

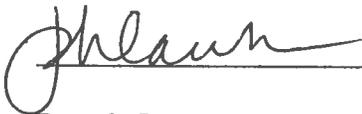
Running Head: Resilience Training through the Arts

Military Resilience Training through the Arts

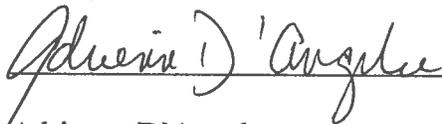
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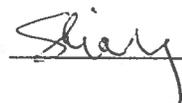
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## Abstract

This arts-based curriculum proposal was developed in response to a white paper entitled, *Arts, Health and Well-Being Across the Military Continuum: White Paper and Framing a National Plan for Action*, released in October of 2013. The military's need for art is not a new concept, however — intentionality, timeliness and relevance were key to developing this curriculum that focuses predominantly on Military Resilience Training (MRT) or pre-deployment training.

Preparing soldiers for war means preparing their families as well —therefore the “Art, Play and Recreation Unit” requires soldiers to work with their families in preparation for deployment through shared art experiences. Additionally, some curriculum units, such as the “Dark Theater Unit,” overlap with Veteran art programming and PTSD therapy activities. This enables the facilitator of MRT training to coordinate with veterans groups, while also providing civilians with a theatrical venue for understanding and supporting the returning soldiers' experience(s).

Emotional distancing from family and community compounds stressors in the reacclimatization process of a soldier's homecoming. This curriculum calls for art exhibition, which can reconnect the soldier with his family, friends and community. Connectivity is just one area of whole-hearted living that will be addressed through this curriculum. Mindfulness, transitional fear, ambiguity within a war zone, development/maintenance of a growth mindset, archetypal influence and spiritual healing will be addressed as well. Arts activities readily convey evidence of transformational learning and introspective awareness.

After the trauma of war, art therapists and healers working with soldiers/survivors have traditionally used diverse methods to generate reflective conversation, encourage healthy relationships and explore intra-personal understanding through a thematic art-making process.

By using a similar framework in pre-deployment, soldiers, given a chance at reconciliation of previous trauma, can avoid compounding trauma within the war zone and practice the healing arts during their deployment. Additional research on therapeutic psychology, sociology, adult education and creative arts therapy support this proposal, as do interviews with veterans. Due to the uncertainty of warfare, the soldier's individual mission requires him/her to refine his/her humanity while developing and examining individual and collective (unit) intentions. Art is remarkably well-suited to this conscious and subconscious exploration of intention, reflection and resolution.

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## **Introduction**

The US Military, together with the Kennedy Center for the Arts, Walter Reed National Military Medical Center and Americans for the Arts, recently put out a White Paper and developed a National Plan for Action that explores arts education and programming for the purpose of promoting resilience across the Military continuum. Over the years of working with returning veterans, art therapists, such as Tripp, Howie, Walker, Maldiochi, Rankin and Taucher, have made it clear that there is a clear connection between art and health. This connection has become clear to the Military policy makers as well. There are many factors that lead to health and wellness, creativity and art are two outlets where Post Traumatic Stress Disorder (PTSD) sufferers and Traumatic Brain Injury (TBI) sufferers are getting some relief after traumatic war experiences. Can we expand on the role arts play within the Military, by offering the arts as a form of resilience training? What impact might this early exposure to discussions about and creation of artworks have on soldiers while they are deployed? If they choose to maintain creativity, then how might the arts aid soldiers who are enduring daily trauma in war zones to offset PTSD and its effects? This thesis describes background research and development of a curriculum proposal for an art and resiliency training program that I hope to test/implement in the near future. The curriculum guide presented has not yet been implemented.

“Military readiness is an enormous concern with implications for national security. Stress is a part of military life from enlistment onward, not just post-trauma. How service members deal with stress before trauma determines performance after. We know from research that the arts offer powerful tools for coping with stress. Thus, an introduction of

the arts in the very beginning can help build coping mechanisms and resiliency to benefit individuals throughout their lifetime.” (Arts, Health and Wellbeing, 2013, p. 45)

History provides many examples of the link between art and warfare. In all actuality it is art, whether music, poetry, theater, painting, stone carvings or stitchings, that documented for us the first wars of every major civilization throughout human history. From the Greek word, “catharsis” we learn how important the process of gaining release and relief from repressed emotions. This ancient purification ritual of releasing through the arts, those emotions humans associate with traumatic events, is well documented within both ancient and modern civilizations. For instance, the Navajo Indians have “The Enemy Way” ceremony, this involves special prayers, discussions with medicine men and songs. Even culturally isolated communities, with no knowledge of the traditions and rituals other cultures, offer images of dancers, costumes musical and artistic traditions. These traditions explore the hunt, tribal wars and invocations of their Gods for resolution, restitution and reparation of their souls.

These commonalities testify to the importance of processing war trauma by giving our mental, physical and spiritual pain relevant existence through the arts: performance, literary or visual. This thesis proposes arts programming designed to sustain soldiers throughout their deployment and homecoming, through promoting resilience, encouraging connectivity and fostering empathy. Visual metaphors provide images for conflicting feelings (Testa and McCarthy, 2004). Psychological conflict resolution is not a “one size fits all” activity, therefore it be approached from the “Green Eggs and Ham” perspective that Dr. Seuss expounds upon in his book. By offering more than one venue to healing, the patient’s compliance and interest in

treatment increases. Offering options repeatedly without condemnation or a lecture until the patient acquiesces may also be required. Art strategies for offsetting combat stress and PTSD, provide opportunities for continued research on the convergence between sociology, trauma psychology and art.

### **Arts, Health and Wellbeing: The Challenge**

The proposed curriculum focuses on expanding art therapy activity options that foster mental health and community awareness for our veteran population as well. These activities should not be limited to those veterans already suffering the effects of PTSD, but expand to include veterans across the lifespan. It is imperative that my theory of Art and Resilience Training be both measurable and relevant to the groups of people for whom this curriculum is written. The US Military has been selected as my “group study,” since the US Military has recently put forth a National Initiative for Arts and Health in the Military. Lessons in several units are aimed at enhancing resilience within Military families as well. Consideration for an aging population of veterans is crucial as well.

During the Summer of 2013, while working with our Community Outreach Programming at the Corcoran Gallery, I taught a program at two residential care facilities in the Northern Virginia region. Twenty images were selected from the War/Photography exhibit on display at the Corcoran (developed by the Museum of Fine Arts in Houston) to promote discussion among Veterans about their memories and experiences. This program brought together Veterans from every branch of military service and created a venue for shared experiences and individual stories. Notably, this opportunity became a community building experience, as the Goodwin

House Art Center Coordinator, Lynda Smith-Bugge reported it is “good to see them (Veterans) reaching out to each other; finding common ground is so important to fostering healthy friendships. Any time that people come together to tell their stories, bonds are developed” (L. Smith-Bugge, personal communication, August 15, 2013). After the War/Photography discussion some participants advocated for an exhibit area to display their *stories of service* and currently have an exhibit space at the Goodwin House for this purpose.

By utilizing the arts as a form of meditation and relaxation, I first began to create watercolors, then pottery and finally large mosaics. Furthermore, I thrive when working with people who have had a very different life than mine, as well as working with people who are fearful and in a period of transition. I was a dental/surgical assistant for eight years, the most gratifying part of the job was helping people deal with their fear of the unknown, fear of pain and their vulnerability. This experience has served me well throughout my many years in education, especially when confronted with situations where my students are experiencing high levels of anxiety -- from basic stage fright to fear for their deployed parents to struggling through a high wire objectives on the Team Development course.

I have learned that trust, logic and knowledge go a long way toward alleviating my own personal fears. Anxiety these days comes in the form of submitting my work for evaluation or exhibition. In the book, Art & Fear by authors, David Bayles and Ted Orland, evaluate authenticity, uncertainty and vulnerability in the arts by exploring the intersections between creativity, imagination, fear and criticism. “What we really gain from the art making of others is courage by association. Depth of contact grows as fears are shared and thereby disarmed and this comes

from embracing art as process and artists as kindred spirits” (Bayles & Orland, 1993, 2:21:20).

My curriculum may challenge military culture and mindset by challenging the idea that there is a right or wrong answer in the development or worthiness of art. “Provocative art challenges the viewer, as well as its maker” (Bayles & Orland, 1993, 2:27:30). Bayles and Orland contend that if there is no real challenge to our worldview or our status quo, then art simply isn’t worth doing. “There is little reward in reaching an easy goal performed by many. Resist all models of perfection. Spin the work out of yourselves, discover its flaws and glories and present (themselves) yourselves turned inside out to the public gaze” (Bayles & Orland, 1993, 2:28:36) Because in creativity, art and imagination, there are no clear goals or measurable feedback, there can be no rules in Art. The rules in art are mutated and transformable over time. Aesthetic and technical challenges change, thereby challenging and transforming cultural tastes over time. Art that deals with ideas will always be more interesting than art that deals with technique (Bayles & Orland, 1993, 2:27:53) The philosophies behind art and art making explored in the book, Art & Fear, create a foundation upon which the majority of my curriculum is based and poses the rationale for the challenge embedded in all creative acts, exhibitions and criticism.

### **History of PTSD and Psychological War Trauma**

The first documented incidents of PTSD in the US occurred in 1863. During the US Civil War, a change in artillery is believed to have played a role in the increased incidence of “nostalgia” (the original term for PTSD). Repeating rifles, pistols, the Gatling gun, as well as delayed-time artillery rounds were the modern weapons of choice during the war between the states. Military physicians began to notice an increase in psychological breakdowns among the men. Initially,

the War Department just sent these soldiers home via rail cars. However, many of these men simply wandered around listless and starving, which eventually led to a public outcry. In 1863, the War Department decided to open a hospital for the soldiers suffering from “nostalgia.” It was eventually closed because there was no known “cure” for psychological suffering. There were several “soldiers homes” set up throughout the country for these men, however in 1875 one director noted that there were more men suffering over time rather than fewer men suffering (Bentley, 2005). The fact that soldiers have an increase in PTSD symptoms post-deployment that increase in intensity over time is also true today. There is no clear attribution for this delay in symptoms, however, this debate causes anxiety between soldiers who are trying to obtain PTSD treatment and Veterans Affairs -- years after their service has ended.

PTSD creates an environment in which the affected individual experiences an emotionally isolated world in which they no longer feel safe. Many survivors report living in a continual state of hyper-arousal, while others report living in a world of numbness, some even live between these two states. These two states may seem diametrically opposed to one another, however both states often rob Veterans of interpersonal relationships, steady employment and internal peace that comes from living in perceived safety. Those who suffer from PTSD have a range of options for treatment including the use of pharmaceuticals or anti-psychotics.

