Critical Inquiry: Teaching Students to Use Discourse Analysis to Unpack Narratives of the American Soldier in The Things They Carried and Apocalypse Now.

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This curriculum unit is recommended for:
IB and AP English Grades 11-12

Keywords: Critical Discourse Analysis, Vietnam, War, Soldier, The Things They Carried, Screenplay, Novel, Analysis,

Teaching Standards: See Appendix 1 for teaching standards addressed in this unit.

Synopsis: Students will read the novel *The Things They Carried* by Tim O'Brien. They will use literary analysis and class discussion techniques to study parts of the novel in-depth and analyze scenes from the movie Apocalypse Now, Platoon, and The Deer Hunter. Students will be taught how to use the building tasks of discourse analysis to deconstruct meanings and symbols in the screenplay of *Apocalypse Now* and use Critical Discourse Analysis building task questions to write an analysis of a specific scene.

I plan to teach this unit in the coming year to 70 students in IB Language A: Literature HL 1.

I give permission for the institute to publish my curriculum unit and synopsis in print and online. I understand that I will be credited as the author of my work.

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By Christopher Williams

"In the end, discourse analysis is one way to engage in a very important human task. The task is this: to think more deeply about the meanings we give people's words so as to make ourselves better, more humane people and the world a better, more humane place."
--James Paul Gee

Introduction

As I reflected on my past year of teaching International Baccalaureate (IB) Language A: Literature HL 1 (junior IB English), I noticed that many of my students were struggling with performing a close reading of the texts we studied, whether it be poems or novels. We even read a graphic novel, and I had them visually analyze the elements of the text, such as the artwork, framing, perspective, and use and placement of the text, but I still feel that they did not fully master close reading. I began to think about what are some more deliberate strategies I could employ with my students to hone their skills to deconstruct a text.

When I was in my master's program several years ago, I used a linguistic theory called Critical Discourse Analysis to analyze the way that teachers and students use language to negotiate meaning. I based my work on a theorist named James Paul Gee, who we studied in one of my graduate classes. He classifies linguistic functions into something he calls "building tasks." I remember that this was instrumental in my development of my thesis paper. I toyed with the idea of finding a way to use parts of his linguistic schema to teach my students how to unpack literature--mainly poetry--for the internal and external assessment tasks of the IB diploma.

The juniors spent the month of May working on close reading of poetry in order to prepare them for the assessment tasks next year. For many of them, this was the first time they had been asked to engage in such a task. With much of the English curriculum now compartmentalized into test preparation, students lack the necessary practice for meeting the aims and goals of the IB Diploma curriculum. I wanted to get them ready for two assessments in particular: the Individual Oral Commentary and the Paper One: Written Commentary. Together, they constitute thirty-five percent of the assessment towards the IB Diploma. Therefore, it is a high priority that I sharpen their skills of close reading.

When I began thinking about my CTI seminar, I saw the opportunity to approach Critical Discourse Analysis (CDA) with my students. I enjoyed the field work I did in my master's thesis, and I think that deconstructing language will provide a rewarding challenge for my IB students.

Although I am writing specifically for an audience who teaches IB, the activities I will outline how this unit can be used in AP and traditional eleventh and twelfth grade classes.

Background

I currently teach IB Language A: Literature HL 1 and 2 (junior and senior IB English) at East Mecklenburg High School in Charlotte, North Carolina. The International Baccalaureate Organization was founded in 1968, and is implemented in schools around the world. It is a highly rigorous program of study, geared toward students planning on attending college. The demographics found in the most current draft of the School Improvement Plan, pages 11-12 are as follows:

> As of the end of August 2015 there are 1854 students enrolled at East Mecklenburg. Student statistics are as follows: .1% American Native, 7.5% Asian, 22% Hispanic, 44.7% Black, 22.3% White and 3.4% Multi. Approximately 49% are enrolled IB Students, EDS (Economically Disadvantaged Students) 62%. East Mecklenburg's students represent over 50 countries of origin, with over 60 languages spoken on campus. East is proud to consider itself a family with generations of students experiencing one of the most stable faculties in the city. Multiple alumni have returned to East as teachers, and staff members regularly enroll their own children as students thanks to the family atmosphere.
> [1]

In addition to the IB program, East Mecklenburg also has many AP class offerings, an Academy of Engineering, and a substantial exceptional student department. All stakeholders work together to fulfill the school's mission, "world-class education to create lifelong learners."

Content Objectives

The goals of this unit are to engage students in close reading and analysis of literature and film. There will be multiple strategies to achieve this. Working collaboratively in groups, students will identify the important literary elements of their assigned chapter(s) in *The Things They Carried*, such as plot structure, characterization, textual support, tone, mood, theme, and author's writing style. Students will also be tasked with engaging their peers in academic discussion about literature, employing a variety of teacher-suggested

formats. Students will also evaluate other "texts," such as war photography, song, and film to interpret the effect of the Vietnam War on American GIs and the Vietnamese. Finally, students will learn how to apply the fundamentals of a linguistic analytical methodology, known as Critical Discourse Analysis, to the speech of characters in the film *Apocalypse Now* that glorifies masculinity and the warrior code. As a result of this work, students will be able to think critically about the minutiae of communicative acts. It will produce in the students a keener ability to analyze even the smallest fragments of language and thought.

