



NATIONAL ENDOWMENT FOR THE HUMANITIES

DIVISION OF EDUCATION PROGRAMS

Narrative Section of a Successful Application

The attached document contains the grant narrative and selected portions of a previously-funded grant application. It is not intended to serve as a model, but to give you a sense of how a successful application may be crafted. Every successful application is different, and each applicant is urged to prepare a proposal that reflects its unique project and aspirations. Prospective applicants should consult the current guidelines, which reflect the most recent information and instructions, at <https://www.neh.gov/grants/education/dialogues-the-experience-war>

Applicants are also strongly encouraged to consult with the NEH Division of Education Programs staff well before a grant deadline.

Note: The attachment only contains the grant narrative and selected portions, not the entire funded application. In addition, certain portions may have been redacted to protect the privacy interests of an individual and/or to protect confidential commercial and financial information and/or to protect copyrighted materials.

Project Title: Democracy and Duty: Activating Service

Institution: Clemente Course in the Humanities, Inc.

Project Directors: Lela Hilton

Grant Program: Dialogues on the Experience of War

CLEMENTE VETERANS' INITIATIVE Dialogues on the Experience of War

Democracy and Duty: Activating Service

Service is the rent we pay for being. Marian Wright Edelman

SUMMARY: Our goal for these Dialogues is to explore the call to military service and offer opportunities for reconciling and repurposing that call into service in civilian life. These three Dialogues will engage 15-20 students (mostly veterans plus invited civilians) with primary sources drawn from moral philosophy, US history, literature, and images. Through letters, speeches, essays, poems, fiction, music, painting, photography, film, and architecture, we will explore Homeric epics, the American Revolutionary and Civil Wars, and WWI, to ask questions that challenge our assumptions about service, duty, and equality. In keeping with NEH's goals for *A More Perfect Union*, studying these wars through the lens of service allows us to better understand how US history informs and guides our service to our democracy, both as soldiers and citizens. The Dialogues will be team-taught over a series of 14 weeks and culminate in a service-learning project. Dialogues faculty Jack Cheng and Jim Dubinsky are co-creators of this proposal. Understanding that the populations we target may be of limited means, we will provide free childcare, transportation, access to computers, and internet to all who need such support. In the event that face-to-face meeting may be limited because of the Coronavirus, both the preparatory training and the Dialogues themselves will be designed for either hybrid or 100% online delivery. Otherwise, a Dialogue will be offered once in each host community—Dorchester, MA and Blacksburg, VA—and a third time 100% online in order to engage a wider audience. In any case, the training and curriculum will be digitized to allow replication in other communities.

PROJECT DEVELOPMENT: In the Clemente Veterans' Initiative's (CVI) first NEH Dialogues in 2016, we integrated six two-hour Dialogues into semester-long CVI courses at two

sites, one of which was for women veterans. We designed the Dialogues to stimulate discussions about the military, national service, duty, self-sacrifice, homecoming, and reconciliation among veterans and civilians. Civilians were invited to participate in the embedded Dialogues.

In 2018 we modified this approach to offer three 12-week CVI Dialogues in Houston, Newark, and Tacoma that met for two hours each, twice a week, for a total of 48 contact hours (half the contact time of a traditional Clemente course.) As in all of our CVI courses, these Dialogues were targeted to veterans, but we also encouraged veterans to recruit civilian “study buddies”—friends, colleagues, family members—to participate in the Dialogues with them. Over the course of this second round of Dialogues, it became clear that when veterans brought companions with them for the entire course, attrition was lower, and the bridges built between civilian and military culture were more direct and impactful. Now “study buddies” are part of the model. In the current iteration we will build on the previous models with five significant modifications:

Service-Learning: Over the course of our Dialogues, the vast majority of our graduates express a desire to translate the skills they have acquired in CVI into a second service. Therefore, the guiding inquiry here is into the nature of service: to one’s county, community, family, to one’s self. As one of our dialogue faculty explained, “when used with care and reflection, service-learning can be a bridge or a path toward virtue and can create ideal orators in the classical sense defined by Quintilian” (Dubinsky, 2002, p. 62). In this proposal, we have integrated a service-learning project into the curriculum in order to train “ideal orators” and help our participants move from activation to practice. Through their collective study, reading, reflection, and discussion, Dialogues participants will learn new strategies for engaging in community, both as veteran leaders and engaged citizens.

