



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: Life After Prison, Life After War: Veterans in Transition to Civilian Life

Institution: New York University

Project Directors: Dr. Alisha Ali, Joe Salvatore

Grant Program: Dialogues on the Experience of War

Life After Prison, Life After War: Veterans in Transition to Civilian Life

SUMMARY OF THE PROJECT

This project is the culmination of a mutual partnership and collaboration between New York University, the DE-CRUIT Veterans Transition Program, and NYU's Prison Education Program. We propose a series of discussion groups in which veterans who have been previously incarcerated will examine writings by Shakespeare and other plays, poetry, short prose, and historical texts. The discussion groups will apply that examination to an analysis of events and experiences connected to World War I and the War in Afghanistan, with an emphasis on the timelessness and universality of Shakespeare's verse in the realm of war and the life of veterans. The discussions will illuminate the following themes: (a) the insights that can be gained from exploring war and the veteran experience in supporting the post-prison transition, and (b) the role of camaraderie and community in overcoming trauma and readjusting to civilian life. All of the veterans who will train to be discussion leaders will have previously completed the DE-CRUIT program. The groups will be held at NYU and at the Bronx VA in association with the New York City Department of Veterans' Services.

DESIGN, INTELLECTUAL APPROACH & CONTENT, AND IMPLEMENTATION

Intellectual Rationale

The intellectual impetus for the "Life After Prison, Life After War" project stems from the work of the DE-CRUIT Veterans Transition Program, which was founded by U.S. Army veteran and classically trained Shakespearian actor, Stephan Wolfert. The mission of DE-CRUIT is to use Shakespeare's texts to help military veterans in the transition to civilian life. Over the past several years, DE-CRUIT has supported hundreds of veterans in that transition. The program extended its reach beginning in 2014 through a partnership with NYU led by Dr. Alisha Ali who

specializes in the use of humanities-based approaches to supporting veterans and other groups contending with the effects of trauma and who brought DE-CRUIT into the academic sphere by studying its impact in veterans' lives.

While DE-CRUIT has been very successful in guiding veterans in readjusting to the civilian world, there are some key areas in which the program has endeavored to expand. One such area is supporting veterans who have been previously incarcerated. Such support is critical to the work of DE-CRUIT not only because veterans who have served time in prison are a particularly vulnerable group in terms of risk of homelessness, poverty, and physical and mental health challenges, but also because they face the dual reintegration challenge of adjusting to the civilian world after prison and after war. Additionally, veterans are overrepresented in prison, accounting for a greater percentage of the prison population than of the overall population of the U.S. Lastly, there are key parallels between the transition from prison and the transition from war in that both contexts represent a violence-driven, trauma-infused environment.

Crucial to this project's aim of responsively and meaningfully supporting previously incarcerated veterans is the partnership with NYU's Prison Education Program (PEP) which offers college-level courses to prison inmate and also has a re-entry program designed to support recently released prisoners in continuing their college education. We are honored that Jose Diaz, who heads that program and is an ex-inmate and a graduate of the PEP, has joined our team. Additionally, team member Joe Salvatore, NYU professor of educational theatre, will bring to the project his extensive knowledge of the use of theatre as a tool for working with veterans.

The intellectual foundation of this proposed work also draws upon the longstanding partnerships that the DE-CRUIT program has with leading experts in the intersecting fields of literature, trauma, and the history of war. Several of these world-renowned experts are part of our

team for this project and will provide direct training in the preparatory program for the veteran discussion leaders. These experts are: Jonathan Shay (author of *Achilles in Vietnam* and *Odysseus in America*), Bessel van der Kolk (author of *The Body Keeps the Score: Brain, Mind and Body in the Healing from Trauma*), Curt Tofteland (founder of the *Shakespeare Behind Bars* program), and Keith Oatley (author of *Such Stuff as Dreams*). Lastly, authors of some of the key humanities texts in the discussion program will co-facilitate the discussion sessions that focus on their work. These authors are: Dan O'Brien (author of *The Body of an American*), Andrew Exum (veteran of the War in Afghanistan and author of the book *This Man's Army*), and Luke Bokenfohr (veteran of the War in Afghanistan and contributor to the play *Contact! Unload*).

