



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: War Memory and Commemoration in the Humanities
Institution: Governors State University
Project Director: Rosemary Erickson Johnsen
Grant Program: Dialogues on the Experience of War

WAR MEMORY AND COMMEMORATION IN THE HUMANITIES

When I was researching the project I read about
phenomena in Britain during the war of women, mainly,
seeing their dead loved ones in the street . . . so it was as
if the project had already happened during the war;
people had already seen the dead in the streets.
---Jeremy Deller, 2016

The attention-getting July 1, 2016 commemoration of the opening day of the Battle of the Somme called "We're Here Because We're Here," a U.K.-wide living memorial created by Jeremy Deller in cooperation with several humanities non-profit partners, embodies a constellation of issues our program proposes to examine. In linking his commemoration, what he calls "a human memorial," to the lived experiences of people a hundred years earlier, Deller points to some of the elements our program is built around. Our key themes are the memories of veterans and those who served alongside them, the challenges and controversies of commemoration, and the role of the humanities in expressing, exploring, and accommodating these themes. Exploring the expression of war experience in a range of humanities sources, military veterans and others involved in our program will make new connections among the humanities, themes of war memory and commemoration, and personal worldviews.

INTELLECTUAL RATIONALE, OVERVIEW, AND SIGNIFICANCE OF PROGRAM

The College of Arts and Sciences in conjunction with the Veterans Resource Center at Governors State University proposes to conduct a five-part program with the assistance of the NEH Dialogues on the Experiences of War grant. The program will recruit and train student-veterans to serve as supplemental instructors and small group discussion facilitators for a special topics course we are calling "War Memory and Commemoration in the Humanities." We hope that our treatment of issues concerning the memories of military veterans and the complex practices of commemoration over the last hundred plus years will provide our students—the veteran discussion leaders and members of the class—and the general public the ability to better engage in making meaning of their own experiences as well as the experiences of others. This project will provide a venue within which our participants can share their experiences as

these intersect with the selected literature, film, memoirs, oral histories, poetry, and personal correspondence. Student Disability Services and the Veteran's Resource Center will provide support should the program participants be triggered or experience trauma as the result of program materials and activities.

The five-part program we are proposing grows out of our successful 2017-18 Dialogues project; it leverages key components of that project, builds on our success in establishing veterans-focused humanities activities on campus, and broadens our outreach to the surrounding community through an ambitious spring series of off-campus appearances by our student-veteran discussion facilitators that will reach more people from more backgrounds. Our proposed 2018-19 project, "War Memory and Commemoration in the Humanities," is described in detail on the following pages, but it can be usefully prefaced by some explanation on how it builds on our in-progress success with "War, Trauma, and the Humanities." As its title suggests, the current year's project is built around the traumatic experiences of veterans and how these have found expression in the humanities. We recruited a diverse team of five student-veteran discussion leaders from a robust pool of applicants in the early summer, and spent the first six weeks of the fall semester in a series of training sessions with this group, all combat veterans. Their anonymous evaluation at the completion of training affirmed its effectiveness, and they have launched the for-credit class with verve. The students enrolled in the class (several of whom are also veterans) are enthusiastic, and have been very receptive to the knowledge and skills brought by the student-veteran discussion leaders. We have garnered considerable off-campus publicity for the NEH-supported project, and have raised awareness on campus for student-veterans; for example, the five discussion facilitators have been invited to speak about veterans as a small panel moderated by one of the co-PDs for the university's upcoming all-campus symposium on inclusion and equity.

We aim to build on the current project in order to increase not only its immediate impact, but the longevity of its impact. First, we will use the second consecutive running of a veterans-focused English special topics course to put it through university curricular processes, creating a permanent course. We will investigate options for using current university supplemental-instruction plans to see how to keep the