Training participants to facilitate small community conversations: In partnership with Oregon

Humanities, we will integrate small group facilitation training into the Dialogues curriculum itself. Our goal is to empower participants to articulate and activate the practices and skills they have learned together in class—critical thinking, communication, teamwork, reflection, and self-assessment—so they leave the program empowered to host their own community Dialogues, using a curriculum that they have co-developed. (See #4 and Preparatory Program Syllabus.)

Reflection: Systematic reflection is an essential practice of authentic assessment where students not only evaluate what course content they have learned, but where they regularly seek to understand the connections between academic learning and community service. Reflection “direct[s] the student’s attention to new interpretations of events and provides a means through which the community service can be studied and interpreted, much as a text is read and studied for deeper understanding.” (Indiana University Bloomington) In a service-learning model, reflection builds the bridge from theory to practice. (See Preparatory Program Syllabus)

Adaptation for hybrid and/or online delivery and replication: Although we are hopeful that we can offer these Dialogues in brick and mortar seminars, we are prepared to offer the Dialogues in a hybrid or online format. An online platform also presents new opportunities: extending the scholarship and reach of the Dialogues through long-distance collaboration and teaching among faculty; casting wider nets to recruit and support participants; fully exploring and integrating multimedia available to us; and developing a digital course package that will be replicable for credit in any of Clemente’s 30+ sites across the US. In addition, the digital curriculum will include 4-6 stand-alone, thematic discussions that program graduates have co-created as part of their service-learning projects and can subsequently host in their own communities after completing the Dialogues. (See Prep. Program Syllabus.)

Access: Removing barriers to education is one of the cornerstones of a Clemente Course. We provide free tuition, books, transportation, and childcare to all our participants. For over 20 years

through community-based seminars we have relied on partnerships with local cultural organizations, libraries, and social service agencies to provide our students access to computers and digital resources. COVID-19 has magnified inequities in access to technology, and this digital divide is particularly acute in the populations we serve. (Nationally, we lost an estimated 30% of our students when programs switched to online earlier this year in response to COVID.) As a result, we now acknowledge lack of access to computers and the internet as significant barriers to learning and are providing laptops and hotspots to any student who does not have access at home.) We have also partnered with the SAKAI learning management system so that all our graduates will be conversant with virtual learning platforms.

In previous iterations of CVI, veteran students became knowledgeable about what was essentially a canon of humanistic literature: familiarity with the Homeric epics, *Ajax* and *Herakles*, Shakespeare's St Crispin's Day speech, *War and Peace*, etc. To understand how to address the deep divisiveness that now seems to define American society—but still starting with Homer and Plato!—in these Dialogues, we will shift our focus to three American wars that are still very much part of our cultural zeitgeist: the Revolutionary War, Civil War, and WWI. Our goal is to open deeper conversations that challenge our assumptions about service, loyalty, gender, and race from a uniquely American perspective. Central to this work is grappling with the challenges and contradictions that keep us from achieving “the more perfect union” imagined and idealized by the founding fathers.

By investigating more historically distant wars, we also hope to diffuse some of the tension our students have often encountered in class as they try to reconcile their own experiences with those whose service differed because of when and how they served, rank, race and gender, whether they were in combat or supporting roles, etc. We believe this framing will help participants develop a sense of “mature historical knowing” (Sam Wineberg, *Historical*

Thinking and Other Unnatural Acts, 2001, p.24), one that allows them the distance to more objectively encounter the experiences of others, while at the same time positioning their own experiences into larger cultural and historical contexts.

DESIGN: Our target audience for these Dialogues is veterans who are struggling with the transition from military to civilian life, regardless of discharge status. We work with local social service agencies, non-profits, cultural organizations, and veterans support programs to recruit and support participants. Access to computers, hotspots, transportation, and child care will be provided for free to all participants who need this support.

