



EXPEDITIONARY
LEARNING

Grade 8: Module 3B: Unit 2: Lesson 19

Analyzing an Author's Craft: Carlotta's Journey to Justice



This work is licensed under a Creative Commons Attribution-NonCommercial-ShareAlike 3.0 Unported License.
Exempt third-party content is indicated by the footer: © (name of copyright holder). Used by permission and not subject to Creative Commons license.



Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)

I can analyze the development of a theme or central idea throughout the text (including its relationship to supporting ideas). (RI.8.2)
I can analyze how specific dialogue or incidents in a plot propel the action, reveal aspects of a character, or provoke a decision. (RL.8.3)
I can use correct grammar and usage when writing or speaking. (L.8.1)
I can explain the function of verbals (gerunds, participles, infinitives) in general and their function in particular sentences. (L.8.1.a)
I can recognize and correct inappropriate shifts in verb voice and mood. (L.8.1d)
I can analyze figurative language, word relationships, and nuances in word meanings. (L.8.5)

Supporting Learning Targets

- I can recognize and correct inappropriate shifts in verb voice and mood.
- I can analyze the development of a central idea in *A Mighty Long Way*.

Ongoing Assessment

- *A Mighty Long Way* structured notes, Chapter 16, pages 255–264 (from homework)
- Sentence voice and mood
- Exit ticket



Agenda	Teaching Notes
<ol style="list-style-type: none"> 1. Opening <ol style="list-style-type: none"> A. Engaging the Writer: Language Techniques (13 minutes) B. Reviewing Learning Targets (1 minute) 2. Work Time <ol style="list-style-type: none"> A. Analyzing the Journey: "This Little Light of Mine" (26 minutes) 3. Closing and Assessment <ol style="list-style-type: none"> A. Exit Ticket: Conditional and Subjunctive Moods (5 minutes) 4. Homework <ol style="list-style-type: none"> A. Read Chapter 17 and complete the structured notes. 	<ul style="list-style-type: none"> • In the Opening of this lesson, students learn about conditional and subjunctive mood to analyze how authors use a variety of sentence types to create voice and mood, enhancing meaning. This opening is the first of a three-lesson series in which students focus on language skills during the Opening. The series is designed to prepare students for the End of Unit 3 Assessment, which will test their ability to identify active and passive voices, identify conditional and subjunctive moods, and analyze word meanings and word choice. Be sure to have students hold onto the materials to refer to them since these standards will be assessed in the end of unit assessment. • See the Opening for the distinction between mood and verb tense. The Common Core State Standards refer to conditional and subjunctive as moods in L.8.1. 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>A Mighty Long Way</i>, there are various examples of both the conditional and subjunctive moods. While the subjunctive is rarely used in American English, Walls Lanier sometimes uses it to show her wishes or hopes. In addition, she sometimes uses the conditional when making logical inferences and presenting hypothetical cause and effect relationships. • Students work with the conditional and subjunctive moods in this lesson to determine the correct voice or mood to use. This language standard (L.8.1) is highlighted as one that must be revisited throughout eighth grade and high school, as students become more sophisticated writers. • Language standards require consistent practice and reinforcement. Based on the needs of your students, find additional opportunities to teach and practice these standards. Supplemental language mini lessons and activities are included in the supporting materials for this lesson. These supplemental mini lessons may be used for additional instruction or used as a model for additional teacher-created language mini lessons based on students' needs. The supplemental materials provided at the end of this lesson are designed to provide review of and direct instruction on the grammatical concepts included in this lesson, as well as Unit 3, Lessons 1 and 2. • In this lesson, working with the language standards described above, students return to <i>A Mighty Long Way</i> to further analyze the central idea of finding one's voice, which was introduced in Lesson 18. This idiom of "finding one's voice" will be central to the performance task that completes this module.



Agenda	Teaching Notes (continued)
	<ul style="list-style-type: none">• At the end of Work Time A, play the song “This Little Light of Mine” by the Soweto Gospel Choir. This song can be found by searching for ‘Soweto Gospel Choir This Little Light of Mine’ on free music or video streaming websites, for example YouTube.• Please bear in mind that Youtube, social media video sites, and other website links may incorporate inappropriate content via comment banks and ads. While some lessons include these links as the most efficient means to view content in preparation for the lesson, be sure to preview links, and/or use a filter service, such as www.safeshare.tv, for actually viewing these links in the classroom.• This song was popular during the civil rights movement and relates directly to the third stage in Carlotta’s journey to justice and finding one’s voice. It also expresses the role in which Carlotta found herself, as a model of the type of person who does good in the world.• In advance:<ul style="list-style-type: none">– Prepare technology to play “This Little Light of Mine” during Work Time A.– Search for the song ‘This Little Light of Mine,’ by the Soweto Gospel Choir on free music or video streaming websites, for examples YouTube.• Post: Learning targets.