Rationale

One of the challenges the school faces is retention in the IB program. There is an enrollment drop off of about forty percent in tenth grade, when students transition from the Middle Years to the Diploma Program, and another drop off of about twenty-five percent in eleventh grade to twelfth grade. I would attribute this to in part to academic performance, but another component of the problem is students feel overwhelmed, not only with the grade requirements, but anxiety over whether or not they will be able to master the assessments. Therefore, I need to find a way to make the necessary analytical skills feel relevant, and fortify the ability of the students to complete such work.

    The close reading analytical work students have to master for the IB assessments seems irrelevant to students outside of the assessment activity itself. They place value on trying to achieve mastery on the assessment, but I believe there is also value in learning how to closely examine the ways in which we use language to communicate, establish identity, and create a sense of agency with and against other groups. One of my aims in this unit is to show them that all communication is meaningful and can be critically examined. Learning how to conduct CDA will not only sharpen their thinking skills, but it will also give a sense of importance to all communicative acts. Students will gain a greater appreciation for the literature we are studying, and also through the field work of gathering discourse, they will learn to see themselves as researchers and not just "performers" of assignments.

    Although CDA is college-level, and in many cases, graduate-level work, I do believe that if it is taught sequentially, building from simple to more complex tasks, IB students can master the concept. Once students know how to deconstruct language and ideas, they will think more carefully about how language and symbols construct meaning, and also shape hierarchies and power relations.

The Importance of Peace Education

A commonly cited fact is that the United States spends more on its military than all of the rest of the world combined. We have been at war since October 7, 2001[2], and seem to be

in a permanent state of warfare. I wondered as an educator if anything could be done to end this downward spiral. This is what inspired me to apply for this CTI Institute about Peace Education. We used a text by Nel Nodding's titled *Peace Education: How We Come to Love and Hate War*. The book lent a blueprint for the seminar discussions we had over the course of half a year. I found the following chapter and seminar meeting topics especially relevant to my design of this unit: Destruction, Masculinity and the Warrior, and Existential Meaning. The thematic discussions helped me to decide which movie clips to show in my activities, as well as the extracts of screenplay from Apocalypse Now. Noddings' book and the seminar discussions helped me frame higher-level thinking questions for discussion and analysis in the activities. Throughout the duration of the seminar meetings, I learned much about the psychological factors of war from reading Noddings' text, and through online and person to person discussion of the topics and readings with the seminar leader and fellows.

Review of Critical Discourse Analysis

Critical Discourse Analysis emerged as a methodology in the late 1960s as an outgrowth of post structuralism, rooted in the competing semantical models of structuralists like Noam Chomsky and post structuralists like Michel Foucault. Structuralists contend that all of human knowledge and sign systems fall into classify able genres or structures that discourse must adhere to. The Russian linguist Mikhail Bakhtin is influential in the fissure from structuralist linguistics of Saussere, who viewed language as presenting a single point of view. Bakhtin argues that language is more dynamic and presents multiple meanings (heteroglossia) when the possibility of multiple dialects, styles, and registers can be present even within the same text.[3] Foucault, Jacques Derrida, Pierre Bourdieu, and other post structuralists found fault in these categories, and explained that there are gaps and flaws in the discursive models of theorists like Saussere and Chomsky that seek to categorize all thought and language. In a sense, CDA work is both structuralist and post structuralist, in that it aims to structurally codify communicative events, but also grapples with the multiple meanings that can be associated with language that pose as flaws or gaps in the model. The importance of CDA is found in the statement by Roger Fowler, that "language is one of the most important areas of knowledge human beings possess...it is a powerful influence on the way people perceive and adjust to the world outside them."[4] Fowler explains that preceding CDA, linguists were more interested in speech acts--how language forms and encodes meanings through semantics--while CDA also views language as performative.[5] The terms "text" and "discourse" now apply to a wide array of communicative acts.[6] The paradigm of CDA is concerned with "de-mystifying ideologies and power through the sys- tematic and retroductable investigation of semiotic data (written, spoken or visual)." CDA analyzes power relations and critiques the discourses that reproduce social inequalities.[7]

There is not one specific theory or methodology for Critical Discourse Analysis and theorists apply a variety of grammatical approaches.[8] The techniques of CDA can be

applied to any speech or language act, and in the review of the literature, I highlight salient examples of using the methodology to uncover textual hidden meanings.