Dialogues will meet twice a week, for 2 hours each meeting over 14 weeks for 64 contact hours. Three college credits will be awarded to participants who complete the course demonstrating college-level work. The Dialogues will be replicated three times during the grant period: Winter-Spring and Fall 2022, and Winter-Spring of 2023. This allows us the flexibility to teach one hybrid Dialogue at each of two host sites--Codman Square, Boston and the Center for Humanities at Virginia Tech, Blacksburg--and one online class that would be offered nationally. It also allows us to take advantage of local resources and artifacts that interpret and memorialize the Revolutionary War (Boston) and Civil War (Blacksburg). Each Dialogue will be multidisciplinary—moral philosophy, literature, US history, and history of art—and divided into five sections: Homeric Wars, Revolutionary War, Civil War, World War I, and a culminating service-learning project. (Described more fully below in the Rationale and in the Preparatory Program Syllabus.) They will be team-taught by Jim Dubinsky and Jack Cheng (see program staff and CVs) occasional visiting scholars, and a veteran co-facilitator. (it is our intention to recruit co-facilitators for each new Dialogue from the pool of current Dialogues graduates.) If the COVID pandemic allows, the Dialogues will also include field trips to local lectures, performances, museums, and monuments. Like all Clemente Courses, these Dialogues are

modeled after the Socratic method and focus on primary sources.

INTELLECTUAL RATIONALE: War is neither a moral accident nor an exclusively individual experience. It is a political and social activity, for which people and institutions are ultimately responsible. Veterans experience their military service in a very specific historical context, even if many of the moral challenges are universal. In a democracy with a civilian-controlled military, where the glories and burdens of war are in a sense collectively owned, it is not sufficient for veterans and American citizens to view the experience of combat primarily through the lens of individual story, suffering, or psyche. The practical wisdom gained by thinking through the connections between the particular and the universal (and between the individual and the political) can be provided through historical and philosophical exploration of ancient wars, the American Revolutionary and Civil Wars, and World War I. (See Discussion Programs below for specific topics and themes drawn from each conflict.)

Previous iterations of the Clemente Veterans Initiative have striven to understand the experience of war through history, texts, and material culture, often focusing on individual experiences. In this iteration, we will not neglect those experiences, but we will expand to the level of society. By adding a specific emphasis on the idea of service—to our country, to our communities, our families, and our own ideals—the three American wars become a lens through which to understand the American experiment. By introducing a service-learning element to our course, we will also advance our students’ understanding of civic education and give them practical experience in designing and facilitating community discussions on challenging topics.

Rationale for Service-Learning: John Adams, in the Constitution of the Commonwealth of Massachusetts, made a strong case for the state’s obligation to educate its citizens, encouraging “the promotion of agriculture, arts, sciences, commerce, trades, manufactures, and a natural history of the country; to countenance and inculcate the principles of humanity and general

benevolence, public and private charity ... among the people.” One primary means of combining the focus on knowledge and the “principles of humanity and general benevolence” has been the pedagogy of service-learning. Simply put, service-learning involves students participating in organized activities that connect classroom to community and ask students to use what they are learning in service to others. A key component of it is reflection, looking back to try to understand the short- and longer-term impacts of these activities on themselves and on those they serve. These activities are student-centered, often problem-based, and are rooted in some of the primary pedagogical work of philosophers and educators such as John Dewey and Paulo Friere.

A Pew Research poll, “The Military-Civilian Gap: War and Sacrifice in the Post 9/11 Era,” found that the primary reason for enlisting for over 88% of those who served was to “serve their country.” Introducing service-learning into the CVI Dialogues enables us to more fully engage these veterans and to focus our inquiries on both civic engagement and social well-being. Because this work involves rigorous ethical inquiry and action, it fits in well with a curriculum focused on understanding the historical and moral roots of our country, and it will make particular sense to our students who have served in the military, and who aspire to link a sense of duty and commitment to the work they engage in during and after class. In short, the focus on service enables “service” itself to become a text in the class and invites students to strive towards a renewed sense of purpose that helps them connect their military selves and their civilian selves.

In the end, these Dialogues are not just for story-telling and mutual understanding. They are designed so that as a community we can start working together to reconcile the social and cultural impacts of war. Through their own study, reading, reflection, and discussion, CVI participants naturally begin to imagine and learn new strategies for taking more active roles in their communities, both as veteran leaders and engaged citizens. Service-learning will help them move from activation to practice and give them a platform and tools for stepping into new

leadership roles. And the audience gets an opportunity to understand and perhaps take more ownership of war and its consequences as an activity they have a hand in creating and sustaining.

PREPARATORY PROGRAM: This will consist of 2 five-hour trainings by the Oregon Humanities (OH). Participants will include the project director, faculty, intern(s) and invited guests from community partners. The purpose of the training is to integrate best practices from OH's Reflective Conversations training into the Dialogues curriculum. Trainings will be held via Zoom and SAKAI to allow for greatest access and to facilitate recording for wider distribution.