student-veteran discussion leaders as part of the course. Secondly, GSU Professor Dan Nearing, an award-winning filmmaker, has agreed to offer IFDI 5000, Topics in Independent Film and Digital Imaging, with a focus on War and Memory for Fall Semester 2018. One of this year's student-veteran discussion facilitators will have completed his MFA in IFDI by that time, and he will teach the course as an adjunct, providing clear linkage to our NEH projects. Furthermore, given our focus on memory and commemoration, we have sought and received commitments from the Director of the university's art gallery, Jeff Stevenson, and artist and Professor Javier Chavira, to assist with campus engagement with public art. There are two gallery spaces, including the Skylight Gallery in the university library, which Stevenson can use to host a fall exhibit with a focus tied to that of our grant; he and Chavira have begun discussing potential artists. Both Stevenson and Chavira have agreed to contribute to our training program, addressing aspects of war-related art and also practical strategies for interacting with public audiences around art and humanities. The exhibition will coincide with our planned day of public Veterans Day events (segment 4 of the proposed program), and Stevenson will host a guided tour of the exhibition on that day. Finally, we have expanded on this year's public events to increase their reach. The December 2017 end-of-semester public town hall, for which we have high expectations, has been transformed into a planned armistice-centenary day of programming on November 12, 2018. The student-veterans' participation in the spring 2018 campus Research Day, part of this year's discussion activities, has been expanded in our new proposal into a series of four site visits, going on the road to find more audiences. Jeremy Deller calls his Somme observance "a memorial that travelled . . . and would then find the audience," and on a regional scale our program too won't "wait for an audience" but will reach out to multiple local audiences at a community college, public library, VFW post, and another regional public university.

The first three segments of this five-part program are **1) a spring/summer preparation period** where the PDs in consultation and cooperation with the Veterans Resource Center will recruit and select the five veteran student supplementary instructors through a competitive process, **2) six weeks' training** of the five selected student-veterans in both the humanities content that will be covered in the for-credit

course and on how to best serve as a supplemental instructor and small group discussion facilitator, and 3) **a late-start intensive eight-week course** co-taught by Rosemary Johnsen and Andrae Marak with the assistance of the five student-veterans. The readings and discussions of this segment of the program will focus on four wars, with the first half of the course being on World War I and the second half focusing on Vietnam, Iraq, and Afghanistan. Poetry, memoir, and history of WWI provides students with an in-depth study of the impact of war on soldiers and nurses who served while also offering some distance from the events that they and/or their fellow servicewomen and men may have experienced in the most recent wars.

The First World War was an important watershed for English-language poetry and fiction about war. Entered into by England with naïve enthusiasm, it was "the war to end all wars" and known as the Great War. English war literature had previously tended to be celebrations of heroic exploits, and was usually written by non-combatants. Florence Nightingale's reports from the Crimean War and the English experience of the Boer War prepared the ground for a change, and the First World War delivered it: while jingoist verse persisted, the huge scale of mobilization meant that writers and artists went to war, and many of them chose to use their work to engage the horrors and quotidian ills of trench warfare. Literature of the period holds an important place in literary history, including poetry by combatants such as Isaac Rosenberg, Siegfried Sassoon, and Wilfred Owen as well as important voices from the homefront and female war volunteers such as Vera Brittain and Charlotte Mew. The First World War is also important for its role in modern war commemoration. It dominates the war memorial landscape in Europe and the U.K., and as we approach the centenary of the war's end its visibility has been renewed through such public projects as Jeremy Deller's "We're Here Because We're Here" project, the travelling poppies of 1418Now, and rededication ceremonies at a variety of Commonwealth War Graves Commission sites. Works such as *Towards Commemoration: Ireland in War and Revolution, 1912-1923*, ed. Horne and Madigan (Royal Irish Academy, 2013) and Paul Fussell's classic *The Great War and Modern Memory* (Oxford UP, 2013) provide important background for the literary texts and our consideration of memory and commemoration.

There is considerable archival material available on which our program will draw, particularly the publicly-available First World War Poetry Digital Archive maintained by the University of Oxford. This resource includes manuscripts, photos, tutorials, and materials submitted by the general public. Use of these resources not only enriches our understanding of WWI literature, it empowers program participants through a direct engagement with current digital humanities repositories and tools. After spending four weeks engaging with humanities texts concerning WWI, establishing and enhancing the necessary tools and confidence, the course will devote the remaining four weeks to an examination of Vietnam, women in combat, and the Iraq/Afghanistan Conflict, further honing participants' skills in analysis and discussion.