Critical Discourse Analysis is a relatively new discipline. In January 1991 in Amsterdam, the scholars Teun van Dijk, Norman Fairclough, Gunther Kress, Theo van Leeuwen and Ruth Wodak spent two days outlining and sharing methodologies for CDA, noting similarities and differences in their approaches. This event, along with Teun Van Dijk creating the journal *Discourse and Society* in 1990, serves as a starting point for the movement.[9]

Van Dijk is useful in establishing a methodology and a framework for implementing CDA. I am interested in his application of CDA to a Tony Blair speech rationalizing military intervention in Iraq that the former primer minister made in 2003. He calls this discursive act "manipulation." Van Dijk's analysis is an example of how CDA exposes institutional injustices as one of its aims. Van Dijk contends that in CDA "there is no systematic theory of the structures and processes involved in manipulation."[10] A way in which manipulation is achieved can be summed up this way: "Thus, one crucial cognitive condition of manipulation is that the targets (persons, groups, etc.) of manipulation are made to believe that some actions or policies are in their own interests, whereas in fact they are in the interests of the manipulators and their associates." Manipulation is linked to the idea of domination. This can be especially problematic when the agent who holds the power--such as the government--obscures its intentions. As an example, Van Dijk draws on the common motif of governments blurring the ideas of what causes immigration, leading ordinary citizens in most cases to blame bad economic news on the presence of migrants taking their jobs. In Van Dijk's theoretical account, he triangulates a social, cognitive, and discursive approach to understanding manipulation. Van Dijk outlines this rationale by stating "manipulation is a social phenomenon – especially because it involves interaction and power abuse between groups and social actors – a cognitive phenomenon because manipulation always implies the manipulation of the minds of participants, and a discursive–semiotic phenomenon, because manipulation is being exercised through text, talk and visual messages."[11]

Van Dijk notices places in discourse ripe for manipulation when unequal power relations are present, such as government-citizen, professor-student, or parent-child. He acknowledges that the less powerful can also influence, but in that case, it is from a place of dissent.[12] The powerful exercises the social reproduction of power publicly in discourse, such as the politician who can make televised speeches or the journalistic bodies that can print newspapers or broadcast programs. What governments perceive to be legitimate or illegitimate action has to be protected by the way in which such acts are portrayed, such as framing the narratives associated with violent actions--that terrorists carry out "attacks" and governments respond with "military action." For example, "anti-terrorist discourse celebrates the value of security, assigning it a higher priority than, for instance, the value of civil rights, or the value of equality.[13]" And, "as critical analysts,

we evaluate discourse as manipulative first of all in terms of their context categories, rather than in terms of their textual structures."[14] Van Dijk's framework suggests that his methodologies are post-structuralist, as governments and the media are the societal structures of discourse, and he seeks to shine a light on the unequal distribution of goods in the social sphere.

In the journal started by Teun Van Dijk, *Discourse and Society,* Innocent Chiluwa and Presley Ikufor use CDA to analyze the hashtag #*bringbackourgirls* on Twitter and Facebook. I find this work particularly interesting, as it serves as a blueprint for the methodology in this unit. Chiluwa and Ikufor use the syntax FBP for Facebook Post and TWT for Twitter tweet. When Chiluwa and Ikufor publish extracts of the FBP and TWT, they attempt to structure the narrative into what approaches being a coherent conversation, although the communicative events mostly occur in an isolation.[15] This means sacrificing chronology for readability. They number the events FBP1 or TWT 1 and so on when they include them in their analysis. An example of the syntax of recording tweets from Twitter (they use the abbreviation TWT) is:

> TWT2. @emelisande (https://twitter.com/emelisande): What kind a world ... Such sadness. Raise your voice! #BringBackOurGirls (https://twitter.com/hashtag/BringBackOurGirls?src=hash) pic.twitter.com/GnnOMvrYr4 (http://t.co/GnnOMvrYr4)[16]

This is a recent example of CDA moving into the discursive space of social media. An example of how Chiluwa and Ikufor frame their analysis of FBP and TWT for lexical purposes:

> As highlighted in the literature above, affect is not only conveyed through words but also longer grammatical structures as well as paralinguistic information. In other words, affects expressed in the campaign discourse go beyond lexical items to include phrases and whole text samples, reflecting the general mood of the campaign/crisis. For instance, the verbs (or acts) such as write, share, organize, raise and so on express the general sense of urgency, anxiety and desperation in the tone of the entire samples.[17]

Another example of how a theorist structures CDA is Sarfo and Ewuresi's analysis of "Language at War." This study is also of interest as it touches upon the discourse of how language forms a construct of war. The way Sarfo and Ewuresi structure their CDA is to mine sentences from speeches made by George W. Bush and Barack Obama. The speeches are listed, and the sentences they choose to analyze are ordered into numbered sentences, displayed in the fashion they wish to facilitate the construction of their analysis. They are titled to indicate the shared connection, and indented from the rest of the text.[18]

