



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 Dialogues on the Experience of War guidelines at

<http://www.neh.gov/grants/education/dialogues-the-experience-war>

for instructions. 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:	The Art of Re-Integration: Veterans and the Silences of War
Institution:	Historical Society of Pennsylvania
Project Director:	Beth A. Twiss-Houting and Lovella Calica
Grant Program:	Dialogues on the Experience of War

## **Project Abstract**

The Historical Society of Pennsylvania and Warrior Writers wish to partner on a series of discussion programs titled, *The Art of Re-integration: Veterans and the Silences of War*. The programs will engage veterans, their families, and humanities enthusiasts from the community in conversations about heroism, re-integration, suffering, and anti-war activism. The conversations will take shape in the context of three conflicts: WWI, the Vietnam War, and the Global War On Terror. The context will be provided by a selection of HSP's archival sources, published sources, and visual art. The project team will use a 5-day preparatory program to train six veteran and non-veteran discussion leaders to facilitate intimate conversation programs that will culminate in a panel discussion for a broader public audience. The project aims to build a healthier veteran community where veterans and their families can speak openly and situate their unique perspectives and experiences in a historical context.

## **Intellectual Rationale and Overview of the Program**

Overview – The Historical Society of Pennsylvania and the Warrior Writers request a grant of \$100,000 (total project cost: \$115,002) to support a series of discussion programs to be held in Philadelphia titled, *The Art of Re-integration: Veterans and the Silences of War*. Through facilitated discussion placed into context by primary and secondary source materials, the project aims to build a healthier veteran community in which veterans and family members can speak openly with their peers, as well as situate their unique perspectives and experiences into historical context. The strengths of the partnering organizations will combine to create an infrastructure capable of stimulating a series of important and engaging conversations among veterans, their families, and the general public interested in the oft-ignored topic of the veteran experience. HSP, one of the nation's pre-eminent special collections research facilities, will provide unique archival material focused on wartime and post-war experiences of veterans and civilians. The Society maintains a strong network of scholars and humanities enthusiasts and will serve as a primary programming space for the project. Warrior Writers will leverage its experience working with the veteran community—including family, friends, and supporters—to ensure participation and engagement and use its knowledge of the sensitive subject matter to ensure quality programming.

The initiative will focus on three conflicts, World War I (WWI), the Vietnam War, and the Global War on Terror (GWOT). The three conflicts together, because of both similarities and differences, provide a broad picture of the various experiences and perceptions of military veterans over the last century. In addition to primary source materials, the participants will draw on a strong selection of materials from the disciplines of literature, scholarly works, and art.

Need/Rationale - There are few opportunities for those affected by the current wars to receive training and education about how to discuss community reintegration, including individual

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veterans' transition back to civilian life or the challenges family and community members face in welcoming veterans home. The VA has struggled to keep up with the needs of returning service members, and it has become increasingly clear that community and grass-roots efforts are needed in order to provide support and resources for veterans and their families. Even though veterans have suffered upon their return home for decades, post-traumatic stress disorder (PTSD) was only diagnosed as a mental health condition in 1980. Since that time, the recognition of the disorder has provided veterans and civilians with a context for understanding and treating post-conflict struggles. However, veterans are still suffering and have difficulty connecting with their families. One leading explanation is clear: veterans are often unable to speak adequately about their experiences, and family members and others around them are unable to fully understand veterans' experiences and productively communicate with them.

Our culture is in the habit of exhibiting pride and gratitude towards veterans, as highlighted by parades, free meals for veterans, and the phrase "Thank you for your service." This often leads veterans to feel conflicted, frustrated, and even offended by these obligatory traditions. These gestures do not leave much room for conversation or understanding. Concentration on valor can often counteract the internal suffering veterans are having, because they feel the need to hide it and uphold society's view of them as heroes. By fixating on heroism and neglecting their suffering, our society has made reintegration even more arduous and problematic.

In addition, many generations expect (and support) the silence of veterans by teaching children never to ask family members about the war or show curiosity. Furthermore, given the difficulty of articulating military experiences, we have become accustomed to secrecy and restraint. Veterans, in turn, meet that culture with reticence. Even when we see veteran friends or family members in turmoil, we tend to maintain our suppression, believing that there must be somebody else or some organization better equipped than ourselves to intervene.

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HSP and Warrior Writers believe that we have not only an opportunity, but a responsibility to make an earnest effort towards authentic consciousness and open engagement. These discussion programs will fill a significant void in the process of veteran reintegration, where the burden is not just on veterans, but also on the rest of society to endeavor in this process—to learn how to talk *with*, not to, and to listen sensitively to veterans about their experiences. Through the proposed project, we will facilitate and provide the tools, skills, and historical context to support their efforts to discuss complex issues with one another, leading to the practical application of our studies and conversations into the behaviors, beliefs and interactions of our participants.

Project Themes – Using compelling and sometimes provocative humanities sources as the center of our discussion programs—in this case, primary source archives, literature, academic/philosophical writing, and visual art—we will provide participants with multiple avenues through which to interpret, negotiate and share experiences across generations that will lead to fuller discernment of the project themes: heroism, re-integration/coming home, suffering, and activism/anti-war resistance. The discussion programs will also help participants develop skills to have substantial, healthy conversations, and to broaden the circle of engagement to extended family, friends, community members, and ultimately, the general public.