Our discussion program will focus on two wars: World War I and the War in Afghanistan. There are similarities between the veteran experience in connection to these two conflicts that are particularly apt for the focus of this project on reintegration into civilian life. Key among these parallels is the challenges encountered when returning from a war abroad that feels geographically and experientially distant for loved ones on the home front, thereby inhibiting their understanding of the veterans' experiences. Relatedly, there are humanities texts arising from both of these wars that capture the experience of reintegration in ways that work synergistically with the themes of alienation and moral injury (i.e., injury to one's moral conscience) which are central to this project.

The DE-CRUIT Learning Model. The heart of the DE-CRUIT program is Shakespeare. As such, works by Shakespeare will form the core of our discussion program. Our years of scholarly examination of the DE-CRUIT program has shown the benefits that veterans have drawn from exploring the themes of war and the transition to civilian life reflected in Shakespeare's verse. Shakespeare's plays relate directly to the modern-day veteran experience.

The Elizabethan Great Chain of Being reflected in Shakespeare's verse was a world of hierarchy that readily corresponds to the rigid rank-based structure of the military world. Additionally, Shakespeare's plays contain many characters who are veterans or the loved ones of veterans, and his verse reflects their experiences through an elevated language that reveals to veterans that people not unlike themselves from centuries ago experienced traumas and life challenges much as they themselves do today.

This experience of seeing oneself in plays, poetry and fiction is an element of Aristotle's notion of *mimesis*. This notion is central to the DE-CRUIT learning model. In his book, *Such Stuff as Dreams*, team member Keith Oatley writes that reading stories and plays has a mimetic effect on us in that the text becomes an intermediate object between us and the outside world. He writes, "Shakespeare's great innovation was of theatre as a model of the world". He states that "we as readers...take up this intermediate object and connect it to aspects of our own selves, our own memories, to our own concerns". Oatley argues that this element of mimesis is a simulation presented to us that allows us to imagine ourselves in the scenarios in the stories. This form of simulation – for example, a simulation of war – can feel real to one who has experienced similar scenarios in the real world, but is a safe mechanism for exploring interconnected themes that can help us better understand ourselves and imagine our own capacities.

This interpretation of mimesis led us to develop our classroom-based *two-stage learning model* which we will apply for use in the discussion groups. The first stage of the model involves a *thematic analysis*. In this stage, participants work in small groups to identify and examine themes that cut across the humanities sources within the two historical periods under study. The second stage involves a *mimetic analysis*. In this stage, participants work individually (and then

share with the group) to connect the themes they identified in Stage One to their own experience of transitioning to civilian life.

In keeping with the centrality of Shakespeare's works in this project, each session of our discussion program will center around Shakespearian texts which will be tied to themes of reintegration and transition in relation to war and incarceration and extended through additional humanities sources. These additional sources will further reveal the applicability of Shakespeare's works to the transition to civilian life after war and after prison.

As an illustration of these thematic interconnections, we can consider Shakespeare's representation of posttraumatic stress in Lady Percy's speech to her combat veteran husband in *Henry IV, Part 1 (Act 2, Scene 3)*. As our team member Jonathan Shay writes in his book, *Achilles in Vietnam*, every key symptom of PTSD identified by modern science is evident in this speech. As such, we will work with the veterans in the discussion program to identify themes in this speech. After that, we will draw from other texts in the syllabus that represent similar themes. For example, Lady Percy's lines describe PTSD as follows:

Why dost thou...start so often when thou sit'st alone?

In thy faint slumbers I by thee have watch'd,

And heard thee murmur tales of iron wars,

...Thy spirit within thee hath been so at war

And thus hath so bestirr'd thee in thy sleep,

That beads of sweat have stood upon thy brow,

Like bubbles in a late-disturbed stream.

Very similar sentiments are reflected in one of the texts on our syllabus in which current-day veteran and prisoner, Hashani Forrester, in the piece *Unseen Wounds* describes PTSD:

Confinement in prison definitely exacerbates pre-existing conditions like that.

Violence is commonplace in prison. The smallest thing could quickly escalate.