Developing resilience begins in the psyche — the internal talk of a man at peace or at odds with his position in the world and his recollection of the past. Overmedicating a person with PTSD is the equivalent of giving him or her a lobotomy — it is not a life. Allowing him to numb himself with drugs and alcohol is lobotomizing him. Perhaps he is fit to go to a job every day and won't harm his co-workers or customers — but it is not a life. With resolution, it helps if soldiers are

clear about why they are fighting — ambiguousness makes reconciling actions more difficult later. However, this ideal is often not a reality.

Often sufferers of PTSD will explore appropriate recreational outlets such as horseback riding and scuba diving, as well as the traditional talk-therapies or group therapies. Military psychiatrists regularly debate the ethics of long term use of psychotropic drugs on veterans, particular to this discussion, is the already elevated substance abuse rate among Veterans. Current trends in treating Veterans now encompasses pre-deployment training in mental resilience, called the U. S. Army Master Resilience Training (MRT). This program, developed by the University of Pennsylvania and the Department of the Army, focuses on resilience defined as “the ability to persist in the face of challenges and to bounce back from adversity. There are a number of evidence-based protective factors that contribute to resilience: optimism, effective problem solving, faith, sense of meaning, self-efficacy, flexibility, impulse control, empathy, close relationships, and spirituality” (Reivich, Seligman, & McBride, 2011, p. 25). Reflective practice, project and discussion based approaches are key to developing curriculum in resilience. Lecture based approaches, even with powerpoints, are simply not memorable enough, nor is a group problem solving exercise, although each of these teaching styles may be warranted initially. The real key is offering reflection through experiential education. Teaching delayed gratification, which comes with implementing large projects and community building as a whole, has been indicated as a resilience builder as well.

## **On Vulnerability, Authenticity and Positive Psychology: The role of creativity and critique**

In an effort to lower rates of suicide and the incidence of PTSD in returning troops and provide families with relief from the traumatic incidents stateside, the military has decided to look to the arts and resilience training for assistance. If transformation of our entrenched military culture is possible, then the benefits of change also need to be trackable and measurable in order to justify funding art and resilience training programs.

In studying the resilience of families at the University of Houston, Brene Brown (2012) found that accepting vulnerability reduces risk for family breakdown. Families that remain vulnerable are more optimistic; they have a shared sense of purpose and a deep spirituality. These resilient families do not get stuck in the blame game nor do they shame one another. Instead they offer redirection, valuing tenacity and adaptation without condemning one another's character.

“Love and belonging are irreducible needs of men women and and children. In the absence of love and belonging, there is always suffering. (Brown, 2012, 25:19) Shame, blame disrespect, betrayal and the withholding of affection damages the roots from which love grows. Love can only survive these injuries if they are acknowledged, healed and rare” (29:10).

Within military culture, life becomes unpredictable due to re-stationing or moving families from one base to another and extended deployments, IEDs, suicide bombers and sometimes tumultuous homecomings — these realities for military families make for challenging parenting

dilemmas to say nothing of childhoods sometimes brimming with worry and fear related to security of their parent who is deployed. If we want these families to persist in the face of trauma, then we need them to accept and embrace their vulnerabilities and learn how to avoid blame and shame — replacing these with positive self-talks and inspiring family mantras. By sharing generational stories that celebrate hardiness, grit, stamina and resourcefulness, children and their parents will understand difficulties as a shared human experience — in the face of which their family overcomes and perseveres together.

We need to move away from the idea that resilience is found in a pill or through psychological assessments. In order to develop resilience in families, we need to adopt the *mindset of training families to do the equivalent of run emotional marathons*. The leaders of these families are the adults — the most important people to embrace these proposed activities are the parents. Family activities created include group art projects designed as team building projects, as well as family theater activities in which families create socio-dramas that explore the inner workings of a family that is in the midst of crisis or transition -- to include a move or preparation for the deployment of a parent.

According to Brown (2012), we experience shame as trauma, whether a feeling of deep unworthiness overcomes us or a threat of bodily harm pervades -- the limbic system releases the hormones that offer us the same symptoms and side effects (1:47:50). These emotions once triggered and allowed to become a repetitive pattern, can lead to depression and eventually even lead to suicide. Suicide leaves only confusion and helplessness in its wake, leaving those closest to the dead, the most affected.

The military has several areas where the culture has become increasingly unhealthy. Namely the mantras: “do not admit weakness,” “suck it up” and “ignore emotions they are weak;” have created a silence that surrounds blame, shame and fear. By encouraging this silence, we allow negativity to create a residue of anger build up and dysfunction. The proposed arts curriculum involves cultivating our sociological and artistic imagination, so that soldiers can begin to “understand the larger historical scene in terms of its meaning for the soldier’s inner psychological life,” as well as embrace the ambiguity that initially encompasses most right brain activity related to unleashed creativity (Bentley, 2005).

The importance of learning tasks are validated by Mezirow when he states that, “learning tasks enable reciprocal interaction, exploration, inquiry, and theorizing, which we believe is the type of dialogue referred to in transformative learning terms as reflective and constructive discourse” (Mezirow & Taylor, 2009, p.102-103). This curriculum explores active and experiential forms of teaching and learning, characterized by high levels of ambiguity, uncertainty and paradox, then these approaches offer students a challenging level of engagement that provides the stimulus for a transformative learning experience. These approaches invite expressions of the soul. By expressing our soul or our most authentic selves, we are able to find a place of vulnerability. By recognizing and respecting others in their vulnerable states, we validate their existence, ideas and life.

Brene Brown (2012) explores true belonging and connection through an understanding of our human experience. She contends that belonging only happens when we present our authentic, imperfect selves to the world. Our sense of belonging can never be greater

than our sense of self-acceptance. Fitting in is the primary barrier to cultivating real belonging (32:27).

In order for any person to feel a sense of belonging and acceptance they need to trust their companions. Trust only occurs if the person trusting puts themselves in a place of vulnerability. If researcher Brene Brown's studies teach us that vulnerability does lead to resiliency, therefore we can defend the premise that art is pre-dominantly therapeutic in restoring trust when the works of art are performed, displayed, exhibited and accepted — although it can be counterproductive if it is heavily critiqued. By refusing to share our artwork, we short-circuit its therapeutic benefits. A soldier choosing to share his or her artwork with family — will therefore learn to trust and grow trust within the family unit. By sharing their art locally, soldiers learn to trust and grow their trust in their immediate community. By sharing the artworks of soldiers nationally, our country rebuilds and restores our “National Trust” — we reconnect our soldiers to their homeland, thereby honoring the sacrifice and service they have offered us.

In the movie and book, *Lone Survivor*, the filmmaker Peter Berg, and author Marcus Luttrell, explore the experience of authenticating the soul when the soldiers badger a new recruit into singing in front of the Navy Seal group. For many viewers, it may seem to be a form of hazing, but in actuality the other Seals honor his song through applause, much laughter and acceptance in the end. To belong is to make oneself vulnerable — one fast and effective way of doing so is to risk appearing a fool by singing, dancing, writing, drawing or playing an instrument. One way of connecting us to our soul's defenselessness is through exposing our creativity to criticism. Exposing our art to criticism and critique, while intimidating, can increase our emotional

resilience if acceptance and validation are inherent in the evaluation process.

### **Observations and analyzation of data**

The primary objective of Military Readiness and this thesis is addressing the issues that lead to PTSD, suicide, depression, violence and divorce. The secondary purpose of this thesis is my personal agenda of community building through the arts, thereby improving morale within the Operational zone, as well as stateside within military families and our national community.

Enemy-centric thinking has never promoted the relational success necessary for promoting peace and building democratic communities. It is only by befriending, finding common ground and shared experiences in building healthier communities that we have ever rebuilt from wars.

To defend my choice to include community building for the purpose of sharing a common goal, General Martin E. Dempsey, Commander of the U.S. Army Training and Doctrine Command, recently stated, "...[T]he best information, the most important intelligence, and the context that provides the best understanding come from the bottom up, not from the top down" (Flynn, Pottinger, & Batchelor, 2010, p.23). While General McChrystal states, "The conflict will be won by persuading the population, not by destroying the enemy. This is not just a slogan, but an expression of intent" (Flynn, Pottinger, & Batchelor, 2010, p.24).

Through effective utilization of Mezirow's theories of adult learning and the use of "disorienting dilemmas," I have created lessons designed to develop strategic inquiry, critical thinkers and right brain dominant activities. A disorienting dilemma is defined by Mezirow as "a triggering event (disorienting dilemma) that leads to an awareness of inconsistency among thoughts, feelings, and actions, or a realization that previous views and approaches no longer seem

adequate, resulting in the experience of disequilibrium” (Mezirow & Taylor, 2009, p. 101).

Soldiers will embrace their innate vulnerability and resolve daily traumas within a safe, guided practice in the arts. Ideally, they will be reconnecting via internet sharing with their families in the midst of deployment through these exercises as well. By implementing this program, the US Military will effectively reduce the incidents of suicide, PTSD and divorce within the military and, eventually within its veteran subcultures as well. Art, analysis, creativity, metaphor, catharsis, abstraction, recreation and play are critical to the health and well being of humanity, especially for those humans experiencing or exposed to uncertainty and pervasive, unpredictable violence.

## **Conclusions**

Important cultural changes are ahead for the US Military. Technology and intelligence will only take us so far in our desire to maintain our National Security, the rest of security lies in developing trust, relying on others and fostering faith in the goodness of mankind. The greatest loyalty can only be bred in others through merciful acts, generous acts that recognize human universalities like a love of family, a desire for beauty and the need for hope.

“A military force, culturally programmed to respond conventionally (and predictably) to insurgent attacks, is akin to the bull that repeatedly charges a matador’s cape – only to tire and eventually be defeated by a much weaker opponent,” General McChrystal and U.S. Forces-Afghanistan Command Sergeant Major Michael T. Hall recently wrote. “This is predictable – the bull does what comes naturally. While a conventional approach is instinctive, that behavior is

self-defeating” (Flynn, Pottinger, & Batchelor, 2010, p.24).

My conclusions: By introducing arts programming during resilience training the U.S. military is embracing a cultural change, to address this National Initiative, I have developed this curriculum proposal under the Original Materials Option. This thesis uses specific examples of art lessons and interventions, as well as offers suggestions for discussion questions for working with soldiers, veterans and military family members as indicated. These Pre-deployment Master Resilience Training (MRT) training questions for critical analysis will access the broader objective of self-realization and self-discovery, therefore will encompass: thematic questions, association questions, visualization questions, as well as summary/closure questions (Wexler, 2011, p. 214-223).

