arrested him** on an active warrant. After police **arrested Mr. Jackson**, they needed to move his car, which was blocking the alley.

Analysis	The first sentence ends with new information: police arresting Mr. Jackson. The second sentence begins with familiar information (i.e., Mr. Jackson's arrest), and ends with new information: his car was blocking the alley.
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Cohesion need not be explicit

Explicit cohesion	Explicit cohesion occurs when the new information at the end of one sentence is explicitly referred to in the next sentence.
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Example: I like apples. Apples are grown in Eastern Washington.

These two sentences are explicitly cohesive because the first ends with apples, and the second begins with apples. This is fine, but it's not required. And too much explicit cohesion becomes wearisome.

Implicit cohesion	Implicit cohesion occurs when the new information at the end of one sentence is impliedly referred to in the next sentence.
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Example: The Court directed the United States to turn over its expert materials two months ago. We are now three weeks from trial, and the United States just disclosed new experts with new opinions.

¹ It is important to give credit where credit is due. These ideas flow from Joseph Williams and Benjamin Dreyer.

	These two sentences are impliedly cohesive because the first ends with a concept (i.e., time), and the second begins with the same concept (i.e., time).
Global cohesion	
Cohesion is more than the connective glue between sentences. It can also connect ideas in one section of your brief to ideas in the following section of your brief using globally-cohesive headers.	
Example	<p>Below are four headers from a suppression motion’s background section. And while each section covers different facts, the headers—when inserted into a table of contents—link together to create cohesion across sections.</p> <p>A. Police pull Mr. Jackson from his vehicle and arrest him.</p> <p>B. Because Mr. Jackson’s vehicle is blocking an alley, police call a tow.</p> <p>C. While waiting for the tow, police look for suspicious items.</p> <p>D. Finding no suspicious items, police release the car.</p>

A trick to create cohesion	
Passive voice	<p>At some point in your life, a writing teacher told you to “always write in the active.”</p> <p>Ignore this advice.</p> <p><i>Passive voice explained.</i> In a sentence written in the passive voice, the thing that is acted upon is frontloaded, and the thing doing the acting comes at the end.</p> <ul style="list-style-type: none"> - Active voice: The clown terrified the children. - Passive voice: The children were terrified by the clown. <p>There are many reasons why the passive voice exists. One is because it allows the writer to re-arrange sentences to create cohesion.</p> <p>Consider the following sentence:</p>

A trick to create cohesion

Some astonishing questions about the nature of the universe have been raised by scientists studying black holes in space.

Of the two sentence options below, which creates better cohesion with the sentence above?

- A. The collapse of a dead star into a point perhaps no larger than a marble creates a black hole.
- B. A black hole is created by the collapse of a dead star into a point perhaps no larger than a marble.

Option A uses the active voice, but using it eliminates cohesion because the first sentence ended with new information (i.e., black holes), and the next sentence began by talking about collapsing stars. That is confusing.

Option B uses the passive voice, which creates cohesion because the first sentence ended with new information (i.e., black holes), and the next sentence picked up where the first left off (i.e., black holes).

Another reason the passive voice exists is because it allows the writer to choose where she places her sentence's emphasis.

Example: The room was meticulous. The floors were vacuumed, the beds were tidy, and the furniture was dusted.

Who cares who did the cleaning? The point is the room was in meticulous condition.

A trick to help identify passive voice: If you can append "by zombies" to the end of a sentence, you've indeed written a sentence in the passive voice.

Example: The children were terrified *by zombies*.

A trick to create cohesion

Example: The floors were vacuumed, the beds were tidy, and the furniture was dusted *by zombies*.

Coherence overview. While *cohesion* serves as the connective glue between sentences, *coherence* occurs when a paragraph sticks to one point—and one point alone. Paragraphs that contain multiple points become muddled. Simply put: one point per paragraph. Period.²

A trick to monitor paragraphs for coherence

When reading through a paragraph, review the first sentence, think about the sentence's primary point, and then insert a superscript. This is a superscript. Then read the next sentence. Does it follow or build on the prior sentence's point? If so, then good. But if the point switches, then insert a new superscript. The moment you need a new superscript, you need a new paragraph. An example helps:

Example: I like apples.⁴ Apples are grown in Eastern Washington.⁴ Eastern Washington catches fire every summer, which creates smoke, which hurts my eyes.⁵

This paragraph started out talking about apples, but then switched to fires. Two points in the same paragraph = problem.

But note: this paragraph is perfectly cohesive. Apples to apples; Eastern Washington to Eastern Washington. That is why cohesion and coherence go hand-in-hand. Together, they create flow.

² At some point in your life, a writing teacher told you “a paragraph should contain at least three sentences.” Also ignore this advice. One-sentence paragraphs are just fine. Paragraphs serve to differentiate between ideas. They also serve to call attention to ideas. There is no minimum-sentence requirement.

Tip Sheet #9

Colons: a user's guide.¹

Overview. Benjamin Dreyer said it best: colons are not merely introductory but presentational. They say: Here comes something! With that in mind, here are a few use tips.

Rule #1	
Rule #1	Use a colon to link two separate clauses or phrases when you need to indicate a step forward from the first to the second—as when the second part explains the first part or provides an example.
Example	After two hours, they reconciled: The chef apologized, and the owner re-hired him with a \$10 raise.

Rule #2	
Rule #2	Use a colon to introduce a list—especially one that is broken down into sub-paragraphs.
Example	Each conspirator is liable for the other conspirators' crimes if two conditions are satisfied: 1) the crimes were committed to further the conspiracy's objectives; and 2) the crimes were a natural and probable consequence of the conspiracy.