You have to stay alert. I've had nightmares of people trying to kill me, where

I wake up in a pool of sweat feeling disconnected from reality.

Following a discussion of the themes related to traumatic stress, the participating veterans will be asked to consider those themes in relation to their own lives, thereby seeing the ways that their experience is reflected in these texts. Through this model, the veterans will see the value of the humanities sources in leading them to an immersion in the world of the texts and to a deeper understanding of themselves in the transition to civilian life.

Preparatory Program for Discussion Leaders

Our learning model will be taught to eight veteran discussion leaders in our preparatory program (see attached *Preparatory Program Syllabus*). Because the veteran discussion leaders will have completed the DE-CRUIT program as well as the extensive 40-hour manualized DE-CRUIT Facilitator Training, and will have facilitated DE-CRUIT group sessions, they will have relevant background to be ready for the preparatory program. The program will begin on the first day with an analysis of team member Stephan Wolfert's award-winning play *Cry Havoc*, upon which the DE-CRUIT program is based. *Cry Havoc* recounts Wolfert's own experience of using Shakespeare to overcome trauma and transition from military life to civilian life. Wolfert and Alisha Ali will lead this section of the training. Next, Alisha Ali and Joe Salvatore will train the veterans on the teaching of the humanities texts in relation to war, trauma, and transition. Alisha Ali will then lead a lesson on mimesis and on the use of *thematic analysis* and *mimetic analysis*. This lesson will include scholarly writings by Alisha Ali and by Keith Oatley on mimesis. Oatley, author of *Such Stuff as Dreams*, will lead the lesson portion on that book.

On the second day of the preparatory program, Jonathan Shay will lead the veteran discussion leaders in lessons on integrating into the discussion group key concepts and techniques from his acclaimed books, *Achilles in Vietnam* and *Odysseus in America*. Following that, international trauma expert Bessel van der Kolk will teach the discussion leaders techniques of self-reflection and experiential learning from his award-winning book *The Body Keeps the Score: Brain, Mind and Body in the Healing from Trauma*. Next, team member and founder of the renowned *Shakespeare Behind Bars* program, Curt Tofteland, will partner with NYU Prison Education Program's Jose Diaz in guiding the discussion leaders on how to connecting war and the veteran experience to post-prison transition and on the use of humanities texts in aiding in that connection. Lastly, the veteran discussion leaders will be guided in exploring together the humanities texts to be covered in the discussion groups. Because these texts include histories and information on WWI and the War in Afghanistan, the preparatory program leaders can ensure that the discussion leaders will be knowledgeable about these conflicts.

The preparatory program will be held over two days at the CREATE Education Lab at New York University, a state-of-the-art 2,500 square foot loft space that is fully accessible and includes a large conference room equipped with advanced technology where the sessions will take place. The discussion leaders will be selected from the current pool of trained DE-CRUIT facilitators. Selection will be based on the following criteria: (a) the overall group of discussion leaders will reflect diversity in terms of background, branch of military, and era in which their military service occurred; (b) at least two of the discussion leaders will have experience with incarceration, detention, or some other form of justice system involvement; (c) the discussion leaders must be available for all of the preparatory program and for the duration of the discussion groups; and (d) all discussion leaders must attend the weekly ongoing DE-CRUIT open support

sessions that are held at NYU for veterans who have completed the DE-CRUIT program; these sessions will provide a venue for the discussion leaders to receive guidance on their facilitation of the discussion groups as well as support from fellow veterans and DE-CRUIT team members.