Within the Military Continuum, we need to continue fostering a growth mindset, as opposed to a fixed mindset. All military personnel need to embrace a willingness to create, imagine, brainstorm (thereby embracing vulnerability) and suspend early judgements on creative and innovative thinking. We need to continue developing a Military culture that encourages feedback, re-thinking, and revisions. By developing thinking dispositions (see Project Zero at Harvard) in all members of the US military, we will internalize the idea that information and understanding are infinite and not finite.

## **Literature Review**

Throughout the core of this research and curriculum we will define resilience as adaptability, fortitude and an elasticity of the mind, spirit and soul. Research for curriculum focused on

critical areas of need: 1) resilience training for pre-deployment and deployment, 2) the preventive and healing aspect of arts curriculum with a military focus, and 3) Adult education theories must be addressed as well. (Arts, Health and Well-Being, 2013). Curriculum was developed for the purpose of processing experiences and exploring the ambiguity and realities of war, as well as with a specific focus on stress reduction and mindfulness. The goal is to create soldiers who remain present in the moment through the creation of art projects, as opposed to soldiers who worry about past mistakes or future tragedies. Worry over the past or the future prompts mental spiraling through the destructive cycles of shame and blame which undermine mental readiness. This literature review helped me to identify which curriculum activities would best create positivity, vulnerability, connectedness, authenticity and mindfulness. Particular attention was paid to the interaction between the deployed parent or spouse and the family stateside through the use of internet blogging to create a sense of family belonging and connectivity while deployed. Increasing resilience isn't as simple as it sounds. That's because there isn't one single way to do it -- it's the combination of many methods and regular practice that will do the trick.

### **Growth mindset and Grit**

Caroline Dweck (2011) at Stanford writes about Growth Mindset which figures prominently in the pre-art creation process in this curriculum. Through an overview of her studies, soldiers will better comprehend the mind and how humans acquire knowledge. If they understand the role of perseverance, then they are much more likely to persist in attaining art skills, gathering together related ideas and self-knowledge attainment. The idea that Binet put forth in his IQ studies of human intelligence, that the mind is finite and measurable, is disproved by Dweck's studies, yet

much of the American educational system is still operating under the premise that the mind has a finite ability. Angela Lee Duckworth at the University of Pennsylvania expands upon this idea by exploring grit, tenacity and performance characteristics at the United States Military Academy (USMA), Westpoint. Grit became the focus of her studies, she provides an effective twelve point scale that measures grit and resilience in new cadets at the Academy. Previously, admissions teams used a much more expansive measurement tool to determine freshman retention rates they'd used previously. Since Duckworth proves that it is possible to measure resilience and grit, then beyond mindfulness -- might art also increase resilience through the use of skill building and dialogue? Could curriculum in the Arts be designed to suit this purpose?

### **Resilience and Vulnerability**

One critical component of developing resilience and whole-hearted living is vulnerability. Brene Brown, at the University of Houston, has made a career of studying the underprivileged poor and their resilience in overcoming their circumstances. The findings astonished her and her research team. Their exploration of vulnerability, authenticity and shame, uncover a need for acknowledgement of our vices to enhance resilience and self-acceptance. Brown found that people who trained themselves to embrace vulnerability, rather than dismiss it and ignore it, were able to develop mind maps and mantras for handling shame, blame and feelings of unworthiness. If we explore our shame and vulnerability before deployment, in the most open and honest way possible, then soldiers cannot be blindsided by shame when they are in the midst of the crisis and trauma of war.

## **Homecoming Process of Soul Reckoning: Art Therapists, Psychologists and PTSD**

Malchiodi (2002) notes that your “artistic creativity can open your heart and mobilize your natural capacity to heal painful experiences and feelings” (p. 148). This self-healing through art exploration and discussion has helped our Veterans battle PTSD for more than three decades -- not to mention that Sophocles utilized this technique long before we created research protocol to “prove” its effectiveness. There are four specific trajectories for Trauma which need to be considered in any treatment programming. The first trajectory for PTSD is resilience, the second is chronic PTSD, the third is recovering PTSD and the fourth is a delayed onset of PTSD. This curriculum in art making and art discussions encompasses all four trajectories and activities should be considered optional in most cases, not a requirement for treatment.

By pairing research on what creates positivity and resilience with the research on post-deployment PTSD Art therapy, I found two psychiatrists that work with veterans whose insights informed my curriculum choices. For many veterans this process of homecoming transition can take more than a decade. The writings of Edward Tick (2005) are particularly insightful on soul reckoning and resolution. “The distortions the soul undergoes in war reshapes our cognitive functions and skew the ways our mind operates, including at the psychoneurological level” (p. 18). A critical review of literature for soldier homecoming and healing revealed additional brilliance in the research and writing reflections of Jonathan Shay. This psychiatrist in the Department of Veterans Affairs Outpatient Clinic in Boston, has treated Veterans with PTSD for his book, Odysseus in America: Combat Trauma and the Trials of Homecoming explores Homer’s book *The Odyssey* by creating a metaphor between the Greek tragedy and our returning warriors today. Art and Ethics study is included in this curriculum, because Shay (2002)

implores, “what service members need at every level is moral knowledge, as well as technical knowledge” and art offers exactly that -- through viewing and dialogue. (p. 224).

Challenging mental activity certainly stimulates neuronal growth... These compounds, in turn, provoke the primitive brain cells to mature into neurons. Prolonged stress, on the other hand, seems to dramatically suppress new neuron production. Studies have shown that both physical and psychological stress reduce the growth of new cells in the hippocampus. Patients with depression or posttraumatic stress disorder also show reduced hippocampal volume, while treatment reverses this trend (Cohen, 2006, Kindle locations 393-398).

Because art skills and creative endeavors are often challenging and require mindfulness, these activities reduce stress and aid in new neuron production. Through lifelong learning, reflection, planning and decision making which goes into any creative work, participants have a chance at embracing autonomy and self-efficacy which are necessary for adult learning and growth.

### **Adult Learning Theory**

Since this curriculum is for adults age eighteen or above, adult education theorists from Lawrence Kohlberg and his Theory of Moral Development to John Dirkx and Mezirow on Transformative Learning to Paulo Friere on Dialogue and Pedagogy are explored. These theorists help to inform the choices made for scaffolding art experiences, pre- and post-journaling entry prompts and art viewing guided discussion. Dirkx, Carl Jung and Joseph Campbell can be explored together as they converge on the premise that humans have the power

to be both good and evil simultaneously.

“Individuation is an ongoing psychic process. When entered into consciously and imaginatively, it provides a deepening awareness of the self, an expansion of one’s consciousness, and an engendering of soul. We become more fully who we are, and we are more fully able to enter into the community of humans” (Mezirow & Taylor, 2009, p. 25).

Through the act of creating, soldiers will learn about mindfulness and practice remaining engaged in the present moment. Worrying about the future and regretting the past does not aid in developing resilience. This mindfulness of the present moment, brings about an inner peace and contentment much the same way that yoga does. Additionally, Jung informs my focus on the creation of abstract works of art, where soldiers will be asked to suspend judgement, which is more closely associated with realism. Harsh judgment can lead to artistic shut-down and self-criticism -- both are counterproductive to inner peace. Additionally, soldiers are encouraged to consider art creation as play and play as learning -- this application connects us to Brene Brown’s research on developing whole-heartedness through creation and play.

## **Military Service**

### **Pre-Deployment: Resilience and Training**

Art is cathartic; and as educators we can use the power of the arts (Visual, Written and Performance) to give voice to humanity’s experiences and struggles. By juxtaposing political activism, art education and leadership experiences, with our National call for arts intervention for

Military Health -- these Unit plans are designed primarily for raising awareness about war trauma and developing psychological resilience in our pre-deployment troops. These unit plans have become an evolving collection of history, philosophy, public relations, communications, art, theater and literature lessons, as well as a proposal for family health, community building and post-treatment PTSD healing. The purpose of this curriculum is to prompt introspection, reflection, discussion and creation focused on the ever-evolving role of the American soldier in wars waged abroad. Freire's (2000) and Mezirow's (2009) evidence suggests that it is the dialogic and narrative process that yields the most substantial change, intellectual focus and persistence in goal attainment when addressing adult education and adaptation to a growth mindset. Facilitating any process of self discovery (which is required for resilience training), occurs through learning about ourselves, our shared human history, embracing ambiguity, cultivating gratitude, identifying character strengths, and enhancing emotional awareness while developing tolerance.

War related images, literature and sculptures from various cultures will be used to prompt conversations and challenge preconceived ideas about both ancient and modern warfare and refine purpose in the ever-evolving ethics of war. Discussions and inquiries will be designed to promote a safe environment for dialogue and creation in which soldiers will have an opportunity to be heard, as well as record, reflect, and reframe their ideas. These reflections will be indicative of their own experiences, the perceived intentions of others and an exploration of the international expectations of the US Military. It is critical that these soldiers view their wartime experiences as a "work in progress" -- this will give rise to adaptability and resilience in their service to our nation. A soldier practices war and the maintaining of peace, just as a doctor

maintains a medical practice. War strategies, peace negotiations and military tactics can never be perfected, neither can art.

We have found that what students need the most is not self-esteem boosting or trait labeling; instead, they need mindsets that represent challenges as things that they can take on and overcome over time with effort, new strategies, learning, help from others, and patience. When we emphasize people's potential to change, we prepare our students to face life's challenges resiliently (Yeager & Dweck, 2012, p. 312).

Freire's dialogue, Mezirow's "disorienting dilemma and storytelling" and Aristotle's catharsis offer a heuristic approach to healing and resilience by expanding the emotional intelligence and worldview of students. Through the arts, catharsis and disorienting dilemmas are addressed through characterization, imagery, plot and conflict. By sketching, dialoging and journaling, the activities presented in this thesis allow for a purging of emotions. Aristotle focuses on pity and fear in his writings on Poetics, whereas Freire focuses on voicing our experiences, opinions, ideas and passions. Through journaling and clarification of assumptions, the issues of depression, isolation and self-protection will decrease, as soldiers pursue health through connection with others, self-knowledge and self-acceptance.

The Military prides itself on creating a deep sense of connection and unit cohesion; the art curriculum presented in this thesis will strengthen those bonds while allowing individuality to present itself center stage. On the battlefield of the mind, we wage a solitary war with our own sense of worth. Our adversary is an impermeable ghost feeding on our fears, excuses and shame.

