



EXPEDITIONARY
LEARNING

Grade 8: Module 3A: Unit 2: Lesson 11

Analyzing Author's Craft: Analyzing Hillenbrand's Language Techniques



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Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)	
I can intentionally use verbs in active and passive voice and in the conditional and subjunctive mood. (L.8.3)	
Supporting Learning Targets	Ongoing Assessment
<ul style="list-style-type: none">• I can determine if sentences are in the conditional and subjunctive mood.• I can analyze Hillenbrand's use of the conditional and subjunctive mood in her writing.	<ul style="list-style-type: none">• <i>Unbroken</i> structured notes, pages 200–229 (from homework)• Written Conversation• Conditional and Subjunctive Mood handout



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Agenda	Teaching Notes
<ol style="list-style-type: none"> 1. Opening <ol style="list-style-type: none"> A. Engaging the Reader: Written Conversation (12 minutes) B. Reviewing Learning Targets (3 minutes) 2. Work Time <ol style="list-style-type: none"> A. Analyzing Voice: Conditional and Subjunctive Mood (15 minutes) B. Author’s Craft Things Good Writers Do (10 minutes) 3. Closing and Assessment <ol style="list-style-type: none"> A. Debrief Learning Targets and Preview Homework (5 minutes) 4. Homework <ol style="list-style-type: none"> A. Read 230–234, skip 235–237 (top), avoid 236, read pages 237–238, 239–242, and the summary of pages 242–244, read 244–247 and complete the structured notes. 	<ul style="list-style-type: none"> • In this lesson, students learn about conditional and subjunctive mood to analyze how authors use a variety of sentence types to enhance meaning and add to the Things Good Writers Do note-catcher. This will be assessed in Unit 3; students will be expected to apply the conditional and subjunctive moods when writing their narratives. • See Work Time A for a distinction between mood and verb tense. The Common Core State Standards refer to conditional and subjunctive as moods. Moods can be indicated using various verb tenses, and are not limited to present or past tense, for example. (For more information, see http://owl.english.purdue.edu/owl/resource/539/07/). • Throughout <i>Unbroken</i>, there are many examples of both the conditional and subjunctive mood. While the subjunctive is a rarely used mood in American English, Hillenbrand sometimes uses it to show the wishes or hopes, however unlikely, of Louie, other imprisoned men, and families on the home front. She sometimes uses the conditional when making logical inferences in order to embellish and enrich the story. For example, she uses her imagination to show how people might react or what they might think in certain situations. • These examples can serve as additional support for students who are struggling with this concept. • Review: Written Conversation protocol (see Appendix). • Post: Learning targets.



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Lesson Vocabulary	Materials
conditional mood, subjunctive mood,	<ul style="list-style-type: none">• Written Conversation note-catcher (one per student)• Document camera• Conditional and Subjunctive Mood handout (one per student)• <i>Unbroken</i> (book; one per student)• Things Good Writers Do anchor chart (from Unit 1)• Things Good Writers Do note-catcher (from Unit 1)• <i>Unbroken</i> structured notes, pages 230–247 (one per student)• <i>Unbroken</i> supported structured notes, pages 230–247 (optional; only for students who need more support)• <i>Unbroken</i> Structured Notes Teacher Guide, pages 230–247 (for teacher reference)



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Opening	Meeting Students' Needs
<p>A. Engaging the Reader: Written Conversation (12 minutes)</p> <ul style="list-style-type: none">• Ask students to sit with their Pearl Harbor partners. Distribute the Written Conversation note-catcher and display a copy on the document camera.• Review the Written Conversation protocol. Remind students that in a written conversation, they write simultaneous notes to their partner about the reading selection, swapping them every 2 minutes for a total of two silent exchanges back and forth. They are to write for the whole time allotted for each note, putting down words, phrases, questions, connections, ideas, wonderings—anything related to the passage or responding to what their partner has said, just as they would in an out-loud conversation. Spelling and grammar do not count; these are just notes. However, these notes do need to be focused and text-based.• Display the Written Conversation prompt:<ul style="list-style-type: none">* “The men imprisoned at Ofuna participate in small acts of rebellion and subversion. In what ways do they rebel? What is the effect of these acts on the prisoners?”• Ask students to begin. Signal transitions about every 2 minutes.• Once the exchanges are done, cold call pairs to share an important observation or idea from their written conversation. Encourage other students to build off those ideas in a classroom discussion.	
<p>B. Reviewing Learning Targets (3 minutes)</p> <ul style="list-style-type: none">• Direct students' attention to posted learning targets. Read the learning targets out loud:<ul style="list-style-type: none">* “I can determine if sentences are in the <i>conditional</i> and <i>subjunctive</i> mood.”* “I can analyze Hillenbrand's use of the conditional and subjunctive mood in her writing.”• Tell students that they will be introduced to two more types of sentences to build upon their understanding of sentence types and structures and how those sentences help the reader make meaning	