The first day we will learn about and model facilitation, reflective conversation, and authentic assessment techniques that will be central to the Dialogues classroom practices. In the week between trainings, faculty will incorporate the facilitation training into the Dialogues Curriculum. At our second meeting, we will assess and critique these revisions and make recommendations for the final Dialogues curriculum. The training will be digitized as appropriate for distribution to all Clemente Courses and community partners.

DISCUSSION PROGRAMS: Dialogues will meet twice a week for two hours each meeting over a period of 14 weeks. We will work with local social service agencies, non-profits, cultural organizations, and veterans programs to recruit and support groups of 15-20 veterans and invited civilians. If possible, we plan to hold two in-person sessions at our host institutions in Dorchester, MA and Blacksburg, VA and one remote session utilizing the SAKAI learning management system. As in every Clemente program, we will provide students with transportation, childcare, and technology support where needed.

We begin the Dialogues with two foundational works of western civilization, *The Iliad* and *The Odyssey*. Through these Homeric epics, we establish ideas of character, duty, and fighting for the individuals in the trenches, as well as the hubristic military leader, the anxiety of homecoming, and the sacrifices borne by the family and homefront. Plato's *Allegory of the Cave*

establishes the moral obligation we have, not in the trenches, but in the community, to educate ourselves and enlighten others as best we can. Each subsequent unit, focusing on a different American war, will include readings from additional ancient authors. The *Bhagavad Gita* questions the purpose of war as we examine how British colonists become American Revolutionaries; *Seven Against Thebes* tells the story of a city-state at war with itself in parallel with the American Civil War; and *Ajax* reveals the depths of pain that soldiers may experience on their return from war, and is paired with WWI whose aftermath is recorded in poetry and an interwar period that reshaped global power structures.

The American wars. The reasons individuals choose to fight speak not only to their psyches and motivations but also to the character of this nation. The three middle sections of the course each focus on one American war: the Revolutionary War, the Civil War, and World War I. The first of these was fought to establish modern democracy as an institution worth fighting for, the second a fight to realize the ideals of democracy, and the third to spread democracy across the globe.

Clearly, when framing these motivations from political as well as individual perspectives, not all of what we have done and learned is worthy of accolades. The stain of slavery and racial animosity was evident from the beginning, which is why we have included slave narratives, Phillis Wheatley's poems, and even Jefferson's own first draft of the Declaration in our readings. Race was obviously front and center in the Civil War, and in WWI, segregated Black regiments fought for racial acceptance and equality in a nation that resisted (and resists) fulfilling that ideal at seemingly every turn. Our texts for each unit will include classical works that illuminate the theme of the section; essays and other non-fiction documents, poems, and short stories, all roughly contemporary with the conflict; and visual art, architecture, photography, and music.

Art from each period will help illustrate the historical context, as well as drive home the concerns of the era. Additionally, for our student population, many of whom have been trained to

look carefully for details of identification and overall context, applying these skills to works of art helps reveal new applications of these learned skills. From previous CVIs we have also found that visual art is an excellent starting place for discussions. Often students who are quiet when discussing texts discover their voice when talking about art, or music, and the positive feedback they get from their contributions often lead to greater participation in the class as a whole.

Visual art also allows for more ambiguous and varied interpretations than texts. For example, Eastman Johnson's antebellum "Negro Life at the South" (1859) also known as "My Old Kentucky Home" has been variously interpreted as celebrating slavery or granting Blacks an equality of treatment (but rarely recognized as a portrait of a D.C. neighborhood). Norman Rockwell's references to Johnson's painting in "Homecoming GI" (1945) establishes Johnson as part of a visual canon that bridges the time and distance between major conflicts.

In previous CVIs, discussions of music clarified various aspects of artistic interpretation and analysis, from the division of form and content, to artistic intent versus audience reaction, to the effect of biographical context in experiencing art. Now it is standard practice in CVI to invite students to bring their own "war songs"—not martial songs, *per se*, but music they associate with their service—to class. By applying different methodologies to interpret their own songs, students become attuned to ways of seeing and reading other works and genres that are less familiar.