By sharing the details of our lives with others, through experience and storytelling, our comrades' good-will becomes an indelible fortification of acceptance within our souls. For the battle weary veterans who are fighting the battle called PTSD, nothing could be more gratifying than sharing war stories with their comrades-in-arms. If we can start the sharing of story and truth before soldiers are deployed, then the sharing of story can continue to heal -- even within a war zone. It is critical to the success of this program that facilitators be empathetic, skilled and unobtrusive -- any attempts to reach politically correct answers and coerced tidy conclusions will not provide the mental health benefits and honest acknowledgment of experience that is necessary to deflect PTSD, suicide and addiction.

Jo Tyler states: "Storytelling and story listening are the core of my approach when consulting with organizations on learning, innovation, change, and strategy. They are the heart that keeps my teaching alive, and they are the muscle of my research." (as cited in Mezirow & Taylor, 2009, pp. 3502-3504)

### **Knowledge as War**

Steven Pressfield is a unique and valuable author, whose work exemplifies the beauty that can be achieved when the warrior and the artist converge. It is not surprising that this man has published a multitude of books on war; after all, he is a Marine. He wrote the book, The War of Art, which draws a correlation between the artist and the warrior — proposing that all warriors are artists and all artists warriors.

Pressfield (2002) challenges and provokes us, saying "the writer is an infantryman; he knows that progress is measured in yards of dirt, extracted from the enemy (resistance to

creation) one day, one hour, one minute at a time and paid for in blood. The artist wears combat boots -- he looks in the mirror and sees G.I. Joe. Remember the muse favors working stiffs. She hates prima donnas -- to the Gods the supreme sin is not rape or murder -- but pride!" (1:20:00)

Pressfield (2002) does not make his readers any promises, as a matter of fact he tells them the truth about the difficulties and challenges he faces as an artist and author. Still, he makes us want to create, endure and persevere.

To know joy, humans must also know pain. To know victory, we must know loss. Any emotion without knowledge of its opposite will not yield a deep, rich understanding. In order to explore heroism, we will need to explore villainy; to know goodness we must explore its shadow -- evil. Several units of study included in this thesis, namely: *Damage Control: Art and Destruction*, *Human Displacement: Homeland/Wasteland* and *Dark Theater: Shadow Dancing and the Theater of War*, explore the less than idyllic realities of a soldier's wartime experiences through the venue of art creation. These units are prefaced with a historical overview of war and remembrance, as well as an understanding of Jung's (1980) archetypes. By processing both fiction and nonfiction narratives on war and conflict during pre-deployment training, as well as learning from specific war art and artifacts, soldiers will be better equipped to deflect feelings of isolation, hopelessness, self-recrimination and irrelevance. If the primary antecedent to PTSD is trauma, then resilience would occur if there were a relief (knowledge of the universality of fear and pity) or some benefit of war instilled into combatants prior to the shock of trauma. Early contextual and visual analysis and individual reflection are the keys to processing war traumas and offsetting PTSD; PTSD should not be viewed as an inevitable outcome of modern warfare.

## **History of Warfare and Culture**

These unit plans focus on individual experiences through artists, patrons of the arts and cultural intent of works of art that depict the soldier, warrior and hero. Lesson plans will assist soldiers and veterans in the creation and development of individual stories, “visions” and artworks.

Where possible, lessons utilize works created by and written by US veterans. The power of creating often infuses the very spirit of mankind, thereby healing through epiphanies and reflection on one’s individual and unit associations. Self expression in the arts comes from a place of passion, deeply subconscious while all at once conscious through process and inquiry -- this contrast has held great art in good stead throughout human history. By creating venues for discussion about the historical relevance of the warrior, pre-war preparation and post-war ceremonies, and viewing great works of art that reflect a warrior’s narrative; we will thereby create a connection between the soldier, and Jung’s (1980) timeless Warrior Archetype and Knight Archetype.

Ancient cultures often have specific rites of passages for their warriors or soldiers. For example the Native American Indians, when their young men and women serve for the US Military, their young people are still expected to observe tribal customs or religious rites, as well as any expected customs the military might require. In regards to preparing for war and re-acclimation during homecoming, these rites of passage should be acknowledged for individual healing, as well as community healing that these rites offer. Through sharing and discussing these customs pre-deployment soldiers will be able to consider their own homecoming as a process as well.

**Art = Vulnerability = Resilience**

Storytelling has played a vital role in psychotherapy and greatly reduces the effects of combat stress and isolation. Storytelling is also used in treating both addiction and PTSD. By establishing a frame of reference through story for their experiences, returning soldiers can better enhance their potential for affective, behavioral and cognitive adaptation to trauma. Several theater programs, such as those offered by Outside the Wire, LLC, offer participants the vital catharsis necessary for overcoming numbness, fear, regret, shame and soul reckoning by following performances up with facilitated town-hall discussions. These open forum discussions present the vulnerability of individual soldiers and their experiences, as central to community healing and reflective practice.

Resilience is inextricably tied to challenge, vulnerability, shame, authenticity, blame, change, perseverance, courage, fear, disruptive innovation and creativity. The literature and art lessons proposed address these issues — sometimes directly, as teaching about Caroline Dweck in her theories on Growth Mindset and sometimes indirectly through an ambiguous process of creating an evolving identity through self portraiture of soldier and warrior. This curriculum is both educational, inspirational and experiential in nature. It is intended to prompt fear instincts through “exposure of self” that is present in all art making and exhibition; this naturally causes a flow of understanding within the psyche of worry over worthiness, embarrassment and vulnerability. Resolution of these fears creates safe opportunities to explore the modern soldier’s dilemma in Washington’s museums, alongside the history’s visual representations of the ancient warriors, battles, triumphs and losses.

## **Deployment: Creating and Exhibiting**

Facilitators of this curriculum should take care not to attempt to fix another soldier's problems or frustrations directly, but should act as a guide, encouraging soldiers in obtaining their own voice within their chosen art form. The soldier's experience, process and communication through the act of creating is sacred. Acceptance of a soldier's evolving self awareness is paramount to their art-making process. This is the essence of compassion, and compassion heals, enlightens and transforms. Listening and acknowledgement of experiences becomes a supportive and sometimes therapeutic role that we can offer each other.

All humans were born to create. Creating, constructing, developing and growing are the primary roles of humankind. Our human history is defined by new inventions, new knowledge and developing skill sets. We call these historical milestones "the Renaissance," "Enlightenment," "the Technological Age," "the Industrial Age," and even "The Atomic Age," as a way of proving human progress. The word creation holds strong appeal, as does the word "recreation," since it offers us an opportunity to play the role of God. As we play "God" through the act of creating (or destroying), we grasp our own abilities and redefine our power, explore our fears and refine our view of world thereby "creating." Its counterpoint is destruction.

Deeply engaged, even passionately engaged in creative work we often surprise ourselves when we pause to survey our work. We are often astonished to see the evolving works of art; visual, written and performance art, that humanity produces. There is a satisfaction and wonder reflected in the eyes of museum goers under the nearly hypnotic realization of possibility and awe. Even as children, we can become -- artists, writers, builders, musicians, and actors -

essentially creators.

The other side of the creation coin is destruction. A soldier knows this fact all too well. There is a place and purpose in art (as in life) for the destruction of both work and ideals. We must recognize when a cultural change is inescapable and be willing to brave new waters. Identifying the operational and strategic mistakes in our human history, will aid us in our exploration of adult learning through dialogue. Jungian archetypes will be explored as a way of embracing the anima and animus of Carl Jung's theory. Soldiers and veterans will redefine the ever changing American soldier. There is an ideal for which soldiers were trained — we will contrast this ideal with the individual soldier's expectations and experiences. By creating a venue for this exploration, soldiers will, while deployed, bear witness to the victories, tragedies and fallacies of modern warfare.

### **Maintaining a gratitude and art journal**

The power of transformation, creativity and art is embedded in the daily habits soldiers practice to maintain their own health and wellbeing. Often within lessons on the arts, the creative process gives rise to self-reflection, self-realization and self-forgiveness, even when it was not the primary focus of the lesson. Soldiers will glean what they need from these lessons, activities and discussions on art and the military. Their gratitude journals will reflect a willingness and ability to share their own perspective, experiences and vulnerability with family, community and comrades.

Maintaining a gratitude journal achieves several objectives. Gratitude can lead to a more positive outlook, therefore soldiers will become more resilient and productive. By teaching about Shawn Achor's (2010) book, Happiness Advantage, we will focus our energy on maintaining a sense of humor, a connection with friends and family back home and a positive outlook. Part of being a whole-hearted man or woman, is not being close-minded to your own vulnerability, as well as the ability to let others see how you are feeling (Brown, 2012). Brown stresses an ancient truth — reframed in the midst of her current research, that empathy is the antidote to shame — it makes us resilient. The premise of Aristotle's treatise, Poetics, explores the universality of both pity and fear — the wisdom embedded within this ancient work is the understanding that in the midst of life experience — namely, trauma, we undergo a soul reckoning that is timeless and universal to all human experience. If you have ever seen a tragic movie and debated the actions of the characters, then you understand the wisdom of Sophocles and Shakespeare. These playwrights understood that through pretending (or imagining, or role playing), we are placed within the story and this is a place of safety from real tragedy — as audience members. Soldiers will debate and resolve conflicts before deployment, therefore they will be better able to face conflict and tragedy while they are deployed. These journals become a venue through which they can create a working manifesto and individual mantras that guide decision making, raise awareness and prompt resolution while they are deployed.

Journaling helps individuals gain emotional distance between their day-to-day experiences and gain some balance, keeping a long-term perspective on life. On days when the world seems “out to get them,” soldiers can review the days when all was right in the world. When they are far away from the people they adore, they can read letters, reread and reflect on the view of

themselves their loved ones have — knowing they are lovable. Brene Brown (2012) studies resilience in families and she found that, “People who have a deep sense of love and belonging — it is not just the capacity to love other people, it means a deep sense of being lovable. The men and women who have a deep sense of love and belonging, believe that they are worthy of love and belonging” (Brown, 2012, 36:55-37:30). Deployment tests our soldiers to the core -- changing their self-concept, soul and spirit. War has the power to make monsters out of the best of humanity, according to Stanford researcher, Philip Zimbardo (2013). In order to maintain a sense of worthiness and perspective, when the trauma of unworthiness, hopelessness and loss hits — soldiers need daily, regular reminders of who they are. Otherwise, self-blame, inner recrimination and resentments can build up -- overwhelming them.