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Work Time	Meeting Students' Needs
<p>A. Analyzing Voice: Conditional and Subjunctive Mood (15 minutes)</p> <ul style="list-style-type: none">• Students should remain with their partner. Distribute the Conditional and Subjunctive Mood handout. Explain that conditional and subjunctive mood are two ways authors can structure sentences, and authors can use both moods to aid understanding.• Explain that conditional and subjunctive are not tenses; they are moods. A mood can take on a variety of tenses, and does not just have to be in the present or the past tense.• Cold call a student to read the definition of conditional mood.• Read the examples and explain that conditional mood is about things that are likely to happen, might happen, or could happen.• Cold call a student to read the definition of Subjunctive Mood. Read the examples and explain that the subjunctive is rarely used in English. We use the subjunctive to communicate things that are unlikely to happen or even imaginary. The key word “if” is used in the subjunctive.• Read the “TIP 1”: Explain that wishful sentences call for the subjunctive mood of the verb “to be,” which is “were” when using I, he, or she.• Read “TIP 2”: Explain that sentences can be both conditional and subjunctive.• Invite students to work with their partner to practice identifying conditional and subjunctive sentences, using examples from Unbroken. Circulate and monitor.	<ul style="list-style-type: none">• When reviewing the graphic organizers or recording forms, consider using a document camera to display the document for students who struggle with auditory processing.



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Work Time (continued)	Meeting Students’ Needs
<ul style="list-style-type: none"> • When students are done, go over the answers. <ol style="list-style-type: none"> 1.conditional 2.subjunctive and conditional 3.subjunctive and conditional 4.subjunctive 5.subjunctive 6.conditional** • Focus on #6, which may confuse many students. Point out that even though #6 contains the word “if,” those types of sentences are only the subjunctive mood if they represent wishful thinking or something unlikely. In this case, Phil actually could make a mistake, thus creating a situation in which the other men could actually die. 	<ul style="list-style-type: none"> • Additional modeling may be required. Modeling provides a clear vision of the expectation for students. The teacher may model by saying: “When I read the sentence on page 90, I see that Hillenbrand is showing the reader the dangerous reality of being a pilot during WWII. Phil’s actions—any mistake or error—has the possibility of killing everyone on the plane.”
<p>B. Author’s Craft: Things Good Writers Do (10 minutes)</p> <ul style="list-style-type: none"> • Display the Things Good Writers Do anchor chart and ask students to take out their Things Good Writers Do note-catcher. • Invite students to choose examples from the Conditional and Subjunctive Mood handout to write as examples on their note-catcher, label the technique, and think: <ul style="list-style-type: none"> * “Why might Hillenbrand have used that particular mood?” • Encourage students to find the sentences in the book and reread to determine the context and aid their thinking. Tell students that if they could easily search this book (for example, using an e-reader) they would find many examples of the conditional and subjunctive. 	



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Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none">• Continue to probe:<ul style="list-style-type: none">* “Why might Hillenbrand have specifically chosen to use the subjunctive and conditional to tell Louie’s story—and the story of many WWII airmen?”• Invite students to share their thinking with a partner. Circulate and monitor discussions. Consider probing questions like:<ul style="list-style-type: none">* “How does Hillenbrand use the conditional mood to help the reader understand the situations facing the men?”* “How does Hillenbrand use the subjunctive to help the reader understand Louie and his fellow airmen?”• Cold call students to share with the class. Listen for responses such as: “the conditional shows what might have happened in a lot of different scenarios,” “the subjunctive is for ‘wishful thinking’ or hopes, which Louie and his fellow prisoners had a lot of,” “Hillenbrand tells stories other than Louie’s and uses the conditional to show how things might have been different,” etc.• Have students add to their note-catcher.• Add conditional and subjunctive mood to the Things Good Writers Do anchor chart. Record students’ thinking in the second column. Continue to emphasize that <i>Unbroken</i> not only teaches us a lot about a topic, but also serves as a great example of powerful writing. They are studying Hillenbrand’s techniques both to appreciate how they impact the meaning of the text, and also to think about what techniques they might use in their own writing (in Unit 3).	