While war stories often focus on warriors and combat, we recognize that the families and communities who send men to war, and who sustain the homefront in their absence, have equally compelling stories to tell. Poetry and short stories by de Crèvecoeur, Alcott, Wharton, Whitman, Dickinson, Frost, Shackelford, and others will fill out the picture of whom the American army was fighting for, whom they served at home. We also wanted to use voices and experiences that related to non-combatant roles, and the experiences of family members. For example, in Frost's

poem “Not to Keep,” a wife has to cope with the realization that her wounded husband is going back to the front lines. On the other hand, in Wharton’s “Lamp of Psyche,” the *lack* of service by the main character’s husband leads her to question their relationship.

In developing the syllabus, we are keenly aware of the lack of diversity in many contemporary anthologies about war, returning home, and veterans’ experiences. We have made a concerted effort to use texts that are inclusive of different voices and points of view, including Black writers like Wheatley, Douglass, Shackelford, and George Moses Horton, and women like Wheatley, Wharton, Alcott, and Dickinson.

Supplemental readings and other media that speak to our themes will be introduced as appropriate. For example, the documentary film *Ameer Got His Gun* (2011) follows an Israeli-Arab who enlists in the Israeli Army in order to express his loyalty to his country and to make a statement of equality. That he is lambasted on all sides for assumed traitorous intentions mirrors the experience of the colonists who chose to fight the British redcoats, Lee’s choice to fight for the Confederacy, and the Harlem Hellfighters of WWI whose valor went unrecognized.

Prior to the *Revolutionary War*, the founders who wrote the *Declaration of Independence* struggled to imagine a government that might lead every citizen to feel a different kind of investment, one not based on pledging allegiance to an individual sovereign. They turned the notion of sovereignty on its head and the people became sovereign, each individual having an investment that was far more tangible: self-governance. (Washington’s Newburgh Address) The founders shifted the arguments from propagandistic depictions of oppression (Revere’s prints of the Boston Massacre, Paine’s *Common Sense*) to persuasive arguments of freedom and self-government (a Neoclassical vision of the capital, the US Constitution). By 1776, an idea was formed and was deemed worthy of sacrifice: modern democracy in which, at least in principle, each person was of equal value with no kings or aristocracy to bow down to or obey. Thomas

Paine described it as “an asylum for mankind.” John Trumbull mythologized the early years of the nation in paintings. The ideal seemed sufficient, but the implementation remains incomplete.

With the *Civil War*, men on both sides fought and died to preserve their version of how the country had developed. In his inaugural addresses, Lincoln tried to maintain the focus on the ideal, on the principles that helped frame our foundations of “We” as a people. Stowe and Douglass focused their writing on addressing the major issue that continually undercut that ideal: slavery. Those in the Confederacy fought to maintain a socio-economic system that was unequal for everyone, putting limits on the rights and privileges outlined or embedded in the phrase “We the People.” Yet, many soldiers on both sides believed they were fighting for the principles of liberty and the “good of mankind” (McPherson, *For Cause & Comrade*). Like many citizens today, they were not fully aware of the machinations of politics and the economic stakes for slave-holding southern government officials. The recent controversies and misunderstanding of when and why Confederate monuments were built reflect a similar lack of historical knowledge.

Leading up to and beyond *World War I*, principles of unity and equality continued to frame the major debates about the outcome of the Civil War, even as the country tried to heal and reunite. With World War I, the struggle for democracy became global, and America finally flexed its muscles enough to appear on the world stage as a military power. At the same time, it emerged as a cultural leader with the first truly American art form, jazz music, and the explosion of Black literature and art of the Harlem Renaissance. Yet, the underlying “stain” of racism and inequality remained. Even as President Wilson denounced sectionalism, he worked to maintain segregation in both the civil and armed services. Following the war, mixed race groups of veterans assembled in DC to demand recognition and respect for their service. This nonviolent protest would prove a model for those who continued the fight for equality, like Martin Luther King, Jr. (See also the NAACP *Soldier Troubles* files.) A particularly unnecessary conflict, WWI

inspired much soul-searching and many of the best-known poems of war—or against war—from Owen, Sassoon, Frost, Lowell, and MacLeish. In visual art, representational art from Sargent and Aylward made room for the purposefully irrational Dada and Surrealist movements.