Although he is not referenced by the "inner circle" of CDA theorists (Van Dijk, Fairclough and Wodak) the work of James Paul Gee is the most accessible. In his work "Discourse Analysis: Theory and Method," Gee instructs in the holistic process of observing language, gathering and organizing, and then analyzing the linguistic extract. He establishes the structuralist/post structuralist frame work of working with language. He examines discourse models (ways people communicate) and balances it with examining form and function of language as well as a language-context analysis of the social construction of grammar and tense. In order to implement CDA, Gee shows how to chunk language into units and lines. According to Gee, "each line of the transcript represents a tone unit, that is a set of words said with one uniform intonational contour (that is, said as if they 'go together')."[19] Once discourse is collected and organized into manageable units, he then frames the analytical work of CDA into building tasks. According to Gee, "language has a magical property: when we speak or write, we design what we have to say to fit the situation in which we are communicating. But, at the same time, how we speak or write creates the very situation."[20] His framework is usable in a classroom, with some practice and training. Gee structures CDA into the following building tasks: significance, activities, identities, relationships, politics (the distribution of social goods), connections, and lastly sign systems and knowledge.[21] This is outlined on pages 110-113, where Gee presents questions for what he considers "An 'ideal' discourse analysis." On day nine, activity three, students work with these questions from the building tasks of significance, activities, identities, and relationships. The fieldwork of CDA I reference—Chiluwa and Ifukor for example—do not follow an exact structure like the one Gee outlines, and considers some of the ideas that the building tasks address, but it is done ad hoc. Much of the published CDA accessible now is based on the theories of Van Dijk et. al. Gee's research is more readily-adaptable as a framework that students can use to perform CDA.

Review of Teaching Strategies

Fishbowl discussion: a problem facing large classes is facilitating organized discussion that is informative and compelling for all students. Maria Priles writes for English Journal in 1993 about her efforts to have panels of six students lead the class in discussion of a text, with the addition of two extra seats, allowing the "audience" of other "spectators [who] become active participants at will to interject points or inquiries formerly withheld, postponed, forgotten, or otherwise neglected." I place the fishbowl in the center of my classroom, and students enter at will, tapping out other students who are either not actively contributing to the discussion or dominating it. I implement the strategy of "kicking out" all of the participants of the fishbowl if there is not voluntary movement in and out of the fishbowl. This also enables me to achieve the goal of getting all students into the fishbowl. This strategy works best when students have quiet time to study and reflect on their ideas that will be discussed. Students and the teacher can develop discussion questions and determine the significant topics for discussion.[22] This can be achieved by having students study and write for fifteen to twenty minutes before the

discussion. Another approach is to have students answer online discussion questions before class, and referring back to the online posts in study or additional writing to prepare for the fishbowl discussion.

The Jigsaw model: Elliot Aronson developed a model of dividing a class up into small, heterogeneous groups. This was first utilized in Austin, Texas during racial integration in the early 1970s to diffuse racial tension in classrooms.[23] Here is how it works: first, the individual students are given a section of the material or content to study. The next step is for students studying the same material to assemble into "expert groups." The expert groups help the group members master the concepts and tasks in preparation to teach the information to others. In "jigsaw groups," each expert explains the concepts in turn to the other group members. Like a jigsaw puzzle, all of the pieces of the learning come together, and all students are responsible for teaching and listening to one another (Anderson). Elliot Aronson published a website called "The Jigsaw Classroom" that provides a comprehensive approach to implementing this learning paradigm. Aronson believes that "if each student's part is essential, then each student is essential."[24]

Think-pair-share: In order to foster student involvement, I will make use of the think-pair-share strategy. Think-pair-share provides students the necessary time and structure to think about a given topic. Using this strategy, teachers can differentiate instruction by giving students space to formulate their own ideas and report these ideas with a partner. This learning strategy ensures that all students are engaged in responding to a question or sharing an observation, rather than using a basic recitation method in which a teacher poses a question and one student offers a response. Another use for Think-Pair-Share is as an information assessment tool; the teacher can circulate and listen to the conversations taking place and provide feedback.[25] Teachers can make use of this strategy within a planned lesson, or on the fly with spontaneous discussions.

Mentor Text: the theory of mentor texts states that students can utilize good models of writing to aid in drafting throughout the writing process, frequently revisiting the mentor texts. Mentor texts can assist student writers with the inspiration to create an original idea. They also can present an organizational structure that the student writer emulates. Finally, the mentee can incorporate elements of the author's writing style, such as diction and sentence structures that can become new techniques for the writer[26]. Mentor texts are most powerful when students frequently revisit them.[27] Kelly Gallagher states that "students also gain from studying models produced by the adult writer in the classroom—the teacher." This validates my strategy of providing my own models of responses to building task questions and synthesizing ideas into an essay. To take mentor texts further, the teacher can provide side-by-side two drafts dealing with the same subject, with one better than the other, and using that as a Segway into a discussion of the merits of the superior paper.

Classroom Activities

Before Beginning the Unit

We will read and analyze *Things Fall Apart*, a novel that glorifies the cult of masculinity and warrior worship. *Things Fall Apart* by Chinua Achebe is one of the masterpieces of twentieth century African literature. It presents the rich and intricate culture of the Igbo people. The protagonist--a man named Okonkwo--is one of the most feared and respected men of his clan. A major factor for his reverence is his physical prowess and excessive manliness that drives him to violence rather than risk fear or weakness. I am sequencing this novel first for two reasons. One, this novel takes place at the end of the nineteenth century, as imperialism is taking hold in west Africa. Imperialism is also a factor in the context of the Vietnam War, played with vestiges traced in *The Things They Carried*. Also, *Things Fall Apart* is a simpler text, and I believe in trying to sequence texts from easier to more difficult, the idea being that with each text we read, students are further honing their skills of interpretation and analysis that should be applied to texts and concepts of increasing difficulty.