Heroism is a topic that will be examined from many angles as we look at how civilian society has sometimes treated service members as celebrities throughout history, and conversely, how veterans have at other times met the ire and protest of the American public. Under the reintegration theme, we will explore how the transition home affects veterans, family members and society, with particular attention to interactions between veterans and non-veterans. We will discuss homecoming, and the related traditions and adjustments that factor into the transition from soldier to civilian. Under the theme of suffering, we will discuss moral injury and other types of emotional suffering, such as PTSD and addiction. We will talk about access to health care and economic distress. Finally,

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we will focus on activism and anti-war resistance as a way to reflect upon civilian and veteran reactions to American involvement in military conflict. We will address each theme from multiple perspectives, including those of veterans, family members and the general public.

Sources and Discussion Questions - We will provoke philosophical and practical conversations by utilizing relevant humanities sources as the foundation of our discussions. The sources we have chosen are very accessible and draw from a variety of disciplines and backgrounds. We believe the selected sources are among the best for illustrating the four core themes. The following are examples of sources that will be utilized during the project. For the complete list please see the attached syllabus.

Humanities sources relating to WWI will include:

- *WHYY War letters collection 1861-1972* - The collection consists of copies of 2,000 letters that explore the effects of war on humanity through first-hand accounts from soldiers on the battlefield and individuals on the homefront. They span from the Civil War to Vietnam.
- *DeForest Willard Diaries* – Willard was an orthopedic surgeon who served on the front during WWI. His diaries recount life in a military hospital.
- *In Our Time*, by Ernest Hemingway: These stories show experiences from many characters and settings. “Soldier's Home” is arguably one of the best modern descriptions of PTSD.
- *The First World War: A Concise Global History*, by William K. Storey: This accessible book gives a brief overview of the war and explores environmental and technological factors.
- *Nothing but the Clouds Unchanged: Artists in World War I*: Following the lives and works of 14 artists before, during, and after the war, this book explores the physical and psychological impacts of war, exposing how war and its aftermath shape artistic production.

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Humanities sources relating to the Vietnam War will include:

- *Patriots: The Vietnam War Remembered from All Sides* by Christian G. Appy is a compilation of oral histories told from multiple perspectives of the conflict.
- *Stuart F. Feldman papers* – As a consultant in Washington, D.C., Feldman was an advocate for Vietnam veterans, supporting education and jobs programs associated with the G.I. Bill.
- *Hauck family papers* – Joseph Hauck Jr. wrote letters describing a number of major events that occurred during his deployment including the Tet Offensive and the May Offensive. In addition to the military aspects, the letters address social conditions within the U.S. Army.
- *Home from the War: Learning from Vietnam Veterans* by Robert Jay Lifton is a collection of Extensive interviews reveal the psychological effects of the Vietnam War on American soldiers.

Humanities sources relating to GWOT will include:

- *Here, Bullet* and *My Life as a Foreign Country*, by Brian Turner: Turner's use of both poetry and memoir in describing his time in war will help participants see how different genres may be used to illustrate one's experiences, each having different effects on readers.
- *Fire and Forget: Short Stories from the Long War*: This anthology features prose works by an army wife, soldiers and Marines who were deployed to Iraq and Afghanistan.
- Warrior Writers' four anthologies: These anthologies, published from 2007 to 2014, feature veterans' (primarily GWOT) poetry, letters, stories and visual artwork, covering all of our themes and more, from vets who served in a variety of roles and times during GWOT.

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- *Indoctrination, Baghdad and Healing*: This sculpture series (three casts of the artist's body) by Iraq veteran Robynn Murray, represent three periods of her military experience: her entry into service, her time in Baghdad and her transition home.
- *Strange Fruit*, by Jeremy Berggren: This pen and ink drawing by a Marine who worked in mortuary affairs depicts imagery related to medication, suicide, and PTSD.
- *Shoot an Iraqi: Art, Life and Resistance Under the Gun* by Wafaa Bilal: This Iraqi-American artist attempted to recreate combat zone conditions in a gallery setting. The exhausting month-long performance brought up trauma from his time living in Iraq under Saddam.

Using open-ended questions will allow participants to consider their own experiences vis-à-vis those of their family members and community members and relate them to the content in the source materials. For example, comparing a GWOT poem to a WWI poem, we would ask participants to write down differences and similarities, and then share their thoughts with the group. Examples of open-ended questions might include:

- (1) In “We Are Not Your Heroes,” the author uses several other nouns to describe vets. Assess which of these you believe to be true about the military peers/veterans you know and explain why.
- (2) When comparing “When Will I Come Home” (Jen Cole) to “Song of Napalm” (Bruce Weigl) – how do you see these two veterans from different eras experiencing suffering in similar ways?
- (3) Looking at artwork by Oskar Kokoschka before, during and after WWI, how do you think this artist was affected artistically, and as a person?