Lesson Vocabulary	Materials
conditional mood, subjunctive mood, finding one's voice, idiom, bushel	<ul style="list-style-type: none">• <i>A Mighty Long Way</i> (book; distributed in Unit 1, Lesson 1)• Conditional and Subjunctive Mood (one per student)• Sentence Voice and Mood handout (one per student)• Sentence Voice and Mood handout (answers, for teacher reference)• "This Little Light of Mine" (audio; see Teaching Notes)• "This Little Light of Mine" lyrics (one for display)• Technology to play audio link• Journey to Justice note-catcher (begun in Unit 1, Lesson 3; students' own)• Journey to Justice note-catcher (for teacher reference; from Unit 1, Lesson 3)• Exit Ticket: Conditional and Subjunctive Mood (one per student)• Exit Ticket: Conditional and Subjunctive Mood (for teacher reference)• <i>A Mighty Long Way</i> Structured Notes, Chapter 17, pgs. 265-274 (one per student)• <i>A Mighty Long Way</i> Supported Structured Notes, Chapter 17, pgs. 265-274 (optional; only for students who need more support)• <i>A Mighty Long Way</i> Structured Notes Teacher Guide, Chapter 17, pgs. 265-274 (for teacher reference)• Supplemental language mini lessons (four mini-lessons; optional; for teacher reference)• Supplemental language activities (one activity associated with mini-lessons 1 and 2; optional; one per student)• Supplemental language teacher guide (one guide associate with mini-lessons 3 and 4; optional; for teacher reference)



Opening	Meeting Students' Needs
<p>A. Engaging the Writer: Language Techniques (13 minutes)</p> <ul style="list-style-type: none">• Invite students to take <i>A Mighty Long Way</i> and sit with their Chicago discussion partners.• 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. Walls Lanier uses both in her book, and it's important for students both to see how she uses these language tools, and to be able to use them themselves.• 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, and it is the manner in which a thought is expressed. These moods emphasize the actor or the action, express uncertainty, or describe a state contrary to fact• Cold call a student to read the definition of <i>conditional mood</i> from the handout.• Read the examples on the handout 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 <i>subjunctive mood</i>. 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 often used in the subjunctive.• Read Tip 1 and 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 and explain that sentences can be both conditional and subjunctive.• Invite students to work with their partners to practice identifying conditional and subjunctive sentences, using examples mostly from <i>A Mighty Long Way</i>. Circulate and monitor.	<ul style="list-style-type: none">• Additional modeling may be required. Modeling provides a clear vision of the expectation for students. See supplemental language mini lessons for more resources on additional modeling and practice opportunities.



Opening (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. conditional2. subjunctive3. conditional4. conditional5. subjunctive and conditional6. subjunctive• Review Sentence 2, which is a great example of the distinction between imagination (subjunctive mood) and possible cause and effect statement (conditional). Although the sentence contains the word “if,” it clearly refers to Carlotta’s imagining a diner instead of her own kitchen.• Focus on Sentence 5, which may confuse many students. Point out that Sentence 5 contains the word “if” and shows a possible cause effect relationship AND it is implied that Carlotta does not, or cannot, fight back; she is simply thinking about the possibility of it. This means that the sentence is in the subjunctive mood and the conditional mood at the same time.• Distribute the Sentence Voice and Mood handout.• Tell students they will now do some independent practice with the subjunctive and conditional moods.• Have students practice by individually completing the handout. Circulate and clarify as needed.• Once students have completed the handout, display the Sentence Voice and Mood (answers, for teacher reference).• Review each sentence, clarifying as needed.• Explain to students that studying the author’s craft and use of language techniques such as voice and mood will help them students further analyze the central idea of finding one’s voice, which they started to study in the previous lesson.	



Opening (continued)	Meeting Students' Needs
<p>B. Reviewing Learning Targets (1 minute)</p> <ul style="list-style-type: none">• Direct students' attention to the posted learning targets and read the first one aloud:<ul style="list-style-type: none">* "I can recognize and correct inappropriate shifts in verb voice and mood."• Give students specific positive feedback on this learning target based on their performance in Opening A.• Read aloud the second learning target:<ul style="list-style-type: none">* "I can analyze the development of a central idea in <i>A Mighty Long Way</i>."• Tell students they will now go back to the text itself to learn more about the central idea of finding one's voice.	<ul style="list-style-type: none">• Posting learning targets for students allows them to reference them throughout the lesson to check their understanding. Learning targets also provide a reminder to students and teachers about the intended learning behind a given lesson or activity.



Work Time	Meeting Students' Needs
<p>A. Analyzing the Journey: “This Little Light of Mine” (26 minutes)</p> <ul style="list-style-type: none">• Focus students' attention on the passage that was read aloud in Lesson 18—on pages 242–243 in <i>A Mighty Long Way</i>—to introduce the new central idea of finding one's voice.• Have students engage in a Think-Pair-Share after each of the following questions.• Ask:<ul style="list-style-type: none">* “When Carlotta is able to reflect on her experiences as a teenager, what is her perspective?”• Listen for students to say that once Carlotta let herself remember the abuse she endured and feel the hurt from 30 years earlier, she finally was able to cry about it.• Probe deeper by having students reflect on the quote on page 243, “I had to find a way to make peace with my past.” Ask:<ul style="list-style-type: none">* “How had Carlotta's work with AIDS victims already begun the process of making peace with her past?”• Listen for students to note that she was in service to others who were victims of injustice; she could identify with them, and how much their experiences of discrimination hurt them.• Explain that it was through this that Carlotta began to find her voice.• Ask:<ul style="list-style-type: none">* “What do you think it means to <i>find one's voice</i>?”• Listen for students to understand that this means to be able to express oneself accurately or figure out the message you want others to hear. It is the communication of one's deepest beliefs and values; the way one tells a story.• Sum up by sharing that Carlotta was already finding her voice by continuing to help other people who were targets of abuse because they were different (having AIDS) and that she was ready to begin to reflect on her own experiences and face them for what they were and what they shaped her to become.• Tell students to consider Carlotta's journey through the end of Chapter 15 (page 254).• Ask:<ul style="list-style-type: none">* “In what other ways does Carlotta continue to find her voice?”	<ul style="list-style-type: none">• When reviewing graphic organizers or recording forms, consider using a document camera to display the document for students who struggle with auditory processing.