      Students answered higher-order discussion questions and collaborated on a Major Works Data Sheet--a graphic organizer often used in AP English classes for exam prep-- to deconstruct key elements of the text. I have made a blank MWDS available publicly on the web. The link is included in the resources section, along with instructions for making your own copy. A link to a blank Major Works Data sheet is in the Materials For Classroom Use section.

      My school is on a block schedule with eighty to ninety-minute class periods. IB Students operate on an A/B day schedule, meaning I see them every other day. The lessons reflect that amount of instructional time. If anyone teaches in a seven or eight period a day model with an hour or less, then the activities can be implemented over multiple days.

      I recently began using Google Classroom as my learning management system (LMS). As I worked my way through teaching the unit and writing this document, I discovered new ways to use the features of Google Classroom in my instruction. If a teacher is using another LMS, such as Canvas, Edmodo, or Schoology, I am sure that there are ways that the activities can be adapted to that LMS. If a teacher does not use an LMS, he or she can use Google Docs to create class folders. Then, each student is added to the class folder by typing his or her email address into the share bar. This will allow for most of the functionality of Google Classroom, and will be sufficient for implementing the activities in this unit.

      This novel is being taught in Part Four: Options curriculum of the IB Language A: Literature HL course. Students read this novel for summer reading and students also had

the week prior to the unit to read, as the class activities consisted of viewing oral presentations as part of IB assessment on the previous novel.

I use the SAT Question of the Day as my warmup. It can be done orally, or the students can copy the question and the correct answer. Since the eleventh grade IB classes meet every other day, there is always a new verbal SAT question to use. This is a very brisk warmup—just long enough to take attendance and then discuss the answer.

Instructional Days

Day one: introducing students to the Vietnam War with numbers and photographs.

Activity One: Vietnam War by the Numbers. It is a Google Doc that I have made available publicly on the web. The link is included in the resources section, along with instructions for making your own copy. I will print out the table that has numbers on the left and the statistical fact on the right. I will cut the numbers and facts into separate strips of paper. Based on how many students I have in a class (my largest class has 24), I will give each student a strip of paper. Then, I will take my class outside (I am close to the building exit and enjoy the rare glimpses of sunlight) and have students line up into two lines: a line for numbers and a line for facts. I tell the number students to arrange themselves in numerical order and the fact students to arrange themselves alphabetically (this works well as a brain teaser to get the students ready to think). I inform my students that they have two minutes to mingle and find what they think is the match for their fact or number. We then report the results as a class discussion and see if they got it right. When I tried it, I found on average that students got it right about a third of the time. One of the challenges of teaching about the devastating effects of war is that Americans who have not seen it firsthand, such as school children not from war-torn countries, cannot fathom the destruction[28]. I use this as an opportunity to provide background explanations about the casualties, the amount of refugees, the toxic environmental effects, and the economic cost of the war. I was inspired by the discussions we had in the CTI seminar to create this activity. This takes about five minutes.

Activity Two: The Vietnam War in Photographs. We then transition back to our seats in the room. Noddings writes that "the visual arts…have something important to contribute to peace education.[29]" This motivated me to find a way to use the expressive medium of photography in this unit. "The Vietnam War in Photographs" is a Google Doc that I have made available publicly on the web. The link is included in the resources section, along with instructions for making your own copy. I researched the internet and found on the Associated Press, CNN, and other websites six iconic, compelling photographs of the Vietnam War. Students will be grouped into learning teams of three to four students each. The teacher can assign learning teams or let the students themselves decide. I keep them in these teams for the duration of the unit and have them sit together. Each learning team is assigned a photograph. In Google Classroom, I enable each class to edit the copy of the

Google Doc "The Vietnam War in Photographs" that is unique to their class, so each class can collaborate on its own document.

The learning teams will research factual questions about their photograph to share with their classmates when they present. I also include questions I wrote based on what I learned in my CTI seminar from Noddings. For example: for the Pulitzer Prize-winning photograph "The Burning Monk," I ask "The American philosopher Nel Noddings writes that 'the methods practiced by devout Buddhists can lead to inner strength...can be used to develop disciplined warriors and a fighting determination to prevail in both religion and politics.' Is the discipline of self-violence any different from the violence this event is designed to prevent?" We use questions like these with each photograph to stimulate class discussion.

Researching and answering the questions takes about twenty minutes for the groups to complete. If you have never before seen twenty plus people collaborating on a Google Doc, turn on your projector, SMART Board, Promethean, etc. and watch. It is quite fascinating! I have the groups introduce and explain their photograph, using their researched answers and providing an interpretation of what the photograph means to them. IB students love to discuss these types of issues, and this should take about another fifteen to thirty minutes (depending on each class's depth of discussion). I bring closure to the activity by asking my classes why is journalistic photography such a powerful medium of information and expression?

Day two: establishing the novel study jigsaw. Guiding groups with an examination of a mentor text of the finished product.