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Closing and Assessment	Meeting Students’ Needs
<p>A. Debrief Learning Targets and Preview Homework (5 minutes)</p> <ul style="list-style-type: none"> • Read each learning target aloud and invite students to self-assess using the Fist to Five Checking for Understanding Technique. Take note of any students who are not comfortable with the second learning target, as they may need more support in this area. • Distribute the Unbroken structured notes, pages 230–247, as well as the Unbroken supported structured notes, pages 230–247, keeping a copy of Unbroken Structured Notes Teacher Guide, pages 230–247 (for teacher reference). • Read the focus question aloud: <ul style="list-style-type: none"> * “What does Hillenbrand see as reasons the Bird is the way he is?” 	
Homework	Meeting Students’ Needs
<ul style="list-style-type: none"> • Read 230–234, skip 235–237 (top), avoid 236, read pages 237–238, 239–242, and the summary of pages 242–244, read 244–247 and complete the structured notes. 	



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Supporting Materials



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Conditional and Subjunctive Mood

Conditional Mood

Sentences written in the conditional mood indicate a state that will cause something to happen. Key words are *might, could, and would*.

Examples:

The soda might explode if you shake it up.

The soda could explode if you keep shaking it.

Subjunctive Mood

Sentences written in the subjunctive mood indicate a state that is a wish, a desire, or an imaginary situation. Key words or phrases include *if, I wish, I hope that, or I desire that*.

Examples:

If he were to shake the soda, it would explode.

I wish I were a butterfly.

TIP 1: The subjunctive mood requires use of “were” instead of “was” as in the examples above.

TIP 2: Sometimes sentences are conditional AND subjunctive.

On the line, identify whether the sentences from *Unbroken* are conditional or subjunctive mood.

1. _____ “Residents looking out their back windows might catch a glimpse of a long-legged boy dashing down the alley, a whole cake balanced on his hands” (6).
2. _____ “If asked what he wanted to be, his answer would have been ‘cowboy’” (11).
3. _____ “If Louie were recognized for doing something right, Pete argued, he’d turn his life around” (13).
4. _____ “It had been Mitchell’s job to strap them to his body, but if he had done so, the instruments had gone to the bottom with him” (128).
5. _____ “Phil felt as if he were on fire” (141).
6. _____ “As a pilot, he was keenly conscious that if he made a mistake, eight other men could die” (90).



Vocabulary

Word	Definition	Context clues: How did you figure out this word?
imperious (232)		
nihilism (233)		
volatility (234)		
haughtiness (238)		
impunity (245)		

Unbroken Structured Notes Teacher Guide, Pages 230–247
(for Teacher Reference)

Name:

Date:

Summary of 230–234, 237–238, 239–242, and 244–247

Louie and others are transferred to Omori POW camp, where they meet a Japanese corporal with a twisted, violent temper named Mutsuhiro Watanabe. They nickname him the Bird. He proceeds to make their lives horrible through physical and emotional torture. He is unpredictable—beating the prisoners and abusing them and then acting ashamed, only to beat them again. Watanabe tried to make the prisoners his buddies because he was disliked by his fellow guards because of his haughtiness. The Bird quickly chooses Louie to especially torture. Louie is beaten regularly and harshly. Eventually, Louie begins to imagine fighting back, strangling the Bird. Watanabe finds Louie’s defiance to be intolerable. In 1944, a Japanese propaganda radio program called Postman Calls airs an announcement that Louis Zamperini is alive.

Summary of pages 242–244

Louie and the enlisted men fight back in the only ways they can: sabotage and stealing. They risk their lives to sink barges, pee on rice and derail trains, but they are no longer passive captives. They steal rice, sugar and anything they can. “Stealing from the enemy won back their dignity” (244).

Focus Question: What does Hillenbrand see as reasons the Bird is the way he is?

Hillenbrand provides a number of reasons why the Bird is violent and unpredictable. She writes that Watanabe grew up wealthy and waited upon. He discovers nihilism at college, which is a philosophy based on a lack of belief in values or morals or anything. According to Hillenbrand, he probably thought he would be an officer based on his education and background. His rejection left him angry and jealous of officers. He was also humiliated, so the Bird took it upon himself to humiliate others when he was assigned to Omori as a disciplinary officer.



Unbroken Structured Notes Teacher Guide, Pages 230–247
(For Teacher Reference)

Vocabulary

Word	Definition	Context clues: How did you figure out this word?
imperious (232)	<i>arrogant</i>	
nihilism (233)	<i>the philosophical belief founded in skepticism or lack of belief in values, laws, or truth</i>	
volatility (234)	<i>explosiveness</i>	
haughtiness (238)	<i>condescending pride; arrogance</i>	
impunity (245)	<i>exemption from punishment</i>	