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none">• Listen for students to point out that Carlotta is the one member of the Little Rock Nine who makes the effort to keep the nine of them in close contact for years to come, after the 30th anniversary. Carlotta, contrary to her role when she was young, is also the member of the Nine who regularly speaks about her experiences and faces the emotions that arise as memories of the trauma and mistreatment surface. She even becomes the spokesperson for the group.• Ask:<ul style="list-style-type: none">* “How do you explain the <i>idiom</i> or figure of speech of ‘finding one’s voice’ as it relates to Carlotta’s journey to justice?”• Listen for students to point out that Carlotta is becoming able to speak about her own experiences and truths, regardless of the negative memories and emotions that surface for her when she has flashbacks. She realizes that her story is one worth sharing so that other people don’t have to experience such racism and intolerance.• Summarize for students by explaining that deep inside, Carlotta was repressing the feelings of humiliation and loss of dignity she experienced during her years at Central High School.• Explain to students that the title of this stage of Carlotta’s journey is based on a gospel song that was widely sung during the civil rights movement.• Play the song “This Little Light of Mine,” as performed by the Soweto Gospel Choir and display the lyrics. Invite students to read the lyrics in their heads as they listen to the song.• Ask students to Think-Pair-Share with their discussion partners:<ul style="list-style-type: none">* “What does it mean to let your light shine? How is Carlotta letting her light shine after she finds her voice? In what ways is she no longer ‘hiding it under a <i>bushel</i>’ as one of the lines says?”• Listen for students to speak about Carlotta’s work with AIDS victims, her speaking tours to educate people about the desegregation movement in our history, and her work with the Little Rock Nine Foundation, as well as the writing of this book.• If needed, clarify that a <i>bushel</i> is a container like a barrel that is able to contain a large amount.• Have students take out their Journey to Justice note-catchers.• Draw students’ attention to the third and final stage on the note-catcher. Orient them to the questions on this stage.• Invite students to work with their partners to begin filling in the details in the “This Little Light of Mine” third stage.	



Closing and Assessment	Meeting Students' Needs
<p>A. Exit Ticket: Conditional and Subjunctive Moods (5 minutes)</p> <ul style="list-style-type: none">• Distribute the Exit Ticket: Conditional and Subjunctive Moods.• Tell students you would like to see how much they remember from the opening of the lesson, when they learned about conditional and subjunctive moods.• Have students complete the exit ticket.• Collect students' exit tickets. Consider using the Exit Ticket: Conditional and Subjunctive Moods (for teacher reference) to check students' exit tickets for understanding. Be sure to clarify as needed in the next lesson.• Distribute <i>A Mighty Long Way</i> structured notes, Chapter 17, pgs. 265-274 for homework. Preview as needed.	<ul style="list-style-type: none">• You may use the data collected from the exit tickets to determine whether or not students need additional support around this particular grammatical concept. Supplemental language mini lessons are included in the supporting materials of this lesson.
Homework	Meeting Students' Needs
<ul style="list-style-type: none">• Read Chapter 17, pgs. 265-274 of <i>A Mighty Long Way</i> and complete the structured notes.	<ul style="list-style-type: none">• Provide struggling learners with the supported structured notes for additional scaffolding as they read the memoir.



EXPEDITIONARY
LEARNING

Grade 8: Module 3B: Unit 2: Lesson 19

Supporting Materials



This work is licensed under a Creative Commons Attribution-NonCommercial-ShareAlike 3.0 Unported License.
Exempt third-party content is indicated by the footer: © (name of copyright holder). Used by permission and not subject to Creative Commons license.

Conditional and Subjunctive Mood

Name: _____

Date: _____

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 *A Mighty Long Way* are in the conditional or subjunctive mood.

- _____ “I knew that if I failed, white teachers who doubted the intelligence of black children would feel justified” (187).
- _____ “When I plopped down on many mornings on those bar stools with my piping hot grits and scrambled eggs, I felt as if I were in one of those California diners I’d seen on television” (48).
- _____ “I *would* stay. I *would* graduate. And I *would* walk across that stage. Or I would die trying” (180).



Conditional and Subjunctive Mood

4. _____ “If she was going to rip the skin off my heels, I’d make her work for it” (111).
5. _____ Carlotta knew that if she were to fight back at school, she would be expelled.
6. _____ Carlotta wished she were invisible as she made her way to her next class.



Sentence Voice and Mood

Conditional and Subjunctive	
What does the conditional mood indicate?	
What does the subjunctive mood indicate?	

Instructions: Choose the correct word to fill in the blank. Then, say if the sentence is in the subjunctive or conditional mood (or both) and explain your choices.