To help bring these works to both a deeper level of understanding and to share that knowledge with the community, the course will culminate with two final activities: individual in-class presentations leading to a ***team-facilitated community discussion service-learning project***. In class, using guidelines designed during the Dialogues training, and drawing from their experiences in class, individual participants will prepare and present a lesson plan and short discussion on one or a grouping of texts we have covered in the Dialogue. Then, in teams organized by themes or topics, drawing on these texts and images, and integrating new ones as appropriate, they will work to design and facilitate community discussions to invited guests. Students will summarize the works, situate their stories in historical context and generate questions to discuss how modern ideas and attitudes amplify or play down historical elements or themes. As appropriate, these community discussions will then be included in the final curriculum that will be shared throughout the larger Clemente community (See Adaptation, p. 3). Finally, activating skills developed through the Dialogues, students will refine their classroom presentations for a broader audience in a community discussion. The process is intended to give students a chance to share their knowledge and experience of war in an oblique way while also allowing community members more insight into the veteran experience.

These and other humanities texts invite CVI participants (veterans and non-veterans) to think through the moral consequences of military conflicts from the past and then compare them to recent wars in which they may have participated. Psychiatrist Jonathan Shay coined the phrase “moral injury” as a way of describing the “bruise on the soul” that so often results from the experience of combat. But Shay and others feel that “moral injury” can only be reconciled within

the communities that send people to war. Indeed, many of the ancient plays about war were intended for just this kind of catharsis and reconciliation. Exploration of key texts in art, literature, US history, and moral philosophy culminating in a service-learning project will provide powerful opportunities for participants to deliberate among themselves and as a community about our service to the truth, to one another, and to ourselves.

PROJECT TEAM:

Lela Hilton, Project Director, Clemente Course in the Humanities: Lela started the first and still only rural Clemente Course in the US in 1999. She is the founder of the Clemente Veterans' Initiative and has served Clemente both as National Program Director and as Executive Director. In 2007 she was honored by Humanities Washington for her outstanding service in Public Humanities.

Jack Cheng, Art History Instructor, Clemente Course in the Humanities: Jack has taught art history in the Boston Clemente course since it began in 2001, and has directed or co-directed the course for 11 years. He has directed and taught Clemente Veterans Initiative courses in Boston and contributed to training sessions for all Dialogues sites to date.

Jim Dubinsky, Associate Professor of Rhetoric and Writing at Virginia Tech (VT): Jim served 28 years in the U. S. He is a founding director of the VT Veterans in Society (ViS) initiative, PI for a 2016 NEH Summer Institute for Faculty, and currently sits on the boards of both the *Journal of Veterans Studies* and the Veterans Studies Association. He was the first director of VT-Engage, VT's center for student engagement.

Adam Davis, Dialogues Facilitation Training, Oregon Humanities: Adam is the Executive Director of Oregon Humanities since 2013 and directed the Center for Civic Reflection before that. He has trained thousands of discussion leaders, including veterans, across the country and edited books including *Taking Action* and *The Civically Engaged Reader*.

INSTITUTIONAL CONTEXT: Since 1997, the Clemente Course in the Humanities has provided free college humanities courses to low-income adults. We now support 34 courses, five of which serve veterans. In 2013, Clemente received a call from a Gold Star mother whose son had taken his own life after serving in Iraq. She had recently read *The Art of Freedom*, the last book written by Clemente's founder, Earl Shorris, and was convinced that if her son had been able to attend a Clemente Course, he would still be alive. When this call was mentioned at the annual meeting of Clemente Academic Directors, others in the room very quickly shared stories of veterans who had enrolled in their courses: that Clemente was a “life-saver” that had helped many of them step out of their despair and isolation to re-engage in their communities with a renewed sense of hope and purpose.

There are strong parallels between the veterans and our “traditional” Clemente students. Both groups may be marginalized by what Shorris calls the surrounds of force: hunger, isolation, illness, unscrupulous landlords, abuse, neighbors, drugs, criminals, and racism. But the veterans we saw in our classrooms experienced added forces: post traumatic stress, sexual trauma, traumatic brain, moral injury, physical injuries, mental illness, and a strong sense of disconnection between their service in the armed forces and the expectations and opportunities of civilian life.