**Design, Content, and Implementation**



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The overall arc of the program will take place over the duration of two years and include two distinct cycles of discussion programs. It will begin with selection of a core group of discussion leaders who will participate in an intensive preparatory/training course. These discussion leaders will lead two distinct sets of seven discussion programs that engage 10-15 participants per session. We will be sure that at least 1/3 of the participants are veterans and their family members. Each distinct set of discussion programs will culminate in a larger panel discussion where we hope to engage 100-150 community members followed by an overall evaluation phase. We believe that having a second distinct set of discussion programs provides the opportunity to reach more people and improve the programming based on the evaluation of the first program cycle.

Preparatory Program - The initial step will be for the project team to select a group of Discussion Leaders—a combination of veterans, academics, and humanities enthusiasts— through an application essay/interview process. Warrior Writers will tap into its network of veterans and their families and HSP will reach out to the scholarly and cultural community to attract applicants. Recruitment will take a variety of forms, including job postings on internet sites, e-blasts to ours and our partners' email lists, listings on partner websites, and word of mouth.

We have designed an intensive five-day preparatory program to provide Discussion Leaders with knowledge about the chosen humanities sources, tips on understanding and explaining visual art, best practice tools to lead discussions effectively, and sensitivity training to manage participant engagement with the humanities sources and each other. The length of the preparatory program will allow trainees to deepen their understanding of the source materials, the historical context, and their knowledge of how to talk about the work. We will provide ample time to learn about working with veterans and family members, a complicated constituency. Finally, we will secure time for trainees to practice leading discussion, and offer feedback that can aid in improving their skills. Spending five days together will help build camaraderie and trust as a team, which will allow us to have more

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meaningful, influential, and successful programming.

Specifically, the preparatory program for Discussion Leaders (overseen by our project directors) will take place over a five-day period in Philadelphia, PA, and will include the following sessions: (1) introduction to program and individuals, agenda review; (2) mechanics of discussion leadership; (3) veteran population and mental health sensitivity; (4) setting the context: history of WWI, Vietnam War & GWOT; (5) interpretation/discussion of visual art and literature; and (7) discussion leading practice and role-playing.

The session addressing the “mechanics of discussion leadership” will consist of training by the Blue Door Group consultants on how to lead effective discussions, open-ended question use, and discussion management, including how to ensure all participants are engaged. The sessions on “veteran population and mental health sensitivity” will focus on resources, skills, and techniques for working with veterans and their family members. Sessions will cover topics ranging from how to create safe spaces for talking about difficult experiences and ways to build rapport with veterans and families. Sessions will include guidance on how to address emotional distress or conflict that may arise, as well as resources about reflection and self-care to protect against burnout.

Some authors and artists of our source materials will take part in the preparatory program, during which they will discuss their work and answer questions, teach trainees about their specialty, in addition to talking about other scholar’s and artist’s works. We will review open-ended discussion questions that later will be asked of participants, have trainees respond and discuss themes vis-à-vis their personal experiences, and teach the use of writing prompts as a tool to help participants explore different perspectives. On the final day of the preparatory program, Discussion Leaders will practice leading discussions, be offered feedback for improvement, evaluate the preparatory program, and be designated a mentor. Some of the preparatory program leaders will be present during all five days to add their expertise to the overall training experience and support individual

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leadership development. A sense of community will be fostered, encouraging honest inquiry, authentic learning, morale, and trust. We will meet for six to eight hours per day.

Study guides will be developed for several of the source materials and overarching information about the conflicts being addressed in the discussion programs. They will include timelines, comparison charts, maps and diagrams. The preparatory program leaders will be asked to create documents that trainees can take with them for future reference. We will distribute documents on artistic interpretation, as well as a copy of the *Warrior Writers DIY Guide*. Each Discussion Leader also will receive an audio recorder to record specific parts of the training and discussions.

Source-based discussion will be modeled in several ways. One way, for example, will be to ask participants to reference specific passages within the source material. We will ask participants to discuss if and how any of the words resonated with their experiences. Another strategy to spark conversation will be to have participants highlight certain words and phrases that they found difficult to comprehend or were stated in unique ways. Further, we will have participants summarize or paraphrase poems or passages in their own words. (For more detailed information on the preparatory program, see the appended syllabus.)

Discussion Groups – Each cycle of seven discussion groups will take place over an eight-month period and will culminate with a panel presentation open and marketed to the general public. Ten to fifteen people will participate free of charge and each of the seven discussion programs will be led by two trained Discussion Leaders. All participants must agree to attend at least five of the cycle's sessions. Discussions will take place in a large, private room for two to three hours each. Participants will be provided with the readings ahead of time and during the sessions. Similar to our preparatory program, Discussion Leaders will encourage participants to familiarize themselves with these works on their own and through facilitated discussion, encouraging engagement with the material through writing reflections and dialogue spurred by open-ended questions.

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At two of the discussions, we will lead participants in expressing/writing reflections to assist them in exploring their reactions to the source materials. These reflections will be shared at the author's consent during the sessions, and serve as tools for sparking conversation. In addition, participants will have the option of having their reflections and voices published on our online project landing page, along with our list of source materials.