1. Governor Faubus claimed that if the nine showed up at Central High, there _____ be violence in the streets.

Explain:

2. If Carlotta _____ in her yard when her house was bombed, she could have been seriously injured, or even killed.

Explain:

Sentence Voice and Mood
(Answers, for Teacher Reference)

Conditional and Subjunctive	
What does the conditional mood indicate?	The conditional mood indicates a state where something could happen.
What does the subjunctive mood indicate?	The subjunctive mood indicates an imaginary situation or hope.

Choose the correct word to fill in the blank. Then, say if the sentence is in the subjunctive or conditional mood (or both) and explain your choices.

1. Governor Faubus claimed that if the Nine showed up at Central High, there **would** be violence in the streets.

Explain:

I chose the conditional because this sentence shows a cause and effect relationship.

2. If Carlotta **were** in her yard when her house was bombed, she could have been seriously injured, or even killed.

Explain:

I think this sentence is subjunctive because it shows a situation that is imaginary and did not happen, but it could also be conditional because it shows cause and effect.



“This Little Light of Mine” Lyrics

This little light of mine
I’m gonna let it shine
This little light of mine
I’m gonna let it shine
This little light of mine
I’m gonna let it shine
Let it shine, let it shine, let it shine

Down in my heart
I’m gonna let it shine
Down in my heart
I’m gonna let it shine
Down in my heart
I’m gonna let it shine
Let it shine, let it shine, let it shine

Down in South America
I’m gonna let it shine
Down in South America
I’m gonna let it shine
Down in South America
I’m gonna let it shine
Let it shine, let it shine, let it shine

Ain’t gonna make it shine
Just gonna let it shine
Ain’t gonna make it shine
Just gonna let it shine
Ain’t gonna make it shine
Just gonna let it shine
Let it shine, let it shine, let it shine

This little light of mine
I’m gonna let it shine
This little light of mine
I’m gonna let it shine
This little light of mine
I’m gonna let it shine
Let it shine, let it shine, let it shine

“This Little Light of Mine” written circa 1920 by Harry Dixon Loes. Public domain

Exit Ticket:
Conditional and Subjunctive Mood

Name:

Date:

Instructions: *Choose the correct word to fill in the blank. Then, say if the sentence is in the subjunctive or conditional mood (or both) and explain your choices.*

1. Often, Carlotta wished she _____ not at the center of a national controversy.

Explain:

2. President Eisenhower made it clear that if Faubus would not cooperate, he _____ send in the National Guard.

Explain:

Conditional and Subjunctive	
What is important to remember when using the conditional or subjunctive mood?	

Exit Ticket:
Conditional and Subjunctive Mood
(For Teacher Reference)

Instructions: *Choose the correct word to fill in the blank. Then, say if the sentence is in the subjunctive or conditional mood (or both) and explain your choices.*

1. Often, Carlotta wished she **were** not at the center of a national controversy.

Explain:

I chose subjunctive because this sentence shows a situation that is not possible, since Carlotta is at the center of a national controversy.

2. President Eisenhower made it clear that if Faubus would not cooperate, he **would** send in the National Guard.

Explain:

I chose conditional because this shows a cause and effect relationship.

Conditional and Subjunctive	
What is important to remember when using the conditional or subjunctive mood?	It is important to remember that subjunctive has to do with circumstances that are not reality and conditional has to do with possible outcomes.



A Mighty Long Way Structured Notes, Chapter 17, Pages 265–274

Name: _____

Date: _____

What is the gist of what you read?

Carlotta writes on page 272, “What a long journey it had been from Little Rock and Central to this moment,” referring to the election of Barak Obama. How would you describe journey from the 13th Amendment to the election of an African American president?



Supported Structured Notes *A Mighty Long Way*, Chapter 17, pgs. 265-274

Name: _____

Date: _____

Summary of Chapter 17, pages 265–274:

As Carlotta speaks in schools around the country, she sees that schools have “largely become resegregated.” She is upset by how education is seen as unimportant and by how many black students don’t want to be seen as smart. She wonders how the black community has allowed the emphasis on education to disappear. She still strives to share the importance of the Little Rock Nine. She feels proud of how far civil rights have come for Obama to be elected to the presidency.

Carlotta writes on page 272, “What a long journey it had been from Little Rock and Central to this moment,” referring to the election of Barak Obama. How would you describe journey from the 13th Amendment to the election of an African American president?



A Mighty Long Way Structured Notes Teacher's Guide, Chapter 17, Pages 265–274
(For Teacher Reference)

Summary of Chapter 17, pages 265–274:

As Carlotta speaks in schools around the country, she sees that schools have “largely become resegregated.” She is upset by how education is seen as unimportant and by how many black students don’t want to be seen as smart. She wonders how the black community has allowed the emphasis on education to disappear. She still strives to share the importance of the Little Rock Nine. She feels proud of how far civil rights have come for Obama to be elected to the presidency.

Carlotta writes on page 272, “What a long journey it had been from Little Rock and Central to this moment,” referring to the election of Barak Obama. How would you describe journey from the 13th Amendment to the election of an African American president?

Students may highlight many aspects of this long period of U.S. history. After the Civil War, and with the passing of the 13th Amendment, African American men began to hold political office and vote. With the presidency of Andrew Johnson, much of what Lincoln had achieved with Reconstruction began to reverse, with Southern politicians working to institute the Black Codes. With the Plessy v. Ferguson Supreme Court ruling, the Jim Crow laws began to be passed with the belief in separate but equal. The denigration and exclusion of African Americans in democracy and the denial of equal citizenship culminated in the Brown v. Board of Education Supreme Court case, which eliminated the separate but equal doctrine and began the integration movement in public schools. The fact that an African American received the majority of electoral votes to be placed in the highest executive office of this country speaks to the success of the civil rights movement, although much still exists on which to improve.