Institutional Support:

- The Clemente Course in the Humanities: administering the grant, organizing preparatory training and evaluation, and acting as fiduciary agent;
- Bard College: contributing college credits to successful participants and maintaining academic quality;
- Humanities Center and Department of English at Virginia Tech: contributing teaching space, website development, and administrative and marketing support as needed.
- Codman Square Health Center: coordinating recruitment efforts in the Boston area, as well as providing classroom space and administrative support as needed;

- Oregon Humanities: facilitation training and integration

Evaluation for Dialogues: Clemente has collaborated with the National Humanities Alliance (NHA) and Metis Associates to develop and refine our assessment. It features a retrospective design in which the participants complete validated scales measuring the social and reflective benefits of participating as well as outcomes key to the CVI model: increased civic engagement, increased critical thinking and writing skills, improvements in overall functioning, and the social and emotional benefits of being a part of the learning community.

Evaluation for Training: Because the preparatory training is informal and intimate, we believe that an informal, more “conversational” assessment will work more effectively than a pre-post survey. Participants will develop a set of goals and questions to bring to the training—ones that speak to their needs and concerns—and then be asked to revise those questions and add new ones after the end of each day. At the end they will share how well their questions were answered and offer suggestions for changes and/or improvements in the training.

Attachment 3: Syllabus

Week 1: How do stories work? How to talk about art?

Literature: Marilynne Robinson, “Imagination and Community”; Martha Nussbaum, “Citizens of the World” (from *Cultivating Humanity*); Robert Jay Lifton & Nicholas Humphrey, “Introduction” to *In a Dark Time*. **Art:** Magritte, Lichtenstein: irony and satire in art, how to talk about art

Weeks 2-3: Why do we fight wars? A historical and philosophical overview focusing on themes of Heroism, Sacrifice, Duty, and Honor.

Literature and History: Selection from Malraux’s *Man’s Fate*; Hemingway’s “Introduction” to *Men at War*, Cicero, *On Duties*, Bk 1, X-XIV, T. Snyder, “Prologue” to *On Tyranny*; Selections from the *Iliad* and the *Odyssey*; Plato’s *Republic*, The Allegory of the Cave. **Art:** *Stele of Naram-Sin*, Ashurbanipal lion hunt reliefs, Delacroix *Sardanapalus*

Weeks 4-6: Revolutionary War: What is the idea of the United States of America? What makes our democracy worth fighting for? Is our idea of democracy different from ideas in ancient texts? How do race/slavery complicate this idea?

Literature and History: *Bhagavad-Gita*; Thomas Paine’s *Common Sense* & James Otis’s *Writs of Assistance* speech; *Declaration of Independence* & *U. S. Constitution*; Crèvecoeur’s *Letters from an American Farmer* (Letters II and IX); Selection from *I Was Born a Slave: An Anthology of Classic Slave Narratives*: James Albert Ukawsaw Gronniosaw, 1772; Selections from Phillis Wheatley’s *Complete Writings*; Selection of popular songs: “Nathan Hale,” “Yankee Doodle,” “The Epilogue”; Trumbull’s “McFingal,” Freneau’s “A Political Litany,” and “American Liberty,” and poems from Mercy Otis Warren’s *Poems, Dramatic and Miscellaneous*, Laurie Halse Anderson’s *Chains*. **Art:** Various printings of the *Declaration of Independence*; John Trumbull’s history paintings of early America; Neoclassical architecture in Washington, DC and Virginia

Weeks 7-9: Civil War: What are We Fighting to Preserve or Still Achieve?

Literature & History: Aeschylus, *Seven Against Thebes*; Lincoln, *1st and 2nd Inaugural Addresses* & *Gettysburg Address*; J. Davis, *Inaugural Address* & A. Stephens, *Cornerstone*

Attachment 3: Syllabus

Speech; Selections from Frederick Douglass, *Narrative of the Life of Frederick Douglass* (Chapters 1-2, 10-11); Louisa May Alcott, Chapter III: A Day (from “Hospital Sketches”) & “The Brothers”; Henry James, “The Story of a Year”; Stephen Crane, “A Young Soldier’s First Battle”; Selections from Whitman, Horton (George Moses), Melville, Longfellow, Dickinson; Selection of Civil War popular songs (*Divided & United: The Songs of the Civil War*). Charles Frazier *Cold Mountain*; Toni Morrison *Beloved*, Fetter-Vorn & Kelman, *Battle Lines: A Graphic History of the Civil War*. **Art:** Eyre Crowe, Eastman Johnson, images of African Americans; Paintings and illustrated journalism by Winslow Homer, comparing Millet and other 19th century Realists; Post-war monuments: Shaw Memorial, Confederate monuments, Kehinde Wiley’s *Rumors of War*; Kara Walker’s *Gone*