Activity One: listen to "Fortunate Son" by Creedence Clearwater Revival. The song is 2:20 in length. I will play the video from You Tube on my Promethean Board, which has pretty decent speakers. Students will respond to the following questions:

What is the songwriter's tone toward patriotism? How does the musical arrangement create a specific mood and how would you describe that mood? Why is it significant that this song was released in 1969? Is this song persuasive?

Students listen to the song, using a YouTube video that displays the song lyrics. Students choose two of the four questions to write responses. Then, use the think-pair-share strategy to elicit full participation from students. I will then cold call students to answer the individual questions, allowing others to support or refute responses. I estimate that this warmup and discussion should not exceed fifteen minutes

Activity Two: overview of the novel study jigsaw model. I have selected what I consider to be the eight most important chapters to close read and discuss. I will create eight

groups, pooling the eight highest-performing students--each in a separate group. I will also assign each group its chapter. Next, display the Google Doc "The Things They Carried CU" on the projector and post it to Google Classroom. It will take me five to eight minutes to explain all of the steps in the assignment. I chose the second chapter in the novel, "Love," to model the assignment to the groups. As this is early in the unit, I will have photocopies of the pages 27-30 to distribute to students if needed. In order to provide the groups with a "mentor text" to help clarify the task and set high standards, I created my own product using the second chapter in the book titled "Love." Display the Google Slide "Things CU Mentor Text with Love" on the projector and share it to Google Classroom. I will then deliver the presentation to the class, showing them what I expect to see from the groups. Delivering the mentor text presentation took just under eight minutes. I will also conduct one of the speaking activities (fishbowl, think-pair-share, etc.). We will score my presentation and activity using the provided rubric and conversion scale and discuss the score. Group members will be able to use the remaining ten to fifteen minutes to create their Google Slide and ensure all group members are invited to the collaboration. They can also brainstorm the concept. For homework, all group members will reread the assigned chapter and add annotations and highlights to facilitate discussion.

Day three: making connections to Vietnam War movies. Assessing reading completion. Fostering group collaboration.

Activity One: show on projector the movie clip "Platoon (3/10) Movie CLIP - Elias Fights Barnes (1986)." The clip is 2:39 long. There is adult language and violence in this clip. Students will respond to discussion forum on Google Classroom question: "how does the experience depicted in the film 'Platoon' relate to incidents in the novel 'The Things They Carried'?" Allow students five minutes to write a response. Students can use their smart devices to write responses into a Google Classroom discussion. The benefit of having students construct their responses this way is that it can be a more evident formative assessment of a student's ability to make connections between the text and a film in preparation to conduct the CDA work later on. Also, the teacher can display responses on the digital projector to build deeper class discussion. In turn, this builds a digital artifact of classroom learning that is portable. The discussion should take five to ten minutes.

Activity Two: give the groups the remainder of class time to collaborate on creating their Google Slide and generating the content, textual support, and discussion questions. The teacher should use this as an opportunity to support the groups in their creation and collaboration, ensuring that all group members contribute and are valued. Students will not finish the project in the allotted class time. They will need to collaborate over Google Slides to complete the project.

Days four through seven: student groups teaching jigsaw of the eight sections of the novel.

Because the novel is fragmented narratives, all students have finished reading at this point, and to ensure fairness for all groups, I draw the group number out of a bag to determine who will go first. Since all groups will have uploaded their Google Slide to Turnitin at this point, any group needs to be prepared to go, in the event of absences, field trips, or other factors.

According to the instructions in the unit, each group is allotted thirty minutes to conduct their presentation and speaking activity. In practice, I have found that there is five minutes of down time for groups to log in to the computer, gather themselves, and prepare for their presentation. Also, I frequently have housekeeping to attend to, such as explanations or passing out work. Depending on the pace, the length of the presentations, and the effectiveness of the technology will determine how long it will take to complete the jigsaw cycle. The way I grade the presentations is I sit among the students with a printout of the rubric. I tell the printer in "preferences" to print two sheets to one page. I take notes on the back of the rubric while I watch the presentation, noting the content, ideas, and observations I think are influential in determining their score on the rubric.

Day eight: The Vietnam War in film.

Using Gee's building task questions to talk about movie clips will help students approach the work of CDA when it is text-only. Initially, students want to talk about cinematic and audio elements of movie clips in addition to the dialogue of the characters. There are several excellent movies about the Vietnam War, and for today, clips from *Apocalypse Now, Platoon,* and *The Deer Hunter* are used. All of these movies are rated "R," have adult language and contain violence. There are six clips in the activity. It would take longer than a class period to view, write about, and discuss all of the clips, so the teacher can either pick the ones he or she likes the best, or stretch the activity out over two days.