Supplemental Language Mini Lessons

The following four mini lessons and corresponding four activities can be used to bolster students' understanding of grammatical principals from the standards that will help them both in evaluating an author's craft and in their own writing. These supplemental mini lessons provide additional teaching and practice for language lessons provided in the following lessons: active and passive voice (Unit 2, Lesson 7), conditional and subjunctive moods (Unit 2, Lesson 19), and verbals (Unit 3, Lesson 1).

Long-Term Learning Targets:

- I can use correct grammar and usage when writing or speaking. (L.8.1)
I can explain the function of verbals (gerunds, participles, infinitives) in general and their function in particular sentences. (L.8.1a)
I can recognize and correct inappropriate shifts in verb voice and mood. (L.8.1d)
- I can analyze figurative language, word relationships, and nuances in word meanings. (L.8.5)

Supporting Learning Targets:

- I can use correct grammar and usage when writing.
- I can explain the general function of verbals (gerunds, participles, infinitives) and their function in sentences.
- I can explain the function of verbals.
- I can recognize and correct inappropriate shifts in verb voice and mood.

Supplemental Language Mini Lesson 1:
Active and Passive Voices

Mini Lesson: Active and Passive Voices (30 minutes)

- Students should sit with a discussion partner. Distribute and display the **Supplemental Language Activity 1: Active and Passive Voices**.
- Remind students that they learned about the conditional and subjunctive moods in the previous lesson. Tell them that similarly, they learned about active and passive voice in Unit 2 in Dr. Martin Luther King, Jr.'s Montgomery Bus Boycott speech. Today, students review the active and passive voices, building their language skills and their understanding of how authors use language to create different voices and moods, helping the reader create meaning. Tell students that this work will prepare them for the end of unit assessment.
- Direct students' attention to the first section on the handout. Invite them to think about what the active and passive voice indicate, then jot down their answers and share with their partners. Circulate and monitor.
- When students finish, cold call pairs to share their thinking. Listen for answers like: "Active voice indicates that the subject is 'doing' the action; passive voice indicates that the subject is being acted upon."
- Remind students that sentences in the active voice are generally easier to comprehend. Most sentences are written this way, but we studied some sentences in the Montgomery Bus Boycott speech that were written in the passive voice. Invite students to think about why authors sometimes use passive voice, then turn and talk with their partners.
- Cold call pairs to share their thinking. Listen for responses that indicate that Dr. King used the passive voice to show African American people being acted upon by their oppressors.
- Direct students' attention to the first set of numbered examples. Explain that each pair of sentences includes passive and active voice. Students will use the Think-Pair-Share protocol to decide which sentence is easier to understand and conveys meaning in the clearest way. They will then explain their thinking on the lines provided.
- Circulate and monitor while students complete the four examples. Cold call pairs to share their answers. Students should identify the active voice as the preferable choice for the majority of the sentences because they are easier to comprehend. However, for sentence pairs 1 and 3, the passive could also be appropriate if the author is trying to emphasize how Carlotta and the Little Rock Nine were often helpless victims of their oppressors' actions. Explain that this sort of judgment about when to use active and passive voice is part of the learning target.



Supplemental Language Mini Lesson 1:
Active and Passive Voices

- Finally, draw students' attention to the final question on the activity: "What is important to remember when using active or passive voice?" Invite students to turn and talk, then cold call on student pairs to respond. Listen for students to say something like it is important to keep in mind that using the active and passive voice can aid or interfere with meaning, and that by choosing one voice over the other the writer may emphasize who is being acted upon in the sentence or who is doing the action.

Supplemental Language Activity 1:
Active and Passive Voices

Name:

Date:

Active and Passive	
<i>What does active voice indicate?</i>	
<i>What does passive voice indicate?</i>	

Choose the sentence that helps the reader make meaning best. Explain your choice.

1.
 - a. The Little Rock Nine were treated like outcasts at Central High School.
 - b. White pro-segregationists treated the Little Rock Nine like outcasts.

Explain:

2.
 - a. In *Plessy v. Ferguson*, the court decided that segregation laws on the Louisiana railroad did not violate the Constitution.
 - b. In *Plessy v. Ferguson*, it was decided by the court that segregation laws on the Louisiana railroad did not violate the Constitution.

Explain:



Supplemental Language Activity 1:
Active and Passive Voices

- 3.
- a. Carlotta hoped that she would be accepted by her peers at Central.
 - b. Carlotta hoped her peers at Central would accept her.

Explain:

- 4.
- a. Will Counts captured the story of the Little Rock Nine through photographs.
 - b. The story of the Little Rock Nine was captured by Will Counts' photographs.