Weeks 10-12: World War I: The US’s place in the World: Conflict and Contradiction

Literature and History: Sophocles, *Ajax*; President Wilson, *Address to Congress declaring War* (April 2, 1917); Selection from Dos Passos, *Three Soldiers*; Hemingway, “Mix Art, War, and Dancing”; Poetry: Frost, “Not to Keep” / St. Vincent Millay, “Lament” / Teasdale, “Dusk in War Time” / Selections from Theodore Shackleford’s “My Country” and Other Poems; Katherine Anne Porter, *Pale Horse, Pale Rider*; Selection of popular songs (George M. Cohen, “Over There,” “We’ll Make the Kaiser Goosestep to a Good Old American Rag,” “Trench Blues,” and “I Didn’t Raise My Boy to be a Soldier” / “It’s Time for Every Good Boy to be a Soldier”). Eric Bogle “The Band Played Waltzing Mathilda,” Max Brooks, *Harlem Hellfighters*. **Art:** Selections from Song Sheets; Selections of posters from George Creel’s Committee for Public Information; America’s first official war artists; Dada and Surrealism

Weeks 13-14: Monuments, Memory, and Representation in the Contemporary or Modern Era

Student presentations and community dialogues

Syllabus for NEH Preparatory Program Training

Our overall goals for the Dialogues are to create a discussion series that will engage participants in the meaning and purpose of service, both as soldier and as citizen; to develop a model that can be replicated by Clemente and other college faculty for credit; and to provide a collection of curated, community-based Dialogues that are co-created with our participants and available to them to host and facilitate in their own communities. During this training, we will build the guiding framework for implementing and replicating this Dialogue for other communities. Because we are integrating a service-learning component into these Dialogues, the training will focus on how to best support our participants in implementing their projects. Key elements in a service-learning praxis are research, discussion, activation, reflection, and assessment. Therefore, this training will mirror this continuum.

Our objectives for this training are as follows:

- To understand the key components of service-learning and Reflective Conversation and apply them to the design and implementation of our Dialogues curriculum.
- To build a framework, including guidelines, for facilitators to replicate these through hybrid and digital platforms in both academic and community settings.

Depending on scheduling and COVID restrictions, the training will take place during the summer of 2021, over several days, online through ZOOM and SAKAI. Besides the current Dialogues faculty, staff, and partners, other Clemente faculty who are interested in developing service-learning or veterans courses will be invited to participate as appropriate. All sessions will be recorded and edited for inclusion in the final Dialogue Curriculum.

Session 1 (6 hours):

- Supporting Veterans in the Classroom: Jim Dubinsky

- Introduction to Service Learning: Jim Dubinsky and Jack Cheng
- Introduction to Reflective Conversation: Adam Davis, Oregon Humanities
- Facilitation workshop:

Dramatic Reading/Play: *Ajax* and *Father Comes Home from the War*

Text and Image: Bruegel, *The Fall of Icarus* and Auden, *Musee des Beaux Artes*

Monuments: (Gender roles in war) Iwo Jima and Women's Vietnam Memorials

Session 2 (2 hours): Incorporating Reflection and Assessment Best Practices (Hilton and Dubinsky)

Session 3 (2 hours): Curriculum Workshop. We will work in teams to apply learning from the first two sessions to develop the working framework for the Dialogues Curriculum, including guidelines for developing effective prompts for discussion of various genres and media and authentic assessment strategies for participants.

Preparatory Texts (selections)

Accommodating Student Veterans with Traumatic Brain Injury and Post-traumatic Stress Disorder, Kresge Foundation

Adichie, Chimamanda, *The Danger of a Single Story*

John Berger, *Ways of Seeing*

P. Block, (2018). *Community: The structure of belonging*.

Adam Davis, *The Civically Engaged Reader*

Dwight E. Giles, Jr. and Janet, Eyler "The Theoretical Roots of Service-Learning in John Dewey: Toward a Theory of Service- Learning"

bell hooks, *Teaching community: pedagogy of hope*. Routledge.

Robert Emmet Meagher and Douglas A. Pryer, *War and Moral Injury: A Reader*

The Trauma Informed Classroom: Recorded Zoom training for Clemente Faculty, Antioch University, Seattle