To publicize the discussion program series, we will advertise online through calendar listings and blogs—[hsp.org](http://hsp.org) & [warriorwriters.org](http://warriorwriters.org)—and through social media (e.g. Facebook, Twitter). We will also purchase ad space via Facebook, a strategy that has been effective for publicizing HSP's recent programming. In May 2018, we will create and publish a web landing page for the project at [hsp.org](http://hsp.org) and conduct outreach to our existing network of veterans' organizations, like Frontline Arts, Wounded Warrior Project, About Face: Veterans Against the War, Iraq and Afghanistan Veterans of America, Disabled American Veterans, Student Veterans of America and several other local and national groups, including local veteran organizations and universities. Our intention is to cross-market this program via their websites and social media platforms. We also will publicize the events via the bulletin boards, both physical and web-based, of our outreach partners. The Discussion Leaders will play an important role by promoting and recruiting via their own networks, and by giving short promotional talks for local organizations and university veterans groups. Potential participants will be invited to gatherings hosted by the project team where we will describe the program in more detail, allow attendees to peruse source materials, and ask questions.

The final panel program, in a larger, public format, will be an opportunity to share some of the selected source material with the broader community, in addition to participant's personal reactions and commentary. NEH Discussion Leaders, in concert with participants, will choose the content for the concluding public panel presentation. Participant involvement will be voluntary. Participants will be invited to share some of the thoughts and writing they developed over the course of the

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discussions. In addition, the final public presentation will include a display featuring some of the source material and other materials the group decides to show. In addition to the marketing and publicity strategies used for the discussion programs, we will add wider reaching e-blasts and a printed postcard for mailing and distribution through community partners.

**Project Faculty and Staff** (in order of appearance on prep course syllabus)

Warrior Writers Director and co-project director, Lovella Calica, who has more than ten years of experience working intimately with veterans, will organize and oversee the preparatory program. In addition to working with primarily GWOT veterans, Lovella is deeply practiced in facilitation, planning and event coordination. She also will co-lead sections in the preparatory program. Co-project director Christopher Damiani has been with HSP for 8 years and has more than five years of experience developing and implementing public history programming. He will oversee program logistics and manage the program assistant who will be hired to assist with program preparation, logistics, administration, and marketing.

Chantelle Batemen is a veteran, a writer, facilitator and organizer and Chief Operator at Southbox Ventures. She will be training discussion leaders on working with veterans, open-ended discussion questions and discussion practice sessions. The Blue Door Group are a consultant group that designs, facilitates, and teaches interactive processes for learning and capacity building. For this program, they will direct their Diversity Dialogues & Intercultural Communication workshop, focusing on facilitating dialogues on difficult or sensitive topics.

Dr. Gala True, Ph.D. and Colonel Mona Pearl-Treyball (ret.), Ph.D., RN, CNS, CCRN will lead the mental health and veteran sensitivity training portions of the Preparatory Program. Dr. True is a research associate professor at Tulane University where she conducts health services research within vulnerable populations, with particular expertise working with veterans. Dr. Pearl-

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Treyball is a University of Colorado professor dedicated to developing academic programs in Veteran and Military Health Care. Jose Vazquez is pursuing a Ph.D. in cultural anthropology at the CUNY Graduate Center where he conducts research on militarization and the politics of sacrifice among veterans in American society. He teaches at John Jay College and works as the Training Director of the Veterans Organizing Institute at Beyond the Choir. He will be adding his expertise to teach about the GWOT including resistance amongst veterans, as well as veteran sensitivities.

Robert Kodosky, Ph.D. is Associate Professor of History at West Chester University whose academic interests include American military and diplomatic history. He also serves as the faculty advisor to the university's Students Veterans Group. His role will be to provide historical context about WWI and Vietnam from a scholarly perspective. Jan Barry, a co-founder of Vietnam Veterans Against the War will help lead the prep program, lending his expertise in the Vietnam War, war literature, and resistance. His poems on the war have appeared in diverse publications, from the *Chicago Tribune* and *New York Times* to *A People and A Nation: A History of the United States*. Jan has received awards for investigative reporting and worked closely with Combat Paper and Warrior Writers for the past several years, teaching and mentoring veterans.

Katie Samson is the Assistant Director of Museum Education at the Pennsylvania Academy of the Fine Arts. Having worked with veterans and families through various museum programs, Katie will assist in training Discussion Leaders on understanding visual art, along with eliciting discussion. Susan Brewer, Ph.D. is a history professor at the University of Wisconsin, Stevens Point, and the author of *Why America Fights: Patriotism and War Propaganda from the Philippines to Iraq*. With a specialty in American foreign relations, Susan will focus on contextualizing the GWOT and discussing how propaganda affects veteran reintegration and heroism.

Iraq War veteran-artists Brian Turner and Dave Keefe will help train Discussion Leaders in how to view and understand their own work, and the work of other GWOT artists. Turner earned

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an MFA from the University of Oregon before serving for seven years in the United States Army. He has published two books of poetry and a memoir about his experiences in Iraq. Keefe holds a MFA from Montclair State University and a BFA in painting from the University of Delaware. He is currently an Adjunct Professor of Art at Montclair State University, Sr. Asst. Dean of Students, Veteran Initiatives at Columbia University and Director of Frontline Arts.