Discussion Programs

Our learning model, with its emphasis on the works of Shakespeare, will be implemented in three discussion groups with veterans who have been previously incarcerated (see attached *Discussion Program Syllabus*). For the welcome to the program, Stephan Wolfert will perform his play *Cry Havoc* and facilitate a discussion of the play. The discussion group sessions will be organized by theme, and within each theme participants will conduct a thematic analysis and then a mimetic analysis for each of the two wars under study (see *Discussion Program Syllabus* for the questions that will guide these analyses for each session of the program). For each theme, work by Shakespeare has been selected which will cut across both wars being studied; the Shakespeare works are paired with writings and historical documents that pertain to each theme and are specific to the war period under study in each respective session. For the first theme, *The Trauma of War*, Shakespeare's *Richard III* will be paired with readings from Englund & Graves' book, *The Beauty and the Sorrow: An Intimate History of the First World War*, which will provide key historical background about WWI and will highlight the struggles of service members and veterans, as well as the challenges faced by loved ones at home. Within this first theme, the War in Afghanistan session will focus on a continued analysis of *Richard III* along with Andrew Exum's book, *This Man's Army*, which includes descriptions of his time serving in Afghanistan (Andrew Exum will co-facilitate the discussion of his book). The discussions in this theme will emphasize *Richard III*'s struggles with the contrast of once being celebrated as a war hero but now being vilified and seen as volatile and unstable.

For the second theme, *Moral Injury in War and Incarceration*, Shakespeare's *Coriolanus* will be paired in the WWI session with Hashani Forrester's, *Unseen Wounds*, which describes his experience as both a veteran and a prisoner, and Harris and Paschall's book, *Harlem's Hell Fighters: The African-American 369th Infantry in World War I*, which tells the history of this group of highly honored African American soldiers from WWI. In the War in Afghanistan session on this theme, a continued examination of *Coriolanus* will be paired with Dan O'Brien's play, *The Body of an American*, and selected poems by ex-prisoner Jose Diaz from the anthology, *Lives in Transition* (Dan O'Brien and Jose Diaz will co-facilitate the discussion of their work). The discussions in this theme will emphasize *Coriolanus*' feelings of alienation after leaving the structure, camaraderie, and accolades of his military life and will examine how that struggle parallels the transition struggles of veterans in the discussion group.

For the final theme, *Transitions to Civilian Life*, the WWI session will examine selected monologues by Shakespeare that are related to war, veterans, and transition (*see "Other Supporting Materials" attachment for excerpts from the DE-CRUIT Training Manual which contains these monologues and other handouts*) coupled with selected poems by Wilfred Owen from World War I. For the session in this theme on the War in Afghanistan, selected monologues from Shakespeare will be examined along with selections from the anthology *Incoming: Veteran Writers on Coming Home* which consist of pieces written by current-day veterans (including several veterans who served in Afghanistan) and the play *Contact! Unload*, which describes the experiences of returning veterans from Afghanistan and other current and recent wars (Afghanistan war veteran, Luke Bokenfohr, will co-facilitate the discussion of *Contact! Unload* on which he was a contributing writer).

Format of Discussion Groups. Two discussion groups will be run at the Bronx VA Medical Center, and one group will be run at New York University. All spaces will be fully accessible. Inclusion criteria for the discussion groups are as follows: (a) all participants must have experienced previous incarceration, and (b) all participants in the group will complete the NYU Prison Education Program's brief screening to ensure sufficient reading levels prior to participation in the discussion groups. NYU's CREATE Education Lab will provide portable, state-of-the-art virtual connectivity equipment at both sites in the event that a participant cannot attend a specific session in person. Each session will be facilitated by two of the trained veteran discussion leaders. Free childcare will always be available on-site, as is the case with all programming that our team runs. Details of the timing and delivery of the groups are shown in the attached *Work Plan*.

Discussion Programs at the Bronx VA Medical Center: Two eight-week discussion groups will be delivered at the Bronx VA. The Bronx VA is a partner of the DE-CRUIT program and has collaborated with the DE-CRUIT team on past projects. Each of the two discussion programs will be attended by 20-25 military veterans who have been previously incarcerated. The Bronx VA will use its network of connections to veterans in the community to recruit a diverse group of previously incarcerated veterans to participate in the discussion programs (see Letter of Commitment from the Bronx VA). Additional recruitment of participants will be conducted by the New York City Department of Veterans' Services, a longstanding partner of DE-CRUIT (see Letter of Commitment from the Commissioner of the New York City Department of Veterans' Services). The Bronx VA Medical Center is a large complex of buildings and has group rooms that can accommodate over 25 people for the sessions. The

sessions will run for three hours on eight consecutive Thursday evenings with a break in the middle of the three hours.