The course will feed into segment **4) a day of campus programming focusing on WW1 in conjunction with its centenary** planned for November 12, the Monday after Veterans Day. This choice of date was made deliberately: the armistice that concluded the slaughter of WW1 took effect at 11:00 a.m. on November 11, 1918, and it would go on to provide the date for Remembrance Day (U.K. and Canada) and Veterans Day (USA). On its centenary, we will offer a slate of events, including two segments featuring participants in our program. Our work with student-veterans has taught us how much they appreciate being included in campus educational and civic opportunities as valuable contributors, not simply as props wheeled out for observances such as Veterans Day. The emphasis for this segment, accordingly, will be on the First World War specifically. Central to the day will be two sessions engaging some of its literature, showcasing our program participants' knowledge and skill. One of these sessions will be the five student-veterans first sharing short pieces of WW1 literatures selected by them and then engaging in discussion of those readings with audience members. The other session will be a roundtable of volunteers from the class, both discussion facilitators and enrolled students (some of who will also be veterans), speaking about their experience in the NEH grant project and the humanities texts it includes. Both of these segments amplify the work done by our students, increase community engagement, and provide practice for the five discussion facilitators before their site visits in the spring (segment 5). Framing these showcase events will be an on-campus art exhibition (with scheduled guided commentary from art gallery director, Jeff Stevenson), an outside speaker with expertise on First World War peace and

peace-making (Justin Quinn Olmstead), a multi-disciplinary faculty panel, and a film screening. The following semester features segment 5) **a series of off-campus discussion events** at a local community college, regional university, VFW post, and public library. We have received commitments for these venues, details of which are provided in the "implementation" section of this narrative.

PROPOSED READINGS AND HUMANITIES SOURCES FOR DISCUSSION GROUPS

The first half of the course focuses on WWI. The first two sessions will be devoted to poetry, using the *Penguin Book of First World War Poetry* and reading in concert with online resources such as the Oxford repository, relevant digitized collections at the Imperial War Museum, and project-based sites such as becausewearehere.co.uk. This poetry anthology has rich textual apparatus, including extensive explanatory notes on the poems, poet biographies, and a glossary of terms relating to the Western Front. Its range includes many perspectives on the war, and encompasses both accomplished poetry and more popular poems such as patriotic verse from *Punch* and soldier's songs. The verse is organized into five thematic groups, beginning with a pre-war grouping and closing with the aftermath, both immediate and longer-term. Course session three will focus on Vera Brittain's memoir, *Testament of Youth*. Brittain served as a nurse in France, seeing the horrors of the war up close, and her fiancé, her only sibling, Edward, and several close friends were killed in the war. Her struggles to adjust to postwar society led to the writing of *Testament of Youth* and to her political activism; she is an important voice, and *Testament of Youth* has been adapted for the screen multiple times. Our final session on WWI will feature a visit from Dr. James Tallon, a specialist on the late Ottoman Empire. Tallon argues that the public often forgets that while WWI had ended in Europe, the fighting continued for some time in the Middle East. Furthermore, he argues that when we do focus on WWI in the Middle East, we place too much emphasis on the Sykes-Picot Agreement--the proverbial "line in the sand" cited as the cause of the Middle East's strife since that time--and do not give enough credit or agency to Middle East elites as they negotiated their future borders. Students will read the correspondence between key players in the agreement, and explore a series of historical maps for other, later agreements that had more impact on present-day

territoriality. Not only does this cast doubt on the ways the West remembers the WWI Middle East, it provides a bridge to better understanding later conflicts in the region.

The following two weeks will focus on the Vietnam War. The first week will blend documentary film, official government documents, oral history, and research around the anthropology of knowledge production to explore the ways in which our understanding and memory of Vietnam is under continual construction and reconstruction. Students will watch portions of Ken Burns and Lynn Novick's *The Vietnam War*, which has, as the Washington Post notes "reopen[ed] debates that remain painful and unresolved after the last U.S. personnel departed Vietnam." While some academics have expressed reservations about the documentary, it is unarguable that Burns and Novick capture a range of voices—North Vietnamese, South Vietnamese, soldiers, anti-war protestors, and others--never before represented in a single documentary. Students will debate their understanding of the public memory of the Vietnam War through the lens of the documentary as well as several other sources. They will read conflicting reports of war actions, and an excerpt from Stewart O'Nan's *The Names of the Dead* about one man's struggles with his own memories as an Army medic. Finally, students will read Christina Schwenkel's exploration of tourism as an economic development strategy that promotes a "genre of travel that sells memory, history, tragedy, and entertainment bundled into compelling package tours to visit former battlegrounds" of the Vietnam War.