Also critical to living with awareness and whole-heartedness, is adult rest and play. This is why, in many of the most progressive businesses and organizations today, workers are offered a variety of scheduling options, from vacations to sabbaticals, etc. By offering workers a chance to innovate and create, these businesses experience the benefits of growth, ingenuity and change. Shame is the primary barrier to play, innovation and creativity. It does not help that our American mantras related to work ethic and cultural acceptance and encouragement of overwork hinder entrepreneurial growth. The best leaders in any business or organization know when to laugh, play and celebrate. Soldiers need opportunities for play, creation and celebration too, maybe more so while they are deployed.

Interestingly, disengagement can become protection against shame — if we refuse to engage with others we cannot fail them. This fact is loaded with implications that reflect isolation often

found among veterans — Isolation and disengagement greatly impact successful planning for the homecoming of soldiers, as well as the impact that numbing presents in the initial stages of PTSD. To be engaged and present -- living in the present instead of the nightmare of the past is the goal for all returning soldiers.

“Accountability is authenticity, action and amends -- this is what I did, this is how I’ll fix it, and I’m going to make amends -- all three of those are vulnerable” (Brown, 2012, 59:30). Soldiers, who undergo treatment for addiction, will find themselves in the midst of the twelve step process. Therefore, they will be required to embrace accountability and amends at some point in their treatment. With storytelling as the primary focus of group meetings, those undergoing treatment for addiction utilize Freire’s (2000) dialogue, Mezirow’s (2009) storytelling as adult learning, and Brown’s (2012) concept of vulnerability and authenticity. If we front load these concepts pre-deployment, then resilience will become a product of the practice of authenticity. The journal itself will be evidence of the application of this theory, making it trackable and measurable for research and development for the future health and well-being of our troops.

### **Rebuilding connection through the arts**

By participating in discussions related to authors, artists and artwork from the early to mid 1900’s, soldiers will empathize with the soldiers who fought in a war of attrition and faced chemical warfare, as well as aerial warfare for the first time in human history. In particular, WWI marked the beginning of aerial warfare and changed the perspective from which artists and fighter pilots would view both the landscape, cityscape and mankind forever. The Futurist art movement and the Futurist Manifesto, brought about changes that have the potential of becoming

indicative of the role that drones will soon play in modern warfare. An open dialogue about the effects of technology, contrasted with industrialism, will lead to critical thinking and develop an ongoing awareness of change in the soldier of the future.

Any violation of personal values and morals has the potential to create shame and/or prompt blame. By blaming others, such as policy makers and authority figures, for individual wartime actions, soldiers are able to deflect personal shame. Shame is a strong predictor of both hatred for a peer and a desire for revenge (Yeager, 2011). Through enhancing understanding, acknowledgement of and empathy for policy makers, authority figures and even the enemy, through the arts, we give soldiers a head-start on processing the reality of war and its aftereffects. To build this empathy and understanding, curriculum is designed to simulate decision making by putting soldiers in scenarios where ambiguous, ethical and critical decisions must be made within time constraints, disseminate accurately and visually effective. Through these activities soldiers will have a better understanding of the role of policy, public opinion, human rights, treaties and propaganda.

It is necessary to clarify the distinction between war art as propaganda, and artworks created to cope with the haunting recollections of combat experience. The former presents an iconic façade, while the latter presents a memory of what has transpired. Cathartic war art can communicate the emotional toll of war. Art generated from the memory of war is often raw, brutal, bloody, and fundamentally honest. At its core it communicates a deeper message. Truth is an essential value and it is only through providing an unvarnished look at history that we can hope to instill a reverence for

seeking out truths, especially controversial ones. (Wiederhorn, 2010, p.13-14)

One role of art is to process stress, reflect on our values and norms and even prompt cultural change where necessary. “Stressors found in military contexts can reduce operational effectiveness, these include attentional lapses, narrowing of perceptual focus, short-term memory impairment, and biased information processing, which separately, and in combination, can contribute to errors in judgment and performance.” (Defence Research & Development, 2006, p.4-2). The use of art as an outlet for stress, allows soldiers to become more innovative thinkers, more effective decision makers and be able to self-correct or adapt to changing circumstances when necessary.

### **Rebuilding connections stateside (through Internet and exhibition)**

Soldiers in our modern society have a unique opportunity to develop web pages and social media sites that keep them connected to their family stateside. These sites, whether public or private, can be enhanced on a near daily basis by soldiers who are deployed or by their family members stateside. Through a collaborative effort, these families can create a visual journal exploring connection. Through Pinterest they can create a “Family Bucket List” or through Tumbler they can create a joint family mantra and share family histories about resilient family members. These stories and interactive opportunities will sustain children throughout their parent’s deployment and throughout their lives. By utilizing technological opportunities, we can develop more resilient families and communities. This connection to family and community is crucial as it aids the returning soldier in acclimating back into civilian society.

Attempting construction of their own visual narratives, veterans and soldiers will not only create cultural meaning, but they will also be better able to explain changing military norms, values, virtues and vices. The security, safety and laws of our nation are founded on military principles that most Americans may misunderstand. All organizations need updating and revision, as the society upon which these organizations are based changes. Our soldiers will always be the best people for that job of updating the US Military. Through exploration of their own narratives, they will be better equipped to make authentic and positive cultural revision possible. Exploring venues for exhibition of soldiers' artwork and writing, as well as displaying recordings of soldiers explaining the inspiration; the ideas and visions behind their art are the primary component of this art curriculum proposal. The goal is for soldiers to become part of building a national narrative on war and peace. By creating a link for soldiers between policy makers and decision makers stateside, and their community within the war zone — we begin a national dialogue on modern war and its implications. Soldiers, despite some imposed silences are able to talk more openly about their experiences because of the social media. There is very little the Pentagon decision makers can do about it, unless those posting are currently in the military. I am proposing that by promoting dialogue pre-deployment, about the role of social media, the deployed and returning soldiers will make better decisions about what to post and when to post appropriately.

### **Rebuilding community within the war zone**

Since the end of WWII, an evolving ethic of peace has emerged. The Allied forces have changed the dynamic of modern warfare, through conserving world art treasures and cultural artifacts. Where once it might have been common to collect war prizes — it is now common

knowledge that this course of action does not bode well for peace endurance. Now in order to achieve a lasting peace, we must front load all wartime operations with an understanding that we someday need to rebuild and restore governance in devastated nations. For the long term health and stability of any region, we must focus on creating end-of-war reparations that reduce the possibility of aggressive retaliation. The research of Yeager and Dweck (2012), give us a guide for teaching soldiers how to transpose wartime objectives to peace building objectives when called upon to do so. This change poses an ethical challenge and an internal dilemma. By understanding “the perspective of an incremental theory, victimization may be thought of as being done by and to people who can change over time” (p. 307). Soldiers can empathize with the destitution and frustration of civilians. “Thus, learning an incremental theory reduces the desire for aggressive retaliation by allowing people to see their future as more hopeful and by creating a greater desire to understand the motives of transgressors and, where appropriate, to influence them” (Yeager & Dweck, 2012, p. 307).

Additionally, by encouraging soldiers to utilize community art curriculum to build relationships we rebuild trust and communication, thereby lowering the likelihood of retaliation. Focusing on interactive art activities with refugees and other displaced persons (particularly children), as a way of building community, fosters trust and engenders empathetic relationships with locals. This process has the power to provide psychological healing for soldiers, as well as locals affected by war. Past experiences are clear, “combat missions primarily involve the control of fear and fear-related thoughts, but also the control of reckless behavior in order to maintain operational effectiveness. Peace support operations include the control of anger and frustration, in addition to the control of fear” (Defence Research & Development, 2006, p.4-2). Courage is

expected of soldiers — the courage to face a bullet is the same courage soldiers can draw on to reach out to communities affected by war. Since it is possible to collaborate on an endeavor to create, then the sharing of positive objectives will build trust, understanding and awareness between adversaries.

### **Homecoming: Family and Community**

“Love is the most important human experience. We cultivate love when we allow our most vulnerable and powerful selves to be deeply seen and known and when we honor the spiritual connection that grows from that offering with trust, respect, kindness and affection” (Brown, 2012, 28:21). To make it home again physically is only half the battle — soldiers need to be able to come home psychologically and spiritually as well. Jonathan Shay (2002) in his book, Odysseus in America, explores the lack of trust the returning soldier often has in his or her spouse. Shay explains that the skills needed to survive in a war zone continue on autopilot long after the soldier or veteran has returned. The soldier’s need to rebuild trust in family, society and the world can be a daily struggle and runs contrary to his wartime experiences.

The ongoing challenges of memory recollection and a thorough reintegration into society for veterans can be aided by having the vet’s voice heard through a visual or verbal narrative study. However broken or fragmented the memories of wartime experiences, transformation is possible. Through creation of a personal narrative, vets can explore their wartime journey. This process of creation edifies our nation’s warriors and educates civilians. Envision a collective, yet highly individual, summation of America’s war story arising from discussion, reflection and creation. Current psychological treatments and talk therapy alone, do not honor the journey, from the

battlefield back to hometown America, nor does it allow for a reconstruction of the society. This curriculum proposes the use of a carefully chosen mix of expressive, narrative, explorative, and integrative art interventions to address six basic trauma-focused tasks, noted by Rankin and Taucher (2003): telling the trauma story, grieving losses, self-concept and worldview revision, as well as self- and relational-development (p. 138). The culmination of this proposal brings the veteran's voices and narrative art into hometown America for discussion and reflection.

### **Sharing your story with those who have earned the right to hear it**

In Edward Tick's (2005) theory of soul reckoning, outlined in his book, War and the Soul, he directly correlates PTSD with cognitive dissonance. Cognitive Dissonance or performing actions contrary to one's beliefs can give rise to shame, blame and depression. It is exactly these three emotions that keep us from experiencing whole-hearted living according to the University of Houston researcher Brene Brown. Brown (2012) contends that by making ourselves vulnerable to others, by expecting others to acknowledge our experiences, perspectives and efforts, we move toward resilience. She emphasizes that vulnerability is not weakness. Basically, psychotherapy in a nutshell — talk therapy in order for us to be known and make resolutions, create mantras and frame stories that we can live with as well as through if necessary. In the Wordsmithing Unit specifically, the art lessons reflect abstract and subconscious thought and ideas, initially.