**Institutional Context**

Founded in 1824, the Historical Society of Pennsylvania is one of the nation's oldest historical societies. Today, HSP is a pre-eminent special collections research library that cares for an archival collection of 21 million documents spanning more than 300 years of American history. HSP's mission is to make history relevant and exhilarating to all by creating access and delivering content for today's audiences. In 2017, HSP launched a new long-term strategic plan that focuses on shedding light on the stories of people who have been typically been marginalized by the historical record. It achieves this through collections access, active collecting, K-12 education initiatives, community conversation programs and workshops, publications, and more. HSP believes that the proposed program directly reflects this mission by bringing to light the stories of the veteran experience in a way that engages the community in important conversation about these often overlooked stories. HSP is a private, non-profit 501(C)3 that operates on an annual budget of \$3.5 million. The Society has a successful track record managing a number of NEH-funded programs, including archival access projects, digital history projects, and a summer teacher institute. HSP's historic building serves as a special collections research facility that also has dedicated space for public programming (200 people). It will be a primary space for the proposed project.

Warrior Writers (WW) is a program of CultureTrust Greater Philadelphia, a nonprofit charitable trust serving arts, culture, and heritage programs of diverse practices and cultural

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traditions in the Philadelphia region. The administrative staff of CultureTrust supports the Warrior Writers program staff as well as other community-based programs, and engages professionals such as CPAs and legal counsel when necessary. CultureTrust is a relatively new organization, founded in 2013, that has been growing rapidly. The unaudited FY17 budget was just over \$3.2 million and it has a budget of \$3.4 million for FY18. WW's board of trustees is comprised of Philadelphia regional leaders in the nonprofit arts, along with local funders and individual artists. Warrior Writers' mission is to create a culture that articulates veterans' experiences. It aims to provide a creative community for artistic expression to veterans. WW bears witness to the lived experiences of warriors and supports and empowers veterans through creativity and open dialogue between veterans and the civilian community in order to promote connection, understanding, and growth. Through established relationships across the country and a long-standing reputation of supporting the veteran community, they are well positioned to support the activities proposed in this program. They will play a pivotal role in program outreach. WW's institutional and organizational allies will help with promotion as we recruit discussion leaders, participants, and audience members. WW's long-term and intimate experiences of working with veterans will be integral to the selection and support of Discussion Leaders, as well as providing training in the preparatory program. They will relay first-hand examples of how they appropriately handled challenging situations. Having worked thoughtfully with the veteran population for several years, WW knows how to create non-judgmental, navigable and welcoming spaces where veterans and family members can find community, explore their viewpoints and begin to share their military experiences with others.

**Evaluation**

Evaluation will be an integral component of *The Art of Re-integration: Veterans and the Silences of War*. Discussion Leader trainees will evaluate the preparatory program based on the



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appropriateness of materials and information, quality and of the training, and instructor facilitation skills. This will be assessed by a short survey using rating scale style questions, at the conclusion of the training. After the second discussion program, Discussion Leaders will be asked to self-evaluate through both survey and candid conversation, assessing their knowledge of project material, ability to teach the material, lead discussions, and manage participants. The outcomes of these measures are intended to help project leadership establish, achieve, and maintain quality in program delivery. Using a similar design and survey mechanism described above, discussion participants will assess the program (at mid-point and conclusion, focusing on: appropriateness of materials, comprehension of materials, instructor ability to engage the audience, structure of programming, comfort level with the group, and general quality of the programming. The outcomes of these metrics will enable both real-time and post-programming analysis of delivered content and facilitation methods and allow for changes to be made if recommended. We will also evaluate the impact of the final public presentation on members of the audience. We will track how many members attend the event, what kinds of questions and comments come from audience members, and how the veterans and family members who participate in our workshops feel about the experience of taking part in dialogue with the public who attends the event. We will develop a brief, anonymous questionnaire for attendees, asking them what they learned from the panel discussion. Evaluating dialogue between veterans and the public attendees is important to meeting the overall goals of the project. The project team, with oversight from Beth Twiss-Houting (HSP's Sr. Director of Programs & Services) who has experience as an independent professional evaluator for cultural programming, will compile and assess the survey results in order to make recommendations and improvements before the second cycle of discussion programs. We will also include recommendations for improvement within our final report/white paper that will then be available to be shared by NEH with future grantees, further increasing the project's reach and impact.