The second week will juxtapose Timothy O'Brien's classic *The Things They Carried* with Wallace Terry's collection of oral histories from black Vietnam veterans *Bloods*. O'Brien's work blurs the lines between truth and fiction as it explores the ways in which U.S. soldiers in Vietnam remember and cope with their experiences in the war. Through his work, O'Brien posits that only fiction is capable of telling true war stories; but he also reminds us that no war stories can ever be true, as war stories change with each retelling and with each new audience. But O'Brien is not a pessimist about war stories; he is hopeful that war stories and dialogue can be redemptive. Terry's collection gives voice to black soldiers who served and died in disproportionate numbers. Vietnam is often remembered as the war that young white hippies ended through their protests, but it is worth remembering that Vietnam was the first U.S. war to

have a military that was fully racially integrated, even if discrimination within the military continued to be a constant reminder of the broader Civil Rights Movement back home.

The week on women in combat will focus on selections from *The Girls Come Marching Home: Stories of Women Warriors Returning from the War in Iraq* (2011) and *Operation Homecoming: Iraq, Afghanistan, and the Home Front in the Words of U.S. Troops and Their Families* (2006). An estimated 190,000 women were thrust into the chaos of combat because the war in Iraq has no front lines, and many of these soldiers returned home suffering from PTSD and TBI. *The Girls Come Marching Home* explores the ways in which women struggled to reintegrate themselves back into their lives upon their return from the theater of war. Women faced unique obstacles, from dealing with sexual harassment and assault at the hands of their fellow servicemen while in Iraq, to the expectations that they seamlessly return to the roles of mother, daughter, sister upon their return from combat. *Operation Homecoming* focuses specifically on the actual homecoming of troops, both men and women, and includes the voices of servicemen and women, but also wives, mothers, and fathers. It introduces the hopes and expectations of the troops themselves, their desire to be understood while not being completely able to share their experiences with others who had not faced combat.

The final week will focus on the preeminent works to come out of the wars in Iraq and Afghanistan: Kevin Powers' novel, *The Yellow Birds*, and Brian Turner's poetry in *Here, Bullet*. Powers demands that we pay attention to the brutality and, often, the meaninglessness of war. And like O'Brien, Powers found the writing about his experiences in the Iraq war as a means of sense-making and meaning-making, and perhaps as a way to tell the truth. Powers work also explores the ways in which war takes an often "hidden . . . [toll] on mothers and families at home." Turner's poetry, most of it written while he was serving in Iraq, provides us with a surreal, but honest, first-hand account of 21st century combat. Turner explains how he wrote the collection's title poem in the course of a few minutes on a scrap of paper that he carried with him throughout the rest of his tour but also how that poem had been gestating inside him for nearly twenty years, waiting for the right circumstances--a place that was a mixture of beauty and pain--to emerge. Significantly, Turner's poetry also works hard to individualize the Iraqis that U.S.

soldiers come into contact with, helping us to remember that Iraqis are not the homogenous “other” that war often transforms them into.

SCOPE, ORGANIZATION, & SETTING OF PROPOSED DISCUSSION PROGRAM

The proposed discussion programs will begin with competitive recruitment of five undergraduate and/or graduate student supplementary instructors and small group discussion leaders in the late spring and summer of 2018. Drs. Johnsen and Marak will work with the university's Veterans Resource Center to recruit the veteran students, prioritizing students with wartime military service and seeking diversity of gender, race, ethnicity, and age as much as possible. We point to the success of this process for the 2017-18 project, which produced a vibrant pool from which we selected a strong, diverse five-person team; our experience also shows us some efficiencies to implement for an even tighter process. The six-week training of the student-veteran small group discussion leaders at the beginning of the Fall 2018 semester will take place in the same classroom we will use for the full course. The eight-week class "War Memory and Commemoration in the Humanities" will be scheduled on a week night in one of GSU's smart classrooms that fits up to forty students. The class will be capped at twenty-five students, allowing us to move students into and out of small groups of five students each. All GSU smart classrooms are equipped with technology that will allow us to screen movies, play audio, and project poetry and other readings for deep textual analysis.