Discussion Program at New York University: An eight-week discussion group will be delivered by our trained veteran discussion group leaders at the CREATE Education Lab at NYU in partnership with NYU's Prison Education Program. The program will be attended by 15-20 military veterans who are affiliated with the extensive network of the NYU Prison Education Program and are no longer incarcerated. Team member, Jose Diaz, will lead the recruitment of the participants in his role as coordinator of re-entry services for the Prison Education Program. The CREATE Lab is an expansive space which has a conference room large enough to accommodate over 25 people for the sessions. The sessions will run for three hours on eight consecutive Wednesday evenings with a break in the middle of the three hours.

Public Events: Veteran-Civilian Dialogue: A crucial component of the mission of DE-CRUIT is bridging the veteran-civilian divide and humanizing veterans to the general public through the use of Shakespeare. In accordance with that aim, this project will include two public events after all of the discussion groups are completed. One public event will be held at NYU and one will be held at the Bronx VA. These events will be veteran-civilian dialogue sessions during which the discussion leaders and program participants will describe how their examination of the humanities sources aided in their transition to civilian life.

Project Team

Alisha Ali will serve as Project Director. Her current scholarship focuses on the use of literature and theatre in serving the needs of military veterans. She was an invitee at the federally-sponsored Creative Forces Summit in D.C. for scholars studying creative approaches to

serving veterans and active duty service members. She was also Co-Editor of a recent Special Issue of *The Arts in Psychotherapy* on the topic of *Arts and the Military*.

Joe Salvatore will serve as Co-Project Director. Joe is a Clinical Associate Professor of Educational Theatre at NYU Steinhardt where he teaches courses in dramatic literature, ethnodrama, and new play development. His recent project, *The Veterans Story Collecting Project* used theatre to tell the stories of veterans in the real world.

Stephan Wolfert is a U.S. Army veteran and the founder DE-CRUIT which uses Shakespeare to help military veterans transition into civilian life. He is also a classically-trained Shakespearian actor. His one-man off-Broadway play, *Cry Havoc*, which documents his life in the military, is the basis for the theoretical and practical model of DE-CRUIT and has received numerous awards, including the 2016 Berkshire Theater Award for Best Performance.

Jose Diaz is in charge of re-entry services for New York University's Prison Education Program. Jose was the first participant in the Prison Education Program to graduate NYU and is now a graduate student at NYU, doing his Masters degree in Social and Cultural Analysis.

Jonathan Shay is best known for coining the term *moral injury* based on his work with combat trauma suffered by Vietnam veterans. His books *Achilles in Vietnam: Combat Trauma and the Undoing of Character* (1994) and *Odysseus in America: Combat Trauma and the Trials of Homecoming* (2002) have gained worldwide use in both civilian and military education, and are respected by classicists for throwing new light on the Homeric epics.

Bessel van der Kolk is recognized as one of the world's top experts on traumatic stress and programs that address trauma. He is the author of numerous highly influential books, including the New York Times bestselling book *The Body Keeps the Score*. He is a longtime consultant and advocate of the DE-CRUIT program.

Curt Tofteland is the founder of the internationally acclaimed *Shakespeare Behind Bars* program, now in its 25th year of continuous operation. Curt has over 40 years experience working as a freelance theatre artist, director, actor, producer, playwright, writer, teacher, program developer, prison arts practitioner, and consultant.

Keith Oatley is Professor Emeritus at University of Toronto in the Ontario Institute for Studies in Education. He specializes in the study of literature in relation to human emotions. He is author of more than 150 journal articles and chapters, and seven books which include *Such Stuff as Dreams* (2011), and *The Passionate Muse: Exploring Emotion in Stories* (2012).

Andrew Exum is an Army veteran who served in Afghanistan and Iraq and is author of the book, *This Man's Army: A Soldier's Story from the Front Lines of the War on Terrorism*. He served as U.S. Deputy Assistant Secretary of Defense for Middle East Policy from 2015 to 2016. He has a Master's degree in Middle Eastern Studies from the American University of Beirut and a Ph.D. in War Studies from King's College London.