Through a process of reification, soldiers will suspend judgment and analysis of war, as well as their works of art. Only through the act of creating or acts of war and destruction, can we truly begin to identify the products of art and war. A soldier's pre-deployment process occurs as

training for an unknown, just as asemic writing and geometrical psychology denotes a process, without full knowledge of the outcome of the artist/soldiers efforts. During pre-deployment, soldiers are relying on productive thinking because they lack the real life experiences that would allow them to utilize reproductive thinking to their artwork. The same is true for their choices during training contrasted with their choices within a warzone. Hence the efforts and training of a soldier pre-deployment are theoretical -- therefore not necessarily applicable yet to the soldier's reality. Therefore the soldier's artwork should balance this theoretical concept of war and reflect a certain level of abstraction as well. Mankind is nothing if not reflective. Initially, our values reflect the values of our society, our family and our community, because these venues allow for reflection based on what we have known. War brings a new level of awareness and thinking that is brimming with the affective pity and fear. Addiction rates rise among people who do not want to think, reflect and respond, these individuals literally self-medicate and numb emotions. PTSD is a form of numbing oneself, as one would arm oneself against an enemy — in this case the enemy is awareness.

Some soldiers on furlough or returning from war have been in my classes at the Corcoran and their silence and determination have always caused me quandary. One returning veteran, roughly thirty years old, hammered away determinedly at a stone in my stone-carving class -- uncovering within that stone two hands. Those hands -- were they in combat or were they struggling to collaborate? When I asked him about his sculpture, he told me that his art arose from that very question. The bravery and vulnerability involved in this soldier's quest for self-knowledge is commendable, and should be a model for other veterans to follow. It is metaphorical that he chose stone as his medium -- an embattled soldier and artist – demanding,

through his chisel, that the earth unveil his experiences and quandaries. A stone, time tested and hardened now yields to his request.

In the battlefield of the mind, awareness and reflection are decisive components of restoration and serve to minimize the aftereffects of war related trauma. Suicide and PTSD cannot be entirely eliminated as Homer, Shakespeare and Sophocles realized, but they can be acknowledged. Through catharsis, within the safe confines of our homelands, acknowledged historical tragedies can educate us and train us for future resilience. Throughout this curriculum, soldiers will be looking back at our nation's tragedies and triumphs to create a forward-looking value system, code of conduct and ethic of war and peace. This should be considered an ever-evolving work designed to provoke thought, discussion and action.

### **Sharing war story as a National Endeavor**

Post Traumatic Stress (PTS) results in memories, miseries and fears getting jammed up inside the minds of our battle-scarred veterans. "Tragedies" and lessons in failure within the theater of war were never meant to be internalized by individual soldiers. According to ancient traditions, war stories were always meant to be spoken, acted out for community discussion or carved into clay tablets and sketched upon cave walls. Essentially, these stories remembered externally hold memories of community progress, tragedy and regress alike. This is precisely the purpose of the Veterans History Project at the Library of Congress. Shakespeare and Sophocles, and every great playwright since, understand the importance of collective memory. With a single play, we can wage a war in which no actor will die, and our conscience is reborn; its warnings heeded. These stories stand as sentinels at the gates of possible future wars, reminding us of our losses, our

humanity and our fragility. The capacity for decisiveness and reflection are born out of a time-consuming, challenging and acquired experience. Knowledge, adversity, mistakes, wisdom and internal reasoning are necessary for making allies and compromises humbly. Lawmakers, revolutionaries and presidents, far removed from the front lines of war, make us all culpable if this burden is weighed too lightly. All citizens of this nation share the burden of war, whether we acknowledge this duty or not.

### **Trust + Vulnerability = Catharsis**

By utilizing military training grounds in areas that are under evaluation for closure we can recreate the psychological adventure outlined in Jonathan Shay's (2012) book, Odysseus in America. He writes about Odysseus's homecoming and the process by which Odysseus is able to reacclimatize with his homeland. First he meets the Goddess Athena, who is in disguise, so that he cannot recognize her. She listens and internally laughs at his lies, cunning and metis — intrigued and entertained — and offers him advice. Then he goes to see his father, then his son, finally going under guise to test his wife.

Soldiers can then convene (hopefully at a campfire on the trail) and discuss with therapists, veterans and fellow soldiers their experiences during deployment. In this "training camp," we need to address the needs Odysseus had after the Trojan War — even his need to challenge the Cyclops. The training ground cannot insult the intelligence of the homecoming warrior — we need to create obstacles that challenge him, mentally, spiritually and physically -- but also aid him in resolving physical, psychological and sociological challenges. Conflict issues can be varied and addressed through discussion and reflection. Man vs. Nature being the most obvious,

in the form of a challenging terrain or bitterly cold environment.

Group cohesion with the homecoming unit may be necessary on the initial trek of the journey.

Fellow soldiers should gradually move away as the returning soldier learns to rely upon himself and his faith — thereby understanding transition into civilian society is not a tribal activity.

(Consider Step 1 in the 12 Step process of AA) Introduction of the family members may be gradual or temporary, as a way of processing homecoming fears and issues concerning relational conflict. This activity will create a bond between the men and women who choose to engage in the process. It is possible to work on this project with families, couples and individuals. This form of experiential learning about individual vs. collective experiences will prove memorable and transformative.

It is important that facilitators of this curriculum understand that it is a “process” of healing and wholeness being undertaken and it cannot be rushed. Traumatic memories may creep into the conscious present unbidden, as soldiers seek resolution and understanding of their past through the act of creating. Other war veterans have their own share of traumatic memories and are often the safest audience with whom to begin sharing a war story. Eventually these veterans might culminate their healing through involvement of their family by sharing their story with spouses, loved ones or even community as a whole through exhibition, performance or publication.

**Resolution + Restitution = Options for health and wholeness**

“Since trauma creates permanent change in the lives of survivors, a return to life as it was before the trauma is an unrealistic treatment objective. Adaptation to trauma involves

construction of new self- and world-perspectives that are different from those prior to the trauma” (Rankin and Toucher, 2003, p.138).

By teaching soldiers about Caroline Dweck’s Growth Mindset studies, soldiers will understand that they can create positive change in their experiences through incremental learning. Through incremental changes, such as understanding Carl Jung’s *Anima* and *Animus*, soldiers can put their experiences into context by exploring their shadow selves. They can utilize the safety of the arts to develop their personal stories and place their past on a universal continuum -- as long as there have been people, humanity has been at war.

The wars waged on American soil are more than a century old. It is hard to say whether American society is closer to or further from intrinsic connection to war since the majority of wars waged today are on foreign soil. Are we closer to war on one hand, because it enters our lives through television screens on a daily basis? Or are we emotionally as disconnected, as we are physically disconnected, because it isn’t happening in our communities? Regardless of how our public relates to modern wars, it is clear that our veterans struggle with their homecomings and their sense of self after their return home.

### **Reflection on Homecoming and Exacerbating PTSD**

The issue that complicates transition is speed in the homecoming process — planes have exacerbated the process of healing and the expectation for a quick and easy re-entry to homeland and homecoming resolution. The homecoming process is no longer a journey for reflection, de-escalation and resolution (aka: psychological reckoning). Perhaps soldiers need to be given the

option of “processing home,” rather than landing with the big hug from family members and being expected to transition into civilian society without a glitch. Perhaps military psychologists could offer advice and an exit strategy for the war zone, as well as an entrance to homeland. Consider assessing the need through a self-evaluation form, perhaps.

Military personnel and counselors/psychologists could outline a course, timeframe and terrain — thereby planning expeditions together. The key is facilitating transition. With conversations and journaling reflections as a guide, the soldiers have both guided process time and appropriate isolation for reflection without the stigma of being locked away in a psychiatric hospital. Guides may be stationed at several points along the trail with rations and shelter. Supplies, processing discussions and encouragement will be offered within the safety of these shelters. Perhaps family members will wait for them along the trail and hike with them from point to point. Homecoming is a process and a building of relationships — it cannot be rushed.

Although the iconic photograph, of a military man’s homecoming, inspires soldiers and their families, it also brings about a feeling of inadequacy when that picture does not become their reality. Malcolm Gladwell (2013) points out in his audible book, David and Goliath, that, “suicide rates are higher in happy countries and lower in countries that are unhappy” (1:56:50). The key to success in reducing suicide rates may not be a psychiatric label. By facilitating the homecoming process for returning soldiers and veterans, they will safely explore the psychology, re-creation and the biology of their individual journey. This journey is sometimes considered a descent into the underworld or a rebirthing experience. Having them explore their subconscious mind is a very Jungian way of exploring the warrior, soldier and knight archetypes. This activity will allow a convergence between these archetypes within a carefully guided venture. (Music

may be indicated as a walking companion and should be used when necessary to expand upon catharsis, but should not be used as a way of numbing fears and avoiding painful memories or reflection.)

For vets seeking a renewed cohesion (lost when their Units returned and disbanded), they may find another outlet — occasional veteran volunteers might join the soldier on their walkabout when indicated. Art therapists might consider using *songlines* as an art form to explore this process; more information on songlines can be found in the Wordsmithing and Honoring Voice Unit. Temporary relief from pressing day-to-day living problems allows those suffering from PTSD a chance at catharsis — the very reason Sophocles, Shakespeare and Homer penned their plays. Entertainment in the form of television, video games and movies only offer so much temporary relief. The goal of this endeavor is to keep these Vets from “going rogue.” (Reference: Skyfall movie and pay close attention to the unresolved issues that Javier Bardem battles with — especially when faced with matricide.)

Understand that the need for a walkabout has been undertaken by violent means in American History. The Hell’s Angels (85th Fighter Squadron insignia and the 552 Medium Bombardment Squadron) and its reputation of being run by ex-military personnel, should be the impetus to develop a means for exploring the psyche and resolution, as well as the soldier's cohesion with family and society. If we develop a method/outlet for this process — perhaps a mecca in America for soldiers and Vets — we may be able to funnel and contain the rage instinct embedded within Complex PTSD. A caring spacious outdoor facility in which educators, therapists and veterans collaborate to bring American soldiers home. This program could be

designed to grow social and psychological awareness. Reconciliation and fears associated with reacclimatization and homecoming can be pervasive and should benefit from reflective and strategic thinking, as well as respect for and acknowledgement of the process of homecoming.

### **Method of Application: Maintaining resilience in the face of trauma**

Creating methods to maintain resilience begins before the trauma strikes. By learning about human resilience or grit (Duckworth, 2013) and happiness (Achor, 2010) and conjoining these theories with Carol Dweck's Growth Mindset theory, we will train and educate through the arts, the military families who are preparing for deployment. Possibilities for trauma associated with that deployment can create stress and fear in all ages. The convergence of the ideas gathered through my readings and research lead me to believe that the healing potential of art and creativity are testable as well. Through tracking and qualitative research methods, we can begin testing theories related to trauma, transition, psychology and neurology by utilizing art lessons while soldiers are in training, deployed and within the war zone. Pre and post tests are crucial for tracking changes associated with the inclusion of these art practices.