DESIGN, CONTENT, AND IMPLEMENTATION

a. Preparatory program for military veterans and others

The preparatory program (segment 2 of our project) will take a three-pronged approach: during the 6 week training period, the project directors will provide discussion leaders with relevant disciplinary area knowledge, introduce key online resources, and offer pedagogical models pertinent to leading discussion. Selections from the course (segment 3) will be analyzed and discussed, with the PDs modeling best practices and offering meta-analysis through debriefing afterwards; relevant context (military, cultural, and literary history) will be shared through short lectures. Online resources will be introduced and engaged, preparing discussion leaders to enrich their own knowledge and assist participants in their own

engagement with these resources. Finally, we will draw on print resources to provide the supplemental instructors and discussion leaders a toolkit of strategies that they will use during the course, practicing and honing their skills. These resources will include pertinent sections from Robert Boice, *Advice for New Faculty*, Janet Gardner, *Reading and Writing about Literature: A Portable Guide*, and Jay R. Howard, *Discussion in the College Classroom: Getting Your Students Engaged and Participating in Person and Online*. Boice's advice for novice teachers is practical and focused, and Howard offers a range of specific strategies for facilitating participation. Gardner provides specific questions to ask of various literary genres, and her presentation of both reading (analysis) and writing (presentation and sharing) is accessible to students at all levels.

b. Discussion groups for military veterans and others

"War Memory and Commemoration in the Humanities" will run as a regular upper-division late start English course (without the usual prerequisites so as to include non-majors). Given the increasing number of students who are military veterans attending GSU and the impact that war has had on many of their and their families' lives, we will use this second running of the special topics course to apply for curricular approval to make it a permanent course.

Each week of the course has an appropriate number of measurable learning goals. We use a wide range of different course materials so that students can approach the important questions surrounding the issue of war, memory, and commemoration through multiple lenses via an ample selection of voices, especially those of military veterans themselves. In addition to the five student-veterans serving as discussion leaders, we will promote the class to other student-veterans by advertising through the Veteran Resource Center, the College of Arts and Sciences, and Student Affairs, a process that will be assisted by word of mouth after this year's course.

We are especially excited about the site visits planned for the spring. These will take the five student-veterans off campus to engage the public in different venues: a regional university, a community college, a public library, and a VFW post. We have agreements with Purdue University Northwest, Prairie State College, the Matteson, Illinois public library, and the Chicago Heights, Illinois VFW post

commander. The program the five student-veterans will offer follows a format similar to their session at the Veterans Day events: they will select among all of the material engaged over the fall semester, finding a short piece that speaks to them, and share that as the basis for discussion. We will provide copies of these selections to the audience; student-veterans will read, share, and lead discussion. Before undertaking this step, we will provide a day of training for them in dealing with different types of public audiences, drawing on the expertise of campus art faculty. This segment amplifies the work of program participants, and it contributes to the expansion of similar programming. We have designed our project not just for its immediate rewards, but for replicability, and we want to create opportunities to show other institutions how they can use and adapt our program to serve their own constituencies. We have already been in discussions with faculty and administrators at nearby Prairie State College about how they might do so, and this segment of the project further facilitates that kind of expansion.

PROJECT FACULTY AND STAFF

Since joining the GSU faculty in 2006, Co-Principal Director Rosemary Johnsen's work has been recognized through the awarding of tenure, two promotions, and the university's top faculty honor, the Excellence Award (2015). Her teaching and service at GSU demonstrate her ability to engage a diverse range of learners and to provide leadership for important campus initiatives. Literature of WWI and its aftermath feature in her teaching at GSU; she also taught an upper-division general education elective at Grand Valley State University, "Literary Responses to War," three times. She has taught film courses at GSU, and regularly teaches twentieth-century poetry at the undergraduate and graduate levels. She has researched social history in both print and archival sources, and actively disseminates her research to academic and general audiences. Her record of public scholarship, both as an activity to be engaged in and a subject of study itself, reflects her ability to integrate academic research with public dialogue. Although GSU is a regional comprehensive with an emphasis on teaching, Johnsen maintains a steady record of academic presentation and publication.

Literature about war experience and its long-term effects on combatants, their families, and society are more than academic interests for her: she was born in Germany to a career Army father who

subsequently served two tours in Vietnam. She attended a land-grant university thanks to a Pell Grant and a National Merit scholarship, and has dedicated her career to research, travel, and teaching that open up the world for students and community members. Her role as co-director of the NEH-supported 2017-18 project demonstrates her ability to implement a project of this scope; she contributed to all phases of the project, with constituencies on and off-campus, and worked to promote the project and the NEH initiative.