Dan O'Brien is an acclaimed playwright and author of the play, *The Body of an American*. O'Brien has taught playwriting at Princeton University and other colleges. He holds a BA in English & Theatre from Middlebury College (Phi Beta Kappa, summa cum laude) and an MFA in Playwriting & Fiction from Brown University, graduating with High Honors.

Luke Bokenfohr is a veteran who served 10 years in the British Armed Forces as a Royal Marine Commando in Afghanistan, Iraq and Northern Ireland. He serves as Veteran Outreach Coordinator for the Institute for Veterans Education and Transition at University of British Columbia and is an actor and contributor to the play *Contact! Unload*.

Our project will also benefit from the guidance of extensive *Advisory Board*, as follows:

Frederick William (Bill) Smullen III is a retired Army Colonel who was Chief of Staff to Secretary of State Colin Powell and is now Director of the National Security Studies program at Syracuse University. He was a professional soldier for 30 years.

Joe Bello is the Representative for the Bronx on the New York Veterans Advisory Board. A native New Yorker, Joe served 11 years in the United States Navy/Naval Reserve and now heads NY MetroVets, an informational site for veterans in the New York City area.

James Edward Becton is a U.S. Army veteran, educator, actor who advocates for the rights of veterans as part of the New York City Veterans Alliance.

Amy Hughes is the coordinator for Veterans Peer Connection, based in Saratoga, New York, which matches military veterans with peer mentors in the community and also runs an active veteran mentoring group at the Saratoga County Jail.

Craig Manbauman is a U.S. Air Force veteran with extensive experience in delivering and coordinating the DE-CRUIT program. He served six years in the U.S. Air Force.

Institutional Context

New York University (NYU) is one of the nation's largest private institutions of higher education, with an enrollment of approximately 50,000 students and five million square feet of interior space on campus. The University has 13 schools, colleges, and divisions. It is one of only 27 private institutions affiliated with the Association of American Universities. Students attending the University come from all 50 states and 163 foreign countries to study at five centers in Manhattan. Over 2,500 courses are offered, leading to over 235 different degrees. This project will be housed in NYU's CREATE Lab which houses projects that deliver and evaluate programs based on advanced educational models and techniques.

Evaluation

The evaluation of the programs in this project will be overseen by Project Director Alisha Ali who is a recognized expert on program evaluation and survey construction. The overarching goal of the evaluation will be to determine the effectiveness of the project in relation to veterans' ideas about the relevance and importance of humanities texts, particular texts about the experience of war. There will be two forms of evaluation data gathered in this project, as follows: (1) *Debriefing Meetings* in the form of focus groups with the discussion leaders will be held at the completion of each discussion program to plan for improvements for the delivery of the subsequent group(s); (2) a quantitative *Program Survey* will be developed and administered. We will design and pilot this survey at the beginning of the project with veterans in the community who have experienced some form of involvement with the justice system. The surveys will be validated through the analysis of the pilot data to cover the following content domains: (a) attitudes and beliefs about the value of humanities texts in increasing the understanding of war and the veteran experience, and (b) self-reflection of the role of plays, poems and other humanities texts in supporting veterans' transitions to civilian life (including post-war transition and post-prison transition). This survey will be completed by the veteran discussion leaders at the end of their preparatory training to assess their ideas and attitudes about the value of humanities sources in relation to the veteran experience. The survey will also be completed by the discussion group participants and discussion leaders before and after each of the three discussion programs; for these discussion group data, two sets of paired analyses will be conducted to examine the effects of the programs on the discussion leaders and the participants. The results of those analyses will be included in the dissemination of the outcomes of the project through written reports, peer-reviewed publications and conference presentations.