Activity One: The Vietnam War in film. This activity involves viewing movie clips, writing in response to discussion questions, and then conducting class discussion. Everything needed for the lesson is on the Google Slide *The Vietnam War in Film*. There is a hyperlink in the presentation to the YouTube playlist that has the movie clips in order of use. Use two web browser windows: one for the Google Slide and another for YouTube to transition from movie clip to slide page. All of the movie clips come from the YouTube channel Movieclips, which is owned by Fandango and are copyright licensed. The clips are thought-provoking, and I would encourage teachers to mix up the way they lead the discussion. I varied between think-pair-share to whole class discussion and fishbowl. A teacher could also use the internet to create a silent discussion, using a variety of platforms such as Google Classroom, Edmodo, or Twitter to name a few. The ideas in Noddings' book were helpful in framing philosophical discussions about the

movie clips. The discussions with seminar fellows both digitally and in person also helped me frame this activity. For example, I was able to apply ideas learned from the seminar in a question for the film clip titled "One Last Shot" from *The Deer Hunter*. I quote CTI fellow Melanie Greely in one of my questions: "CTI Fellow Melanie Greely theorizes about 'the dual need for men: to be aggressive, and to be protective -- especially with kin. The stronger the connection to someone, the harder you'll fight to protect them.' How does this clip echo that tendency?" I also used Nel Noddings' book from the seminar to craft questions in the activity. An example is from the movie clip "Do Lung Bridge" in *Apocalypse Now*: "According to Nel Noddings, 'combat soldiers have long been encouraged to give disparaging names to their enemies' (22). How does the use of language by the American soldier facilitate the violence of combat?" I include a CDA question and a CTI seminar-based question for discussion with each clip.

Day nine: introduction of critical discourse analysis.

Activity One: Prezi about critical discourse analysis. I begin with a connection to the IB course called Theory of Knowledge (ToK), asking two Ways of Knowing questions about language, "how does language shape knowledge? Does the importance of language in an area of knowledge ground it in a particular culture?" We will discuss this as a class. Next, students will watch a clip from Apocalypse Now: the clip students will watch is from the opening of the movie, where Captain Willard is in a Saigon hotel, in a bed. This clip is available on YouTube. There is adult language. The teacher will use the Prezi to explain the concept of CDA to the class, answering questions as they arise.

Activity Two: Discuss organizing Captain Willard's monologue into stanzas and numbered lines. Students will take a copy of the transcript in a Google Doc, and work with their teammates to rearrange the text into idea lines. This will take five minutes. Then, I will share with students my decoding on the digital projector, and we will discuss similarities and differences. This will be shared to Google Classroom as an announcement, so students will have a mentor text.

Activity Three: unpack a critical discourse analysis together, using the following building tasks: significance, activities, identities, relationships. The following building task questions are taken from Gee's chapter seven: Discourse Analysis. The teacher will lead the class in a discussion using think-pair-share to answer orally the questions related to the building tasks and transcribe the answers into a Google Doc that is shared to Google Classroom as an announcement. This will serve as a mentor text for the groups in the next stage of the learning cycle. At this stage, the students are only seeing the planning of a written CDA.

Activity Four: fishbowl. Students will write a reflection in response to the following question: what is critical discourse analysis? What does it accomplish? How can it lead to deeper understanding of communication? I agree with Priles' assertion that six to eight students is the sweet spot for fishbowls. The following are the building task questions I use for the activity:

Building Significance

1. What situated meanings and values seem to be attached to places, times, people, objects, and institutions in this situation?

Building Activities

2. What is the larger or main activity (or set of activities) going on in the situation?

Building Identities

3. What identities, with their [accompanying] personal, social, and cultural knowledge and belief systems, seem to be under construction in the situation?
4. How are these identities stabilized or transformed in the situation?

Building Relationships

5. What sorts of social relationships seem to be relevant to, taken for granted in, or under construction in the situation?

Day ten: jigsaw groups create a CDA of a clip from Apocalypse Now.

Activity One: discuss a mentor text of a CDA of the extract from the previous day. I have taken the extract, my application of the building task questions, and have organized my ideas into a written analysis of the extract. We will think-pair-share, discuss, and rate it with the rubric.

Activity Two: share on Google Classroom the unorganized transcript of Lt. Col. Kilgore talking to Captain Willard about lifting the patrol boat into the Mekong River. Students will work in their chapter groups to organize the transcript into lines and stanzas. This will prepare the groups to think more deeply about the substance of the extract and being prepared to apply the building tasks to the analysis.

Activity Three: CDA Jigsaw. Combine the eight groups into four groups (i.e. 1&2, 3&4, etc.). Each group will have a different building task: significance, activities, identities, relationships. In expert groups, the students are working to unpack the transcript of Kilgore talking to Willard. Each group member will become responsible for the analysis

of the building task questions. Allow fifteen minutes for the expert groups to work out their ideas and to prepare notes to teach their information to the jigsaw group. Call time, and reconfigure the students into jigsaw groups. Make the jigsaw groups as small as possible to ensure all jigsaw groups have at least one representative from each expert group. The teacher can have students "letter off," use a deck of cards, or call students one by one to form jigsaw groups. Allow students twenty-five to thirty minutes to teach each other and take notes on what they are learning about the extract using the chosen building tasks. For this stage, students are taking notes independently and not sharing. This will prepare students for the summative assessment.