Explain:

Active and Passive	
<i>What is important to remember when using active or passive voice?</i>	

Supplemental Language Mini Lesson 2:
Conditional Mood

Mini Lesson: Conditional Mood (30 minutes)

- Distribute the **Supplemental Language Activity 2: Conditional Mood**. Explain that the conditional is not a tense; it is a mood. A mood can take on a variety of tenses, and does not just have to be in the present or past tense.
- Cold call a student to read the definition of conditional mood.
- Read the examples and explain that the conditional mood is used for things that are likely to happen, might happen, or could happen. In most cases, it indicates a possible cause and effect relationship, like an “if, then” statement.
- Have students identify and underline the key words in the examples. In the first example, students should point out and underline the word “might,” and in the second example, students should point out and underline the word “would.”
- Tell students these key words are very important in helping them identify the conditional tense.
- Have students identify the key words in the example sentences by underlining them. When students get to Sentence 4, where *could*, *would*, and *might* do not appear, help push their understanding with probing questions such as:
 - * “Does this question seem like it is telling about a possible cause and effect relationship?”
 - * “What word or words tells you that?”
 - * “What is the cause and effect relationship in this sentence?”
- When students have had time to work through the example sentences, go over the answers with them:
 - Sentence 1: would
 - Sentence 2: might
 - Sentence 3: could
 - Sentence 4: were*

*also a clue word for the subjunctive mood
- Clarify for students that Sentence 4 does not follow the model of using the words *would*, *could*, or *might* to signal the conditional mood. Ask:
 - * “How can you tell this sentence is in the conditional mood, even without the key words?”



Supplemental Language Mini Lesson 2:
Conditional Mood

- Call on a volunteer to respond. Be sure students understand that the conditional is a mood that deals with possible situations or cause and effect relationships. They should focus on identifying these things rather than relying only on the key words.
- Have students use the word banks on the handout to create their own conditional sentences individually.
- After about 6 minutes, have students share their sentences with a partner.

Supplemental Language Activity 2:
Conditional Mood

Conditional Mood		
Sentences written in the conditional mood indicate a state that will cause something to happen. Key words are <i>might</i> , <i>could</i> , and <i>would</i> .		
Examples:	Your grandmother might take you shopping with her.	Your grandmother would appreciate it if you did your chores.

Directions: *Identify and underline the key word that indicates the sentence is in the conditional mood.*

1. Dr. Martin Luther King, Jr. knew that if enough people joined in, the Montgomery Bus Boycott would become a landmark event in the civil rights movement.
2. Daisy Bates' home might have been bombed as well if segregationists pursued her for her important role in supporting the Little Rock Nine.
3. If the Nine had not been encouraged to practice nonviolence, they could have had more physical fights at school.
4. If Will Counts were not reporting on Carlotta's first day of school, he would not have captured the infamous photograph that helped change Americans' attitudes toward segregation.



Supplemental Language Activity 2:
Conditional Mood Word Bank

Directions: Create three of your own sentences in the conditional mood using one word from each part of the word bank. You may add as many other words as you want to your sentences.

Names/Subjects	Key words	Actions (put these in any tense you want)
Rosa Parks	if	protest
Martin Luther King, Jr.	would OR would have	go
Carlotta	could OR could have	fought back
the Little Rock Nine	might OR could have	tried
Daisy Bates	were	advocate
Teachers at Central		help
Students at Central		try
		give up

Example: **If teachers at Central advocated** for Carlotta when she was bullied in the halls, she would have felt safer at school.

1.

2.

3.

Supplemental Language Mini Lesson 3:
Subjunctive Mood

Mini Lesson: Subjunctive Mood (30 minutes)

- Distribute the **Supplemental Language Activity 3: Subjunctive and Conditional Moods**. Explain that the conditional is not a tense; it is a mood. A mood can take on a variety of tenses, and does not just have to be in the present or past tense.
- 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 often used in the subjunctive.
- Read Tip 1 and explain that wishful sentences call for the subjunctive mood of the verb “to be,” which is “were” when using I, he, or she. “Were” is an important key word to help identify the subjunctive mood.
- Read Tip 2 and explain that sentences can be both conditional and subjunctive at the same time.
- Ask students to turn and talk:
 - * “What’s the difference between the conditional mood and the subjunctive mood?”
 - * “How could a sentence be both conditional and subjunctive at the same time?”
- Cold all on pairs to share what they discussed. Be sure to cover how the conditional mood signifies a possible scenario or cause and effect relationship, while the subjunctive often signifies things that are unlikely to happen. Explain that sometimes, the verb form “were” can be used in a sentence in the conditional mood. Call students’ attention to the final example from the previous lesson on the conditional mood:
 - * “If Will Counts were not reporting on Carlotta’s first day of school, he would not have captured the infamous photograph that helped change Americans’ attitudes toward segregation.”
- Tell students that the use of the verb form “were” makes this sentence subjunctive. Ask:
 - * “What makes this sentence conditional as well?”
- Be sure students know that the word “would” is a key word that indicates the conditional mood. This sentence also proposes a cause and effect situation. Will Counts *was* reporting on Carlotta’s first day of school. The idea that he might not have been there is an imaginary situation used to prove a point. The imaginary part makes it subjunctive, while the cause an effect part makes it conditional.



Supplemental Language Mini Lesson 3:
Subjunctive Mood

- Read the directions for the activities on the handout aloud. As students begin to identify the mood of each sentence and write their own subjunctive sentences, remind them to use key words like *would*, *could*, *might*, and *were*. Mention again that some sentences may be conditional *and* subjunctive.
- When students have finished working, review the answers with them using the **Supplemental Language Activity 3: Subjunctive and Conditional Teacher's Guide**. Have some students share their own subjunctive sentences as well.