DISCUSSION LEADER PREPARATORY PROGRAM - SYLLABUS
“Life After Prison, Life After War: Veterans in Transition to Civilian Life”

Welcome to the preparatory training for our Discussion Program. We are honored to have you as one of the discussion leaders for the Discussion Program sessions. Please review this syllabus prior to the first day of the training, and read all of the reading materials in advance of the training (including the Discussion Groups readings). Please also continue to attend the weekly ongoing DE-CRUIT open support sessions that are held at NYU for the duration of your time as a discussion leader. As always, we are available to you for any questions you have or just to check-in (Alisha: *alisha.ali@nyu.edu*; Stephan: *stephan@decruit.org*).

| DAY ONE SCHEDULE | | |
|--------------------|--|---|
| Time | Topic | Speaker(s) |
| 9:00 | Welcome, Introductions, Breakfast | Alisha Ali, Joe Salvatore, Stephan Wolfert, Jose Diaz |
| 10:00 | Connecting War and the Veteran Experience to Post-Prison Transitions <i>READING: Cry Havoc (Wolfert, 2013)</i> | Stephan Wolfert, Alisha Ali |
| 12:00 | Why the Humanities? Teaching Humanities Texts in Relation to War, Trauma, and Transition <i>READINGS:</i> <i>Shakespeare Through the Lens of a Military Veteran (Wolfert, 2014)</i> <i>Excerpts from the DE-CRUIT Program Training Manual</i> <i>Required readings from the Discussion Program (see list at the end of this syllabus)</i> | Joe Salvatore, Stephan Wolfert |
| <i>Lunch Break</i> | | |
| 2:00 | Mimesis: The Simulation of Experience <i>READINGS:</i> <i>Ali, A., & Wolfert, S. (2016). Theatre as a treatment for posttraumatic stress in military veterans: Exploring the psychotherapeutic potential of mimetic induction. The Arts in Psychotherapy, 50, 58-65.</i> <i>Ali, A., Wolfert, S., Lam, I., & Rahman, T. (2018). Intersecting modes of aesthetic distance and mimetic induction in therapeutic process. Drama Therapy Review, 4(2), 153-165.</i> | Alisha Ali, Keith Oatley |

DAY ONE SCHEDULE (continued)

Ali, A., Wolfert, S., Fahmy, P., Nayyar, M., & Chaudhry, A. (2019). The therapeutic effects of imagination: Investigating mimetic induction and dramatic simulation in a trauma treatment for military veterans. The Arts in Psychotherapy, 62, 7-11.

Oatley, K. (2011). Such Stuff as Dreams: The Psychology of Fiction.

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| 4:00 | Day 1 Wrap-Up & Questions | Alisha Ali, Joe Salvatore, Stephan Wolfert, Jose Diaz |
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DAY TWO SCHEDULE

| Time | Topic | Speaker(s) |
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| 9:00 | Introduction to Day 2, Breakfast | Alisha Ali, Joe Salvatore |
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| 10:00 | Moral Injury and the Trauma of War | Jonathan Shay |
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READINGS:

Achilles in Vietnam: Combat Trauma and the Undoing of Character (Shay, 1994)

Odysseus in America: Combat Trauma and the Trials of Homecoming (Shay, 2002)

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| 11:00 | Transitioning After Trauma: Self-Reflection & Experiential Learning | Bessel van der Kolk |
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READING:

The Body Keeps the Score: Brain, Mind and Body in the Healing from Trauma (van der Kolk, 2014).

Lunch Break

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| 1:00 | War, Prison, and Post-Trauma Transition | Curt Tofteland, Jose Diaz, Alisha Ali |
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READINGS:

Tofteland, C. (2009). Shakespeare Goes to Prison: Holding the Transformative Mirror up to Nature: Responsibility, Forgiveness, and Redemption

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| 2:00 | Connecting the Humanities Texts to the Transition to Civilian Life | Alisha Ali, Joe Salvatore, Stephan Wolfert |
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READINGS:

Richard III; Coriolanus; Selected monologues (Shakespeare); The Beauty and the Sorrow: An Intimate History of the First World War; This Man's Army; Harlem's Hell Fighters: The African-American 369th Infantry in World War I; Unseen Wounds; The Body of an American; Selected poems by Jose Diaz ("The Feel of It All", "I Am"); Selected poems on WWI by Wilfred Owen ("Disabled", "Dulce et Decorum Est", "Mental Cases", "Insensibility");; Contact! Unload; Selected readings from "Incoming: Veteran Writers on Coming Home"

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| 4:00 | Wrap-Up & Final Questions | Alisha Ali, Joe Salvatore, Stephan Wolfert, Jose Diaz |
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DISCUSSION PROGRAM SYLLABUS