## Preparatory Program Syllabus

### **Day 1: Introduction to program and group discussion training**

- Introductions and agenda review (Lovella Calica & Chris Damiani): 1 hour
- Working with Veterans 101 (Lovella Calica and Chantelle Bateman): 1.5 hours
- Veteran population and military families current concerns and context (Gala True): 1.5 hours
- Group Discussion training (Blue Door Group): 3 hours

**Texts:** Leadership and Management » Chapter 16. Group Facilitation and Problem-Solving; Holden's Leadership Center: Leading Effective Discussions, handout: Tips for Healthy Interactions with Veterans (website resources). Excerpts from: *Once a Warrior, Always a Warrior: Navigating the Transition from Combat to Home Including Combat Stress, PTSD, and mTBI* by Charles Hoge; *Courage After Fire: Coping Strategies for Troops Returning from Iraq and Afghanistan and their Families* by Keith Armstrong et al.;

### **Day 2: World War I history, context, literature and art**

- WWI historical overview & context (Robert Kodosky): 3 hours
- WWI literature and art (Jan Barry and Catherine Samson): 3 hours
- Discussion of content and open-ended questions: (Chantelle Bateman): 1 hour

**Texts/Visual Art:** excerpts from: *The First World War: A Concise Global History* by William Storey; *Nothing but the Clouds Unchanged: Artists in World War I* by Gordon Hughes and Philipp Blom; *Some Desperate Glory: The First World War the Poets Knew* by Max Egremont; *All Quiet on the Western Front* by Erich Maria Remarque; "Big Two-Hearted River" and "Soldier's Home" from *In Our Time* by Ernest Hemingway; *Memoirs of an Infantry Officer* by Siegfried Sassoon; *The Great War and Modern Memory* by Paul Fussell; *The First World War: A Brief History with Documents* by Susan R. Grayzel; *Understanding the Great War* by Stephane Audoin-Rouzeau and Annette Becker; *Regeneration* by Pat Barker; *Depravities of War* by Sandow Birk, and various artworks by Otto Dix, including "Storm Troopers Under Gas" and "Wounded Veteran;" WHYY War Letters Collection #3060; Furman Betts Collection #3655; DeForest Willard Diaries #3737, Jones and Taylor Family #2037; The American Expeditionary Forces in Action: Drawings of Capt. George Harding V.S.R. Official Artist A.E.F; Stephen H. Noyes papers #1472; Stephen H. Noyes War Pictures photograph album; *America's Great War: World War I and the American Experience* by Robert H. Ziegler

### **Day 3: Vietnam War history, context, literature and art**

- Vietnam War historical overview & context (Jan Barry & Susan Brewer): 3 hours
- Vietnam War literature and art (David Keefe and Jan Barry): 3 hours
- Conversation on how topics & source materials will impact Veterans and military families (led by Mona Pearl-Treyball and Gala True): 1 hour

**Texts/Visual Art:** WHYY War Letters #3060; Stuart Feldman Papers #3741; Joseph Sill Clark Papers #1958; Hauck Family Papers #3401; *Home from the War: Learning from Vietnam Veterans* by Robert Jay Lifton; *The Legacy: The Vietnam War in the American Imagination* Ed by D Michael Shafer; *The Madness of It All: Essays on War, Literature and American Life* by W.D. Ehrhart; *Veterans of War, Veterans of Peace* Ed by Maxine Hong Kingston; *Witness to Revolution: Radicals, Resisters, Vets, Hippies, and the Year America Lost Its Mind and Found Its Soul* by Clara Bingham; *Patches of Fire: A Story of War and Redemption* by Alfred French; *Confronting the War Machine: Draft Resistance during the Vietnam War* by Michael S. Foley;

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Dialogues on the Experience of War – Grant Application  
November 2017**

*Against the Tide: An Argument in Favor of the American Soldier* by Peter B. Petersen; *Odysseus in America: Combat Trauma and the Trials of Homecoming* by Jonathan Shay; Modell, John, and Timothy Haggerty 1991 “The Social Impact of War.” *Annual Review of Sociology* 17; *The Other Side* by Jason Aaron and Cameron Stewart; *Patriots: The Vietnam War Remembered from All Sides* by Christian Appay; *Hue 1968: A Turning Point of the American War in Vietnam* by Mark Bowden; *The Sorrow of War: A Novel of North Vietnam* by Bao Ninh; “Dien Cai Dau” by Yusef Komunyakaa, *Orphan Opus 68* by Jim Fallon; *I’m Hit* by Richard Yohnka; *Aftermath* by Michael Gottschalk; *War Bonding* by William Myles; *Jungle Rot* by Paul Owen

**Day 4: Global War on Terror history, context and art**

- GWOT historical overview & context (Susan Brewer & Jose Vasquez): 3 hours
- Discussion of content and open-ended questions: (Chantelle Bateman): 1 hour
- GWOT literature and art (David Keefe & Brian Turner): 3 hours