Supplemental Language Activity 3:
Subjunctive and Conditional Teacher's Guide

Review:

Conditional Mood		
Sentences written in the conditional mood indicate a state that will cause something to happen. Key words are <i>might</i> , <i>could</i> , and <i>would</i> .		
Examples:	Your grandmother might take you shopping with her.	Your grandmother would appreciate it if you did your chores.

Subjunctive Mood		
Sentences written in the subjunctive mood indicate a state that is a wish, a desire, or imaginary situation. Key words or phrases include <i>if</i> , <i>I wish</i> , <i>I hope that</i> , or <i>I desire that</i> .		
Examples:	He felt as if he were in a dream.	I wish I were a super hero.

Can a sentence be subjunctive and conditional at the same time? Yes!

Here's an example:

If Will Counts were not reporting on Carlotta's first day of school, he would not have captured the infamous photograph that helped change Americans' attitudes toward segregation.

Practice

Directions: *Identify whether the sentence is in the conditional or subjunctive mood (or both). Underline key words that help you figure out the answer. Explain your choice on the line below the sentence.*

1. After dumping a bowl of chili on "the head of a boy who had been hassling her repeatedly in the lunch line," it's likely Minnie wished she were invisible (Walls Lanier, 112)!

Explain:



Supplemental Language Activity 3:
Subjunctive and Conditional Teacher's Guide

2. "She had been pushed to the breaking point, and I knew that it could easily have been any of us" (Walls Lanier, 112).

Explain:

3. "I had hoped that maybe some of them would think that the bombings had taken matters too far, that they would think about my family and the tragedy that could have been" (Walls Lanier, 181).

Explain:

4. If a teacher were there to witness Carlotta elbowing the boy in the leather jacket, Carlotta could have been suspended, or even expelled.

Explain:

Directions: Write your own subjunctive sentences. Be sure to include the key word "were."

Example: I wish I were outside enjoying the fluffy, white snow.

1.

2.

3.

Supplemental Language Activity 3:
Subjunctive and Conditional Teacher's Guide

Practice

Directions: *Identify whether the sentence is in the conditional or subjunctive mood (or both). Underline key words that help you figure out the answer. Explain your choice on the line below the sentence.*

1. After dumping a bowl of chili on “the head of a boy who had been hassling her repeatedly in the lunch line,” it is likely Minnie wished she **were** invisible (Walls Lanier, 112)!

Explain: Subjunctive: The clue word “were” appears and this is an imaginary situation—Minnie can’t actually be invisible.

2. “She had been pushed to the breaking point, and I knew that it **could** easily have been any of us” (Walls Lanier, 112).

Explain: Conditional: The clue word “could” appears and this is a possible situation—Carlotta really means that it could have been any of the Nine in that situation.

3. “I had hoped that maybe some of them **would** think that the bombings had taken matters too far, that they **would** think about my family and the tragedy that **could** have been” (Walls Lanier, 181).

Explain: Conditional: The clue words “would” and “could” appear. This is a possible situation that Carlotta hoped for—understanding from her peers at Central.

4. If a teacher **were** there to witness Carlotta elbowing the boy in the leather jacket, Carlotta **could** have been suspended, or even expelled.

Explain: Subjunctive and conditional: The words “were” and “could” are both in the sentence and Carlotta is describing both an imagined scenario and a cause and effect relationship.

Supplemental Language Mini Lesson 4:
Verbals

Mini Lesson: Verbals (30 minutes)

Part 1: Gerunds and Participles

- Ask students to sit with their discussion partners. Distribute the **Supplemental Grammar Activity 4: Verbals**. Read the definition of *verbals* at the top of the page. Explain that authors can use verbals in a variety of ways in their writing to aid understanding. Explain that there are three types of verbals: gerunds, participles, and infinitives. Tell students that in the first part of the lesson, you will go over the first two types: gerunds and participles.
- Cold call a student to read the definition of *gerund*. Cold call students to read the examples. Point out that gerunds look like verbs but act as nouns.
- Cold call a student to read the definition of *participle*. Cold call students to read the examples.
- Share the following example on the board or document camera with students to illustrate the difference between a gerund and participle:
 - * “Gerund: Ms. Song complimented her writing, telling her she had used strong evidence to support her claim.”
 - * “Participle: With her essay written, Kate packed her lunch for school the next day.”
- Point out that the words *writing* and *written* come from the same verb: *to write*. To make the verb into a noun (a thing), we say *writing*. To make the verb into an adjective (a word to describe the essay), we say *written*.
- Ask students to turn and talk:
 - * “Create two sentences, one with a gerund, and one with a participle of the verb ‘to cook.’”
- Circulate and check for understanding. Cold call on a few students to share their sentences, recording them on the board. Listen for examples similar to: “Gerund: Rob’s whole family loved his cooking,” or “Participle: Rob tossed the cooked pasta with the other ingredients.”
- If necessary, have students try this turn and talk activity again with a different verb, such as “to read” or “to draw.”
- Once students have a basic understanding of the difference between gerunds and participles, review the instructions and have them begin the practice activity on the verbals handout individually.
- Once students have finished, have them share their answers with a partner, revising as they find it necessary. Then, go over the answers using the **Supplemental Language Activity 4: Verbals Teacher’s Guide**