The sociologist from the University of Houston, Brene Brown's theories related to "Vulnerability as Power," basically transform trauma through reframing shame and blame; this leads to resilience. Her use of mantras and learning to say "no," are lessons for all families, not limited to families in crisis, but for any family that is interested in maintaining emotional health and happiness in today's society. Shawn Achor's (2010, 2012) theories on the Happiness Advantage and Positive Psychology will inform many of the art activities proposed in this thesis. Increasing optimism plays a crucial role in maintaining both personal and organizational

resilience. Angela Lee Duckworth's (2013) research on grit addresses the United States Military Academy's goal of educating, training and inspiring West Point graduates, by predicting who will persevere and who will overcome the obstacles West Point cadets encounter throughout their first year at the Academy. Her research found twelve primary criteria that most accurately predict the success of these cadets (A. L. Duckworth, speech, April 4, 2013). These same predictors can be utilized for MRT training and determining resilience in the midst of conflict and trauma.

### **Healing PTS in Homecoming: Research on Techniques and Procedures**

I have read extensively about the universality of fear, blame and shame in order to understand War and the Soul: Healing Our Nation's Veterans from Post-traumatic Stress Disorder by Edward Tick, PhD. and Odysseus in America: Combat Trauma and the Trials of Homecoming by Jonathan Shay, M.D., PhD. By reading about the implications of regret first and striving to empathize with the experiences soldiers undergo in the war zone — deep reflections on the writings of the veteran's psychiatrist, Shay, who has twenty years of PTSD treatment experience and reflections on the writings by psychotherapist, Tick who has twenty-five years of experience working with returning soldiers and Veterans. Their findings led me to explore the idea that there is a universality of the human condition associated with war trauma and that there is a need for early and frequent intervention in order to counteract the effects of numbing, character shame and loss of trust in others.

Through my interviews with soldiers who returned from Afghanistan, Vietnam and Korea, I have learned that there is a deep desire to relate to the human experience within these countries, as

well as a deep desire to be known by the citizens of these countries. Humans cannot visit a new place and not be impacted by the landscape, the people or their own work within that environment. Additionally, soldiers have a deep desire for heroism and meaning. They are inspired by the very act of serving others and this service to others gives their lives meaning.

Resolution is one key to unlocking the numbing and the sense of shame developed by war and regret. To find resolution, some Vietnam Veterans returned to Vietnam to meet with and dine with Vietcong Veterans (Shay, 2002). Through acts of restitution, these Veterans were able to reach a catharsis (mental clarification and religious purification through forgiveness) that had escaped them when they were subsisting in America (Shay, 2002, p.153). Telling our stories and making amends is crucial to repairing the breach in social trust that is often lost in the chaos of battle. Stories of loss and lies can be told in many formats including visual story, verbal story and dramatic story; just as amends can be made to spiritual guides, family members, and citizens from a specific region. It is also possible to make amends to the physical environment as well. The truth is that amends begin with intent. And amends have far-reaching consequences, because of its ability to foster healing, recognition of wrongs and wholeness/worthiness in others.

### **Curriculum and Transformational Learning Theory**

After I created a deep understanding and empathy for returning soldiers, I plunged myself into a study of the intersection between Art and Fear by reading up on the writings of David Bayles and Ted Orland. These two authors write about authenticity, creativity, vulnerability and fear in such a way that the perils of art making and art criticism becomes a worthy search for self in the midst

of a chaotic environment. It soon became clear to me that my curriculum needed to have a *disorienting dilemma* embedded into its goal in order to fulfill the need to be transformational. John Dirkx (1998) expands on this idea, explaining that “soul has to do with authenticity, connection between heart and mind, mind and emotion, the dark as well as the light. When attending to soul, we are seeking to live deeply, to focus on the concreteness of the here-and-now” (p. 4), through the act of creating we must remain in the moment.

Research from the Association for Supervision and Curriculum Development (ASCD) shows that student preparation for high school proficiency tests do an adequate job of testing the attainment of facts necessary to pass the required standardized tests. However, our schools fall short in two areas, students “do poorly on items requiring application or careful analysis and explanation.” (Wiggins & McTighe, 2008, 36). These two shortcomings can have a grave effect on new recruits and be detrimental to our Operational success in the warzone. Without the ability to apply reason and understand human intentions, individuals can make mistakes that can have dire results. Furthermore, soldiers need to be able to clearly explain their own objectives, intentions and motivations. Friere’s (2000) emphasis on the importance of dialogue challenges us to grow in clarity, humility and empathy by asking the following self reflective questions:

How can I dialogue if I always project ignorance onto others and never perceive my own? How can I dialogue if I regard myself as a case apart from others—mere “its” in whom I cannot recognize other “I”s? How can I dialogue if I consider myself a member of the in-group of “pure” men, the owners of truth and knowledge, for whom all non-members are “these people” or “the great unwashed”? How can I dialogue if I start from

the premise that naming the world is the task of an elite and that the presence of the people in history is a sign of deterioration, thus to be avoided? How can I dialogue if I am closed to—and even offended by—the contribution of others? How can I dialogue if I am afraid of being displaced, the mere possibility causing me torment and weakness (p. 88)?

This mindfulness of others and ourselves offers us a chance to change the present moment, and brings about contentment much the same way that yoga does. Carl Jung's psychotherapeutic theories, writings and images inform the content and activities within much of the proposed curriculum. According to Jung (1980), the protective circle or mandala is one traditional antidotes for acknowledging the subconscious and chaotic states of mind (p.10). The mandala, according to Jung (1980), is a symbol of individuation (p.35). When it is impossible to voice fears, worries or concerns, because of ongoing trauma, often the best place to unload those traumas is in the arts. By creating abstract works of art, participants are able to suspend judgment -- sometimes judgment can reflect a close association with realism. Any harsh judgment may lead to artistic shut-down, art and writer's block and continued self-criticism -- these are counterproductive to inner peace, healing and growth.

Through researching the proposals and ideas of Julia Cameron in The Artist's Way and Finding Water, this curriculum explores the healing of addiction through daily activities that strengthen art practice and awareness. By counteracting numbing and promoting self-awareness through art explorations, we can lessen the need for mood altering drugs and alcohol. This approach is also touted by Carol Dweck (2012) in her focus on Meditation and Growth Mindset -- art activities and meditation keep a soldier in the present moment mindset. Worrying about the future or

regretting the past will not lead to long term psychological health. By creating curriculum that enhances conscientiousness, curiosity, optimism, gratitude and social awareness, we increase resilience and improve individual relationships. The effects are not limited to soldiers alone, particularly when the internet is utilized to share experiences, expand community and generate exhibitions.

### **Limitations, Assumptions and Range of Validity**

These activities are limited only by fear, fear of working *outside the wire* on projects with *the enemy*, as well as fear of rejection, embarrassment and embracing creativity. These projects are also limited to time available, opportunity to work with civilians and available art supplies.

Several art projects are proposed that utilize natural elements (Andrew Goldsworthy) or recycled materials. Several projects are proposed that only require one element (Invisible String Project). Additionally, this curriculum assumes that relationship building is crucial to our military success within the operational zone (read “Fixing Intel: A Blueprint for Making Intelligence Relevant in Afghanistan” by Major General Michael T. Flynn, USA, Captain Matt Pottinger, USMC and Paul D. Batchelor, DIA). This curriculum is both valid and timely, because the call for arts programming and art therapy programming has been voiced by multiple constituents from the Pentagon to the Kennedy Center for the Arts (read “Arts, Health and Well-Being across the Military Continuum: White Paper and Framing a National Plan for Action,” published online in October of 2013). This curriculum is adaptable and expansive allowing for training flexibility and options.

## Unit Plans

### **Course Title: Homeland-Wasteland (PTSD & MRT - Individual Narrative)**

**Subject/Topic Areas:** World History, Philosophy, Ethics, Art, Literature, Psychology, Phenomenology, Geography, Law, Politics and International Relations, Sociology, Anthropology, Food, Medicine, Medical Humanism, Biology

**Key Words:** archetype, symbol, implication, assemblage, deconstruction, reconstruction, migration, self-immolation, sectarianism, causality, appropriation, reparation, restitution, subjugation, cultural displacement, dissonance, conflict, repression, centrality

#### **Overview:**

Deep within the human mind exists a dichotomy of beliefs — promulgating both the hero and its shadow — belief that we can categorize both our experiences and ourselves as either good or bad. In this exploration of perspectives, we will construct either 2D or 3D images that explore the internal and external experiences of a life at war between good and evil — between humanistic beliefs and dehumanization.

Veterans and soldiers will create a visual and literary component that explores understanding of and their experiences with war, (for Vets — especially those experiences that haunt dreams or trigger rage, fear, flight and freeze responses). This activity is intended to give a visual account of the experience of PTSD and psychological reasoning. The key to success in facilitating this process for soldiers is through the use of imagery in the creation in order for them to explore their experience. Having them explore the mindset related to vagrancy and tribal unity is one way of exploring the idea of “home.” Another outlet for developing “family” within society has its base in our relationship to animals.

It is possible to work on parts of this project with married couples and family members, as a form of learning about their individual and collective family experiences. Reconciliation of wartime experiences and fears associated with reacclimatization and homecoming, can be pervasive and difficult to discuss verbally. Through imagery and poetry we will create an empathetic environment that is conducive to understanding and awareness.

#### **Classroom Context:**

Participants should be willing to think critically about the importance of the Arts in developing our understanding of our life as “journey,” experience of “catharsis” and change initiatives for growth. It will be crucial for creating resolution for Vets. (Memory attachments in the Arts for troops in MRT training — they will be expected to continue the act of creating throughout their deployment.)

#### **Time Allotted:**

This unit should take four to six weeks (Encourage a MRT long term assignment throughout deployment.)

#### **Visual Art Standards:**

Understanding and applying media, techniques, and processes  
Using knowledge of structures and functions

Choosing and evaluating a range of subject matter, symbols, and ideas  
Understanding the visual arts in relation to history and cultures  
Reflecting upon and assessing the characteristics and merits of their work and the work of others  
Making connections between visual arts and other disciplines

**Assessment Methods:**

Pre/post tests, discussions, portfolio strategies, self-assessments, and reflective writing in a variety of applications while creating a works of art.

**Essential Questions:**

Does sharing your individual story create a venue for others to explore their experiences? Why or why not?

When heroes and villains have similar traits — how do we distinguish between them? What role does darkness play in the dichotomy within the human soul?

Are there any archetypes you relate to and how does it manifest itself within you?