**Texts:** excerpts from: *The New American Militarism* by Andrew Bacevich, *Here, Bullet* by Brian Turner; *My Life as a Foreign Country* by Brian Turner; *Fire and Forget: Short stories from the long war* by Matt Gallagher and Roy Scranton; *The Baghdad Blues* by Sinan Antoon; *Warrior Writers* by Lovella Calica and Kevin Basl; *After Action Review* by Lovella Calica; *Shoot an Iraqi: Art, Life and Resistance Under the Gun* by Wafaa Bilal; Chapter 6: "Operation Iraqi Freedom: War and Infoganda," in *Why America Fights: Patriotism and War Propaganda from The Philippines to Iraq* by Susan Brewer and Chapter 9 “Not Your Father's Persian Gulf War: The Bush Doctrine, Iraq, and Radical Islam” in *American Orientalism: The United States and the Middle East since 1945* by Douglas Little; *The Politics of Protest: Social Movements in America* by David S. Meyer; *The Sheriff of Babylon Vol. 1: Bang. Bang. Bang.* By Tom King; *Understanding the U.S. Wars in Iraq and Afghanistan* by Beth Bailey and Richard Immerman; *Tamziq: Scattered and Connected - A Conversation in Art by Middle Eastern and American Artists.* *Strange Fruit*, by Jeremy Berggren; *Indoctrination, Baghdad and Healing* by Robynn Murray; *What Lurks In The Shadows* by Vainuupo Avegalio; *Take Me With You* by David Keefe; *Shock & Awe* by Eli Wright; *(un)clothed and in her right mind* by Iris Feliciano; *Dust Memories* by Aaron Hughes; *Collage Series* by Ash Kyrie; *Toxic Leadership* by Valerie Stemas

**Day 5: Literature review, Discussion practice sessions, Evaluations, Close**

- Veterans & military families MH and sensitivity (M. Pearl-Treyball & Jose Vasquez): 1.5 hours
- Review of discussion materials (Chris Damiani): 1 hour
  - \*This will be an opportunity for workshop leaders to ask questions about the sources/program, generate more discussion questions, final conversations, etc.
- Using writing/music as a tool for discussion (Lovella Calica): 1 hour
  - \*Lesson on using tools to encourage deeper exploration and richer conversation.
- Discussion practice session (Chantelle Bateman): 3 hours
  - \*Each pair of leaders will be given the opportunity to lead a mock discussion.
- Evaluations and assignment of mentors to discussion leaders: 30 minutes

**Texts:** excerpts from: *Beyond Post-Traumatic Stress: Homefront Struggles with the Wars on Terror* by Hautzinger and Scandlyn; *Courage After Fire: Coping Strategies for Troops Returning from Iraq and Afghanistan and their Families* by Keith Armstrong et al.; *Warrior Writers DIY Guide* by Kevin Basl and Lovella Calica

Note: Some materials/texts included here will also be used during the discussion programs but were not listed in the Discussion Program syllabus because of space limitations.

## Syllabus for Discussion Groups

May - June 2018: Recruit/interview discussion leaders, prep Preparatory Program, create website

July 2018: Preparatory Program (5 consecutive days), promotion for upcoming programs

August – March 2019: 7 monthly discussions (skip December), promotion for public event

April 2019: Public presentation event

May-July 2019: Review evaluations and make adjustments, promotion for upcoming programs

August – March 2020: 7 monthly discussions (skip December)

April 2020: Public presentation event & review evaluations

### **Discussion 1 – Focus on WWI context/history and visual art**

**Materials covered:** excerpts from: *The First World War: A Concise Global History* by William Storey; *All Quiet on the Western Front* by Erich Maria Remarque; *The Great War and Modern Memory* by Paul Fussell; *Deprivations of War* by Sandow Birk; “Storm Troopers Under Gas” by Otto Dix; *The First World War: A Brief History with Documents* by Susan R. Grayzel; *Nothing but the Clouds Unchanged: Artists in World War I* by Gordon Hughes and Philipp Blom; “Wounded Veteran” by Otto Dix

**Some of the questions/activities:**

1. Looking at artwork by Oskar Kokoschka before, during and after WWI, how do you think this artist was affected artistically, and as a person?
2. Which passages from *All Quiet on the Western Front* did you find most moving and why?
3. Select two works of art by WWI artists, then analyze them, given the context of *The First World War: A Brief History with Documents* by Susan R. Grayzel

### **Discussion 2 – Focus on Vietnam War context/history and visual art**

**Materials covered:** Excerpts from *Home from the War: Learning from Vietnam Veterans* by Robert Jay Lifton; *The Legacy: The Vietnam War in the American Imagination* Ed by D Michael Shafer; Joseph Sill Clark Papers #1958; WHYY War Letters #3060; *Against the Tide: An Argument in Favor of the American Soldier* by Peter B. Petersen; *Orphan Opus 68* by Jim Fallon; “Dien Cai Dau” by Yusef Komunyakaa, *The Other Side* by Jason Aaron and Cameron Stewart; Stuart Feldman Papers #3741

**Some of the questions/activities:**

1. After learning in the first session about how WWI veterans were treated by society and reading *Against the Tide* excerpts, discuss the differences in how veterans were treated by society during different eras.
2. In reading *The Other Side*, it details points of view by two young men on opposite sides of the war. In seeing the war through different angles, has this changed your understanding of the conflict in general? Attitudes of the common soldier? How does this relate to your own experiences?
3. By looking at related documents in the Feldman papers, compare and contrast how attitudes and climate has changed from then to today. Discuss benefits and opportunities for Veterans and how information spread to the veteran community.