Summative Assessment for the Curriculum Unit: writing a CDA of Lt. Col. Kilgore talking to Captain Willard about lifting the patrol boat into the Mekong River. The assignment will be created in Turnitin, but could also be done conventionally at a school that does not have a Turnitin subscription. Students will write a 300-400 word analysis using their jigsaw notes, modeling after the mentor text I created of Captain Willard that I have shared with them using Google Classroom. This will be graded using the rubric and teacher comments.

In an IB Classroom teaching this unit in the Part Four: Options curriculum, the teacher can encourage students to implement CDA of a language extract for the Individual Oral Presentation.

Appendix One: Implementing Teaching Standards

CCSS.ELA-LITERACY.RL.11-12.1: Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.

This is precisely what the work of Critical Discourse Analysis achieves. When students select extracts from the screenplays, they use the building tasks to infer the ideas, identities, connections, and power relations inherent in the communication being analyzed. The building tasks also invite students to speculate about the meaning of uncertain textual gaps.

CCSS.ELA-LITERACY.RL.11-12.4: Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful.

When students perform CDA using the building tasks, they uncover the figurative and connotative meanings of emphasized words in a precise way. Students outline their thinking on how a word's potential for multiple meanings can shape the discourse it inhabits.

CCSS.ELA-LITERACY.SL.11-12.3: Evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric, assessing the stance, premises, links among ideas, word choice, points of emphasis, and tone used.

Gee's building tasks of significance, identities, and relationships specifically address this standard. The building task questions, followed by the written CDA analysis draw on these concepts. This is precisely the work of CDA.

CCSS.ELA-LITERACY.SL.11-12.1:Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 11-12 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.

In this unit, I implement think-pair-share, fishbowls, and the jigsaw method to foster student collaborative discussion. These formats encourage students to build on each other's ideas.

CCSS.ELA-LITERACY.SL.11-12.4: Present information, findings, and supporting evidence, conveying a clear and distinct perspective, such that listeners can follow the line of reasoning, alternative or opposing perspectives are addressed, and the

organization, development, substance, and style are appropriate to purpose, audience, and a range of formal and informal tasks.

The majority of the instructional time in this unit involves students presenting their findings, both about the substance of their assigned chapters, and their analysis of the extracts with the building tasks.

CCSS.ELA-LITERACY.SL.11-12.5: Make strategic use of digital media (e.g., textual, graphical, audio, visual, and interactive elements) in presentations to enhance understanding of findings, reasoning, and evidence and to add interest.

Students design Google Slides to teach their chapters to the class. The rubric accounts for the content, and the design aesthetics of the product.

Materials for Classroom Use

Apocalypse Now. This is a brilliant movie. It is rated "R," and contains adult language and graphic violence. I decided to only use clips. There is a YouTube channel called *Movieclips*. It has eight important scenes from the film, all under five minutes in length. I will, however, encourage my students (with parent permission) to watch it on their own.

Apocalypse Now Screenplay. I used this document to find extracts for CDA work. Although the screenplay is organized into lines, it is not a pattern that fits the work of CDA. This means the teacher and students will have to think about how to break down the dialogue into speech units. http://tinyurl.com/5fx75f

Country Joe's Anti Vietnam War Song Woodstock: http://tinyurl.com/cgutw7v Our seminar leader, Dr. Rick Gay, played this song for us that he posted to the course Moodle for our discussion about protest music.

Critical Discourse Analysis Prezi. I used this Prezi to give an introduction to Critical Discourse Analysis in my classes. Use this link http://tinyurl.com/on7cxta to access it. I have made it public and reusable, so feel free to modify to your needs.

Fortunate Son by Creedence Clearwater Revival: http://tinyurl.com/p3qopek

Google Slide Things CU Mentor Text with "Love" http://tinyurl.com/ppgoncc

Major Works Data Sheet pdf: use this link http://tinyurl.com/pu2l4qt to access the document. In Google Docs, select the "File" menu in the upper left-hand corner and choose the option "Make a Copy" to create your own, editable copy of the document. If you download it as a .docx file, it can be edited in Microsoft Word. I have also made a rubric to grade it. Use the link http://tinyurl.com/nslbwac.

The Things They Carried jigsaw assignment. http://tinyurl.com/oos2w3o

The Vietnam War by the Numbers Google Doc: use this link http://tinyurl.com/nzrzk7o to access the document. In Google Docs, select the "File" menu in the upper left-hand corner and choose the option "Make a Copy" to create your own, editable copy of the document.

The Vietnam War in Film Google Slide: use this link http://tinyurl.com/pxxk9u5 to access the document. In Google Drive, select the "File" menu in the upper left-hand corner and choose the option "Make a Copy" to create your own, editable copy of the document.

The Vietnam War in Photographs Google Doc: use this link http://tinyurl.com/p7y77n3 to access the document. In Google Drive, select the "File" menu in the upper left-hand corner and choose the option "Make a Copy" to create your own, editable copy of the document.

Transcript of Captain Willard from Apocalypse Now. This contains the "mentor text" of the transcription of Captain Willard's opening scene. The second extract is Lt. Col. Kilgore talking to Willard about about lifting the patrol boat into the Mekong River. Use this link http://tinyurl.com/oylj8q6 and choose the option "Make a Copy" to create your own, editable copy of the document.

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