Rule #3	
Rule #3	Use a colon after the salutation in correspondence. Note: It is okay to use a comma in informal letters.
Example	Dear Judge Shea:

¹ It is important to give credit where credit is due. These examples flow from Bryan Garner and Benjamin Dreyer.

Rule #4	
Rule #4	Don't use a colon to introduce a quotation or list that blends into your sentence.
Example	<p>Bad: The real issue is what has been called: "the most difficult problem in criminal procedure today."</p> <p>Good: The real issue is what has been called "the most difficult problem in criminal procedure today."</p>

Rule #5	
Rule #5	If what follows a colon is a full sentence (i.e., subject, verb, etc.), then begin that full sentence with a capital letter; if what follows a colon is a list of things or fragmentary phrases, then begin the list with a lowercase letter.
Example	<p>Uppercase: Colons are presentational. They say: Here comes something!</p> <p>Lowercase: My grocery list contains several items: bananas, pears, avocados, and ice cream.</p>

Tip Sheet #10

Semicolons: a user's guide.¹

Use a semicolon to unite two short, closely connected sentences.	
Example #1	In three-tier systems, the top court has tremendous discretion; it can usually decide which cases to hear and which to reject.
Example #2	One side must make an offer; the other side must accept it.

Use a semicolon to separate items in a list or series when 1) any single element contains an internal comma, 2) the enumeration follows a colon, or 3) the items are broken into subparagraphs.	
Example #1	The individual defendants live in four cities: Austin, Texas; Bellingham, Washington; Dallas, Texas; and Denver, Colorado.
Example #2	The rationale is two-fold: 1) since the declarant knows her own state of mind, there is no need to check her perception; and 2) since the statement is of present state of mind, there is no need to check her memory.
Example #3	To establish causation and intent in emotional-distress cases, the plaintiff is generally required to show that: 1) the plaintiff was present when the injury occurred; 2) the plaintiff was a close relative of the person injured; and 3) the defendant knew plaintiff was present.

Don't use a semicolon when a colon is needed—especially after a salutation.	
Example #1	Bad: Dear Sarah; Good: Dear Sarah:
Example #2	Bad: Two major reforms took place; the overhaul of no-fault insurance and the enhanced oversight of insurance companies. Good: Two major reforms took place: the overhaul of no-fault insurance and the enhanced oversight of insurance companies.

¹ It is important to give credit where credit is due. These examples flow from Bryan Garner and Benjamin Dreyer.

Tip Sheet #11

Sentence Modifiers¹

Good writers control sentence sprawl—i.e., sentences that risk carrying on too long with multiple thoughts. One way they do this is through modifiers. Resumptive, summative, and free modifiers give writers an eloquent way to combine two (or more!) sentences or thoughts into one.

Resumptive Modifier

Example: Within ten years, we could meet our energy **needs** with solar power, **needs** that will soar as our population grows.

Explanation: The writer uses the word “needs” to resume the subordinate clause (i.e., what is after the comma), combine two thoughts, and create cohesion.

Summative Modifier

Example: Within ten years, we could meet our energy needs with solar power, **a possibility** that few anticipated ten years ago.

Explanation: The writer uses “a possibility” to summarize all that came before the subordinate clause, again tying what is after the comma to what came before.

Free Modifier

Example: Within ten years, we could meet our energy needs with solar power, **freeing** ourselves of dependence on foreign oil.

Explanation: The writer uses a *gerund* (i.e., a verb form ending in *-ing*) as a free modifier, tying the subordinate clause to the dominant clause (just as the word *tying* does in this sentence).

¹ It is important to give credit where credit is due. These examples flow from Joseph Williams in *Style: Lessons on Clarity & Grace*.

Tip Sheet #12

Moral Foundations

Harm	
Description	Evolved from a maternal sensitivity to suffering in offspring. Conservatives believe cruelty and aggression may be virtuous when obeying authority or acting out of loyalty to the group.
Traits	Caring, kindness, compassion.
Sample Themes	Arguing an outcome is overly harsh; arguing an outcome impacts family; arguing an outcome impacts the community (e.g., taking a working member of society off the streets and locking them up).

Fairness	
Description	Evolved from idea that cooperation among groups is superior.
Traits	Trustworthiness, justice, guilt, anger, gratitude.
Sample Themes	Arguing an outcome is unjust or unfair; discussing or raising the theme of trust; expressing appreciation for opposing counsel's position or the Court's willingness to hear you out on a position; arguing someone acted over feelings of guilt.

Authority	
Description	Elevates virtues that facilitate a hierarchical social structure. By valuing authority and respect, social life functions fluidly.
Traits	Obedience, structure, dissent against authority may be seen as immoral and anti-social.
Sample Themes	Arguing that someone was obedient with the laws; arguing that law enforcement or leadership made mistakes; arguing that the Government (not the prosecutor, but some agency) made poor decisions.

Ingroup

Description	Resistance to diversity is understandable under this foundation, as it is a weakening of the group.
Traits	Loyalty, patriotism, self-sacrifice, tradition. Group criticism is disfavored.
Sample Themes	Arguing themes about family or tradition (e.g., a person acted to protect family); arguing themes about loyalty (to family, to friends, etc.); arguing themes about betrayal (e.g., betrayal of duty), which is very powerful.

Purity

Description	An evolutionarily by-product of the emotion of disgust. Those who are ruled by carnal passions (lust, gluttony, greed, and anger) are seen as impure. Those who deny bodily impulses are elevated.
Traits	Virtuous behavior.
Sample Themes	Arguing that someone was driven by a moral compass; bringing up care for family or children; bringing up protectionist qualities in someone.

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