“Life After Prison, Life After War: Veterans in Transition to Civilian Life”

| PROGRAM SCHEDULE | |
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| Session 1 | Welcome, Introductions, Orientation to Program Guest Co-Facilitator: Stephan Wolfert, performer/author of <i>Cry Havoc</i> |
| | <ul style="list-style-type: none">▪ Live Performance and Discussion of <i>Cry Havoc</i> (Wolfert)▪ Terminology: Shakespeare’s Language; Mimesis; Moral Injury (<i>handouts provided</i>) |
| Session 2 | WWI: The Trauma of War |
| | <u>Readings:</u> <i>Richard III</i> (Shakespeare) <i>The Beauty and the Sorrow: An Intimate History of the First World War</i> (Englund & Graves) |
| | <u>Guiding Questions for Thematic Analysis:</u> What are some themes related to the trauma of war in this week’s readings? What are some of the effects of trauma on veterans, their families, and their communities described in this week’s readings? |
| | <u>Guiding Question for Mimetic Analysis:</u> How do those themes help you think differently about the meaning of trauma and the need for support and community in healing from trauma? |
| Session 3 | The War in Afghanistan: The Trauma of War Guest Co-Facilitator: Andrew Exum, author of <i>This Man’s Army</i> |
| | <u>Readings:</u> <i>Richard III (cont’d)</i> <i>This Man’s Army</i> (Exum) |
| | <u>Guiding Questions for Thematic Analysis:</u> What are some themes related to the trauma of war in this week’s readings? What are some of the effects of trauma on veterans, their families, and their communities described in this week’s readings? |
| | <u>Guiding Question for Mimetic Analysis:</u> How do those themes help you think differently about your own experiences of trauma and what can help in overcoming trauma? |
| Session 4 | WWI: Moral Injury in War and Incarceration |
| | <u>Readings:</u> <i>Coriolanus</i> (Shakespeare) <i>Harlem’s Hell Fighters: The African-American 369th Infantry in World War I: Illustrated Edition</i> (Harris & Paschall) <i>Unseen Wounds</i> (Forrester) |
| | <u>Guiding Questions for Thematic Analysis:</u> |

What are some themes related to moral injury in war in this week’s readings? How might those themes relate to the experience of incarceration in the readings?

Guiding Question for Mimetic Analysis:

How do those themes help you think differently about the common challenges encountered in war and in incarceration?

Session 5 The War in Afghanistan: Moral Injury in War and Incarceration
Guest Co-Facilitator: Dan O’Brien, author of “The Body of an American”
Guest Co-Facilitator: Jose Diaz, author of “The Feel of It all” and “I Am”

Readings:

Coriolanus (continued)

The Body of an American (O’Brien)

Selected poems by Jose Diaz: “The Feel of It All”, “I Am”

Guiding Questions for Thematic Analysis:

What are some themes related to moral injury in war in this week’s readings? How might those themes relate to the experience of incarceration in the readings?

Guiding Question for Mimetic Analysis:

How do those themes help you think differently about the challenges you have encountered in war and in incarceration?

Session 6 WWI: Transitions to Civilian Life

Readings:

Selected monologues on the transition from war (Shakespeare)

Selected poems on WWI by Wilfred Owen: “Disabled”, “Dulce et Decorum Est”, “Mental Cases”, “Insensibility”

Guiding Question for Thematic Analysis:

What are some themes related to the transition to civilian life in this week’s readings?

Guiding Question for Mimetic Analysis:

How do those themes help you think about your own transitions from war and from prison?

Session 7 The War in Afghanistan: Transitions to Civilian Life
Guest Co-Facilitator: Luke Bokenfohr, contributor to *Contact! Unload*

Readings:

Selected monologues on the transition from war (Shakespeare)

Contact! Unload (various contributors)

Selected readings from “Incoming: Veteran Writers on Coming Home” (various contributors)

Guiding Question for Thematic Analysis:

What are some themes related to the transition to civilian life in this week’s readings?

Guiding Question for Mimetic Analysis:

How do those themes help you think about your own transitions from war and from prison?

Session 8 Wrap-Up, Final Discussion, Sharing Resources