Supplemental Language Mini Lesson 4:
Verbals

Part II: Infinitives

- Cold call a student to read the definition of *infinitive* on the Supplemental Grammar Activity: Verbals. Point out that students have probably encountered infinitives in their foreign language studies. The infinitive in most foreign languages is a special form of the verb, but in English, an infinitive is the word “to” with the stem form of the verb.
- Cold call a student to read the examples.
- Tell students that sentences that use infinitive verbals need other verbs to help sentences make sense. These “helper” verbs are the active ones, the ones “doing the work,” while the infinitives stay in their original form. Share the following example with students on the board or document camera:
 - * “Aisha wants to go fishing with her brothers.”
- Tell students that the active verb in this sentence is the one Aisha is doing. The infinitive is the verbal that remains in its original form, such as “to be.” Ask:
 - * “Which is the active verb and which is the infinitive?”
- Clarify that the active verb is *wants*, and the infinitive verbal is *to go* or *to go fishing*.
- Read the directions on the handout under the sectioned titled “Practice: Infinitives” aloud with students. Have them write their own practice sentences, circulating to monitor and clarify.
- Invite students to work individually to practice identifying all three different types of verbals under the “Practice: Putting it all together” section of the verbals handout. Once students finish, have them go over their answers with a partner and revise as necessary, circulating to listen to their conversations.
- Then, go over the answers with students, using the Verbals Teacher’s Guide as needed.



Supplemental Language Activity 4:
Verbals

Verbals: A verbal is a word formed from a verb but functioning as a different part of speech.

Gerunds

A gerund is a verbal that ends in *-ing* and acts as a noun.

Examples:	He revised his <i>writing</i> .	Rock <i>climbing</i> is fun.
-----------	---------------------------------	------------------------------

Participles

A participle is a verbal that most often ends in *-ing* or *-ed* and acts as an adjective (describes a noun).

Examples:	You can hear the <i>thumping</i> beat from the speakers.	The car wheels were <i>layered</i> with snow.
-----------	--	---

Infinitives

An infinitive is a verbal consisting of the word “to” plus a verb. It acts as a noun, adjective, or adverb.

Examples:	She wanted <i>to go</i> shopping.	Mom told me <i>to wash</i> the dishes.
-----------	-----------------------------------	--

TIP: Don’t confuse verbals with verbs. Verbals look like verbs but don’t act like verbs.



Supplemental Language Activity 4:
Practice: Gerunds and Participles

Directions: Underline the verbal and identify whether it is a gerund or a participle on the line to the right of the sentence. Then, explain your answer on the line below each sentence.

1. The reviewer gave the chef's cooking five stars. _____

Explain:

2. He could not control his chattering teeth as he ducked into the library to get out of the cold.

Explain:

3. It was impossible to do her homework when the dog's barking was all she could hear.

Explain:

4. The music teacher complimented her singing. _____

Explain:

5. His hand shaking, Martin picked up the phone. _____

Explain:



Supplemental Language Activity 4:
Practice: Gerunds and Participles

6. Nothing would ease her aching head. _____

Explain:

Practice: Infinitives

Directions: Practice writing sentences using infinitives below. In your sentences, identify the active verb by circling it and the infinitive verbal by underlining it.

1.

2.

3.



Supplemental Language Activity 4:
Practice: Gerunds and Participles

Practice: Putting it all together!

Directions: *Underline the verbal, then write whether it is a gerund, participle, or infinitive on the line to the right of the sentence.*

1. Carlotta wanted to go to Central so she could have more opportunities in the future. _____
2. Boycotting public transportation was one way civil rights activists used nonviolent resistance.

3. Insulted and tired of being bullied, Minnie poured her bowl of chili on the boy. _____
4. Her heart pounding, Carlotta realized the sound she had heard was an explosion.

5. Despite her wishing, things at school did not improve for Carlotta after the bombing.

6. It was difficult for the Nine to keep their spirits up at school. _____

Supplemental Language Activity 4:
Verbals Teacher's Guide

Practice: Gerunds and Participles

Directions: Underline the verbal and identify whether it is a gerund or a participle on the line to the right of the sentence. Then, explain your answer on the line below each sentence.

1. The reviewer gave the chef's cooking five stars. **Gerund**; The verbal acts like a noun.
2. He could not control his chattering teeth as he ducked into the library to get out of the cold. **Participle**; The verbal acts like an adjective that describes his teeth.
3. It was impossible to do her homework when the dog's barking was all she could hear. **Gerund**; The verbal acts like a noun.
4. The music teacher complimented her singing. **Gerund**; The verbal acts like a noun.
5. His hand shaking, Martin picked up the phone. **Participle**; The verbal acts like an adjective that describes his hand.
6. Nothing would ease her aching head. **Participle**; The verbal acts like an adjective that describes her head.

Practice: Putting it all together!

Directions: Underline the verbal, then write whether it is a gerund, participle, or infinitive on the line to the right of the sentence.

1. Carlotta wanted **to go** to Central so she could have more opportunities in the future. **Infinitive**
2. **Boycotting** public transportation was one way civil rights activists used nonviolent resistance. **Gerund**
3. **Insulted and tired** of being bullied, Minnie poured her bowl of chili on the boy. **Participle**
4. Her heart **pounding**, Carlotta realized the sound she had heard was an explosion. **Participle**
5. Despite her **wishing**, things at school did not improve for Carlotta after the bombing. **Gerund**
6. It was difficult for the Nine **to keep** their spirits up at school. **Infinitive**