Co-Principal Director Dr. Andrae Marak served in the U.S. Army Reserve, Wisconsin Army National Guard, and the New York Army National Guard from 1986 to 1995 as a Mortarman (11C), Public Relations NCO (46Q), and with the Artillery (13B). He served stateside at part of the U.S. Army Reserve at North Fort Hood during the first invasion of Iraq. He has a strong administrative background having served as the Chair of the Department of History and Political Science (Cal U), Director of the Honors Program (Cal U), Division Head of Liberal Arts (IUPUC), Chair of the Division of Humanities and Social Sciences (GSU), and now as the Dean of the College of Arts and Sciences (GSU). His service work has focused on providing students with expanded access to higher education opportunities with a specific emphasis on student veterans, students of color, and the LGBTQ community. Trained as a Latin Americanist, his research focuses on U.S. foreign policy, transnational, Native American, and gender history. He was awarded California University of Pennsylvania's highest honor the Presidential Gala Research Award in 2010. He is an accomplished teacher, weaving literature, oral history, memoir and other primary sources into his history and interdisciplinary humanities courses. He has taught U.S. foreign policy (both as a history and political science course) on multiple occasions with a focus on U.S. interventions abroad. He also runs professional development workshops for junior faculty, focusing on creating student-centered spaces that give voice to student experiences at GSU.

INSTITUTIONAL CONTEXT

Governors State University (GSU), founded in 1969, is located on 750 acres of prairie in University Park, IL, some 40 miles south of downtown Chicago. The university draws its students from a mixture of struggling urban, suburban, and rural communities as well as communities with high performing schools and high levels of civic engagement. Some 80 percent of GSU's students come from

communities within a 20-mile radius of the university, and the university recently became a Minority Serving Institution. We have a rapidly increasing number of veteran students, growing from 282 in 2013 to 363 students in 2016, and, because GSU transitioned from upper-division and graduate only into a regional comprehensive university just three years ago, the vast majority of GSU's over 5,800 students remain non-traditional. These students have an average age of 31, are likely to be first-generation students, eligible for Pell Grants, have children, work full-time, and attend school part-time. Our experience here at GSU tells us that they are likely to be highly motivated students. Because our students tend to be either non-traditional or to come from underserved communities, GSU has adopted a range of approaches to make education more accessible and to assist students in successfully meeting course and program objectives so that they can graduate as quickly as possible. For example, GSU uses supplemental instructors to assist students in their lower division general education courses, in their junior seminars, and through the Writing Across the Curriculum program. We propose here to use this model (with the appropriate twist of making sure that our supplemental instructors are military veterans) in our class. Furthermore, intense late-start courses that meet once per week for three hours are another model that we use at GSU. This course format allows part-time students with many obligations to successfully navigate the higher education system while still maintaining class and program rigor.

EVALUATIONS AND ADVISORY COUNCIL

In consultation with GSU's Institutional Research Office (IRO), we will seek feedback on our program at multiple points over the course of our project. We will survey the student-veterans at the end of our six-week intensive training program to assess whether they found the training adequate to both learn and practice how to be supplemental instructors and small group discussion leaders. We will gather feedback on how comfortable they are with the humanities sources used and the pedagogical strategies presented, practiced, and modeled by the co-PDs. We will resurvey this group at the end of the regular course to see how they feel about their training after they have actually put it to use in the classroom with other students.

Students who take the course will be surveyed at the first session to gather information about their background in war-related humanities study and their expectations for the course and the role of the student-veterans. They will be surveyed at the end about the role of the student-veterans in achieving course objectives, and they will complete the university's "Student Evaluation of Instructor" forms.

Third, we will design and deploy a survey with the IRO for attendees at all public events. We want to know how effective these audiences find the humanities as a means of better understanding war experiences for both combatants and non-combatants, and will gather basic demographics from each audience.

To provide additional feedback on the project, we will form an advisory council for the project including on-campus and external members. External members will include past project consultants, Patrick Russell (Director, *Making History Project*) and Rick Ryan (veteran, author), Reinhold Hill, Vice Chancellor and Dean, IUPU Columbus, and Elaine Carey, Dean, Purdue Northwest; campus members will be Kevin Smith, Director of the Veterans Resource Center, and Lydia Morrow Ruetten, Dean of the Library. In addition to drawing on their expertise during the program, we will share our findings with them in order to receive feedback and assessment on how well program goals were met.