### **Discussion 3 – Focus on GWOT context/history and visual art**

**Materials covered:** Chapter 6: "Operation Iraqi Freedom: War and Infoganda," in *Why America Fights: Patriotism and War Propaganda from The Philippines to Iraq* by Susan Brewer; Chapter 9 in *American Orientalism: The United States and the Middle East since 1945* by Douglas Little; excerpts from *The Baghdad Blues* by Sinan Antoon; *My Life as a Foreign Country* by Brian Turner

**Some of the questions/activities:**

1. What did you learn about America's foreign policy that you didn't know and does that influence your perspective on the causes of the Global War on Terror? If so, how? If not, why?
2. Chapter 6 of Brewer's book discusses the contrast between the war as it was projected to civilians at home, with the real war as fought by the troops. How do you think this affects the reintegration experience for veterans, including your own/folks you know?
3. Both Turner and Antoon write about Baghdad, examine the similarities you find and discuss their different perspectives (as American occupier and Iraqi citizen) as well.

#### **Discussion 4 – Focus on Reintegration/Homecoming**

**Materials covered:** excerpts from: *Odysseus in America: Combat Trauma and the Trials of Homecoming* by Jonathan Shay; “Big Two-Hearted River” from *In Our Time* by Ernest Hemingway; *Fire and Forget: Short stories from the long war* by Matt Gallagher and Roy Scranton; “Ten Years Gone” and “The Monster I Became” in *Warrior Writers*; and *Indoctrination, Baghdad and Healing* by Robynn Murray

**Some of the questions/activities:**

1. In reading the excerpts from *Fire and Forget*, what are the most outstanding aspects (images, words, emotions, etc.) of their homecoming experiences, and how do they compare to your own/your peers?
2. Reading “Ten Years Gone” in *Warrior Writers* and viewing Robynn Murray’s works, how do the artists’ behaviors and opinions change from deployment to years later?
3. Discuss the various experiences of homecoming after war covered in *Odysseus in America*. How might “Big Two-Hearted River” be interpreted through Shay’s lens?

#### **Discussion 5 – Focus on Suffering**

**Materials covered:** excerpts: *Understanding the Great War* by Stephane Audoin-Rouzeau and Annette Becker; *Regeneration* by Pat Barker; *Shoot an Iraqi: Art, Life and Resistance Under the Gun* by Wafaa Bilal; *Here, Bullet* by Brian Turner; and Psychological trauma: A historical perspective in *Psychiatry* by Jones, E. & Wessely, S. 2006; Modell, John, and Timothy Haggerty 1991 “The Social Impact of War.” *Annual Review of Sociology* 17; *Shoot an Iraqi: Art, Life and Resistance Under the Gun* by Wafaa Bilal; “P.T.S.D. Please Try Something Different,” *Strange Fruit*, “Black Out Drive” in *After Action Review* by Lovella Calica

**Some of the questions/activities:**

1. When comparing “When Will I Come Home” to “Song of Napalm” – how do you see these two veterans from different eras experiencing suffering in similar ways?
2. Using the historical texts about trauma/suffering, analyze Sassoon’s experiences in *Regeneration*.
3. Describe in your own words, the sense of suffering in *Strange Fruit* and *Shoot an Iraqi*, then compare their experiences.

#### **Discussion 6 – Focus on Heroism**

**Materials covered:** excerpts from: “Soldier’s Home” *In Our Time* by Ernest Hemingway; *Fire and Forget: Short stories from the long war* by Matt Gallagher and Roy Scranton; *Why America Fights: Patriotism and War Propaganda from The Philippines to Iraq* by Susan Brewer; *The New American Militarism: How Americans Are Seduced By War* by Andrew J. Bacevich; “We Are Not Your Heroes” in *After Action Review* by L. Calica

**Some of the questions/activities:**

1. Explain the ways the protagonist in “We Shot Dogs” is treated as a hero, while experiencing inner conflict. Do you see these gestures in your life? What is your response?
2. In “We Are Not Your Heroes,” the author uses several other nouns to describe vets, assess which of these you believe to be true about your military peers/veterans you know and explain why.
3. After learning in the how veterans of WWI, the Vietnam War and the GWOT were treated by society, discuss the differences in how veterans were treated by society at the different times.

#### **Discussion 7 – Focus on Anti-War Activism/Resistance**

**Materials covered:** excerpts from: *Witness to Revolution: Radicals, Resisters, Vets, Hippies, and the Year America Lost Its Mind and Found Its Soul* by Clara Bingham; *The Politics of Protest: Social Movements in America* by David S. Meyer; *Winter Soldier: Iraq and Afghanistan* by Iraq Veterans Against the War and Aaron Glantz; *War is a Racket* by Smedley Butler; *Confronting the War Machine: Draft Resistance during the Vietnam War* by Michael S. Foley

**Some of the questions/activities:**

1. How does resistance by service-members differ from anti-war activism by the general public?
2. Based on *Witness to Revolution*, *Confronting the War Machine* and *Winter Soldier*, what were the different tactics and strategies employed by the service-members involved in resistance?
3. In considering forms of resistance discussed by GWOT veterans in *Winter Soldier*, why do you feel that it was so personal for them?