What is the distinction between “moral decision making” and “values based decision making?” Make a list of moral vs. value based issues that help you choose a course of action.

What role should writers, artists and printers play in portraying misery, fear or carnage?

How important is it to relay the details of a story to others? When is it critical?

When is it most effective to be ambiguous or make generalizations?

What is the role of violence and fear in Art?

What role does Art play in creating awareness of atrocities?

How has world history been preserved through the arts? How has documentation of that history changed over time?

How might we best represent modern warfare?

What is the importance of understanding this experience through the viewpoint of your partner? Is it beneficial? When might it be harmful?

Are there any other trauma experiences people might explore through 3D or 2D works?

Why are soldiers wearing masks in “Massacre in Korea” and why are the soldiers of Russia invading the Ukraine wearing masks and lacking name tags on their uniforms?

Why did Picasso depict an ancient warrior in “Massacre in Korea” as the last image when read from left to right?

What role do the Son My (My Lai) Massacre in Vietnam and the patriotism of Thompson, Andreotta, and Colburn play in our National and International conscience?

What role do the Haditha killings and Côn Sơn Island prison play in our National and Military conscience? Should the “tiger cages” (artifact) at the War Remnants Museum in Ho Chi Minh City be considered art?

Explain and explore the metaphor entrenched in Emperor Qinshihuang’s Mausoleum and its Terracotta Army. Is there some virtue to hidden war, silent rage and buried aggression or is it a vice?

What does the inclusion of the horse within the Terracotta Army imply? Should the presence of animals in a war zone be cause for hope? Explain.

What are the implications embedded in “Terracotta Daughters” by the French artist Prune Nourry? Is there a universal implication to China’s preference for male babies and the dishonor socially implicated in the birth of a daughter?

How do “Terracotta Daughters” by Prune Nourry and “Saturn Devouring One of His Sons” by Francisco Goya relate in meaning and purpose and relate to war?

In what world would a nation or culture prefer only males, instead of the female in whom the next generation is born?

Can we address the issue of limited resources and scarcity without waging war?

**Enduring Understandings:**

- Soldiers will learn that the warrior, knight and soldier have a shadow self
- Soldiers will reflect on their own morals, self-concept and reasoning
- Soldiers will explore their dreams, nightmares and fears through clay and shadow and light, as well as through music, narrative poetry and printmaking.
- Soldiers will discuss the roles fear and courage play in reframing dreams and nightmares.
- Soldiers will debate the characters' actions and reactions
- Soldiers will explore the importance of ambiguity related to daily living fears.
- Soldiers will reflect on and discuss current cultural views and cultural norming related to destitution, prostitution and self-reliance.
- Soldiers will discuss and reflect on fear, "broken silence" and art through carving, printing, writing and creating.
- Soldiers will understand the intention of dialogue and the fundamentals of oppression.
- Soldiers understand their own Leadership Style and explore Leadership theory through the use of Team Building in theater and art development through timed art challenges
- Soldiers will work within tightly constrained time periods and with limited resources to overcome obstacles in dramaturgy, printing, writing, and construction of chapbooks.
- Art, sculpture, literature, film and music reflect and shape culture.
- Artists choose readily available, affordable and varied tools and materials to express specific ideas.
- Artists learn techniques, practice the technique and then become proficient at the technique.
- The greatest artists often break with established traditions and techniques to better express what they see and feel.

**Lesson Plans:**

1. Soldiers will read Kathe Kollwitz: The Art of Compassion and view her work, "Krieg." Afterward, soldiers will create a woodcut print series using four wood blocks and create chapbooks using these images and their own writings on war and peace.
2. A fatalistic approach to viewing the world often leaves soldiers wondering if their own survival was a waste and picking out better men for survival would have been more beneficial for the world. To illuminate and explore this viewpoint, we will discuss Greek beliefs through discussion of the Three Fates, (also known as the Three Graces) Clotho, Atrophos and Lachesis. These Greek Mythological female deities were supposed to begin, weave and end the lives of humans. Soldiers will view sculpture, paintings and relief carvings of the Three Graces.
3. Soldiers will explore the imagery and history of the 1950's and the Atomic Age through films, paintings and iconography. Soldiers will explore modern and futuristic weaponry (Atomic Age to present) and destruction as depicted abstractly and realistically in the Visual Arts (Pollock, Dumas, Klee "Dancing Under the Empire of Fear (1938)" ) and Literary Arts (1984, Biblical) standpoint. "Massacre in Korea" by Pablo Picasso will be

discussed for its implications in the rise of PTSD and abstraction of human form.

4. Soldiers will familiarize themselves with the Futurism Art movement and the Futurist Manifesto, consider such artists as Umberto Boccioni's "Unique Forms of Continuity in Space" and Carlo Carrà's "The Funeral of the Anarchist." Pay particular attention to Aeropainting and the transformation of vision in landscapes, cityscapes and aerial views of humans.
5. Soldiers will view and discuss Emperor Qinshihuang's Mausoleum and its Terracotta Army.
  - a. Compare and contrast to "Terracotta Daughters" by Prune Nourry
  - b. Compare and contrast to "Saturn Devouring One of His Sons" by Francisco Goya
  - c. Compare and contrast to Hitler's Nero decree (and the role of mercy in the Allied victory)
6. Soldiers will read Article 54 of Protocol 1 of the Geneva Convention.
  - a. Soldiers will discuss the Son My (My Lai) Massacre in Vietnam and the role of Hugh Thompson, Jr.
  - b. Soldiers will view photography of and from that timeframe and create poetry to accompany selected works.
  - c. Soldiers will read "On Killing: The Psychological Cost of Learning to Kill in War and Society" by Dave Grossman and create black and white collages using images from the "War/Photography: Images of Armed Conflict and its Aftermath" exhibit produced by the Museum of Fine Arts Houston.
7. Soldiers will read "The Bill of Rights" and Chapter 3 of Paulo Friere's "Pedagogy of the Oppressed" and discuss active participation in governance at home and abroad. Soldiers will create a stream of consciousness poem addressing subjects that are considered taboo that are difficult to discuss. Soldiers will reflect on what might impede citizens from taking an active role in the governance of their country.
8. Soldiers will read "*Dulce et decorum est pro patria mori*" (translates into "It is sweet to die for one's country") and "Anthem for Doomed Youth" by Wilfred Owen written during WWI.
  - a. Soldiers will learn about Owen's history and combat experiences. Soldiers will discuss the preservation of "self," as well as the role of trench warfare and chemical warfare in human history.
  - b. Soldiers will consider the symbolism of the flare (intended to give away enemy position in a war zone) and contrast it with the symbolism of a candle or a light bulb.
  - c. Soldiers will reflect upon the phrase "Dulce et decorum" being carved into the Memorial Amphitheatre in the Arlington National Cemetery.
  - d. Soldiers will compare and contrast this poem with Jessie Pope's "The Call."
  - e. Soldiers will create a 2D work of art that reflects one of these three poems using the poem itself to title their 2D work (for exhibition and display).
9. Soldiers will view the Galatian Suicide of Ludovisi Killing Himself and discuss its implications and cultural context. What does it mean to "win" or "lose" a war and how has this definition changed over time? Soldiers will explore and research life in the Greek City States and the role of war. Why might Greek artisans memorialize the figure of a Galatian man and his wife this way?
10. Soldiers will understand the political implications of scientific development and historical relevance of Shelley's Gothic novel, Frankenstein, as well as, Horror Films and the role of fear. (fight, flight, freeze)
  - a. Soldiers will consider Edvard Munch's image of "The Scream" and research all 4 images and the life of the artist.
  - b. Soldiers will create three images in oil -- illustrating their own "fight, flight, and freeze."
  - c. Soldiers will explore Lord Byron's poem "Darkness" for inspiration and "The Last Man" by Mary Shelley (the plague as fear and fear as timeless).

11. Soldiers will read Mark Twain's "The War Prayer" and discuss. Soldiers listen to the recording of General MacArthur's Thayer Award Acceptance Speech to compare and contrast the philosophy of war and peace. Soldiers will develop a collaborative portrait of "the lunatic" using collage and photography.
12. Soldiers will discuss the implications and metaphors related to perceived isolation and its impact on the human condition in Art and Literature. (Lone Wolf Mythology and the death drive "thanatos") Eros (binding us together) and thanatos (wedging us apart) play a strong role in the psyche of the wounded -- particularly those wounded by trauma. Soldiers will create a diptych (2D or 3D) that compares and contrasts Eros and Thanatos.
13. Soldiers will choose to "specialize" in one region of the world and practice deep empathy with this region. Soldiers will read one book, research and collect art and artifacts within a powerpoint presentation that represents their chosen region(s) and the tribe(s) within their chosen geographical area. Through this powerpoint presentation of art and artifacts, soldiers will present findings and revelations related to the culture of their chosen region. As an extension on this unit, soldiers will create a mask to represent how the people from their region "see themselves" in comparison to the rest of the world. (Books chosen from the US Army Chief of Staff's Professional Reading List.)
  - a. "Forgotten Continent: The Battle for Latin America's Soul" by Michael Reid
  - b. "The Fate of Africa: A History of the Continent Since Independence" by Martin Meredith
  - c. "The Cleanest Race: How North Koreans See Themselves—And Why It Matters" by B. R. Myers
  - d. "Knowing the Enemy: Jihadist Ideology and the War on Terror" by Mary Habeck
  - e. "On China" by Henry A. Kissinger

**Course Title: Shadow Dancing in the Theater of War (PTS & Narrative)**

**Subject/Topic Areas:** Art, Theater, Choreography, Sound and Light Technology, Dramaturgy, Eurhythm, Philosophy, Literature, Psychology, Costume Design

**Key Words:** archetype, motif, ambiguity, implication, assemblage, deconstruction, diachronic, “dream vision,” post-modernism, group cohesion and dynamics, causality, shadow puppetry

**Overview:**

Deep within the human mind exists a belief that we can categorize both our experiences and ourselves as either good or bad. In this Dark Theater exploration, we will construct a play that does not rely on words, but actions — the meaning will be left open to interpretation. We will seek to use shadow to explore experiences that haunt dreams. This activity is intended to give a visual and theatrical account of the experience of PTSD. For Vets seeking a renewed cohesion, lost when their Units returned and disbanded, they may find another outlet for developing “family” within choreography, theater and playwriting. The purpose is to promote a collaborative culture, tolerance, self-empowerment, and awareness. (The audience for this play will be MRT soldiers who are preparing for deployment. Afterward the Vets will discuss their experiences with PTSD and advise soldiers to explore the arts and imagination for outlets while deployed.)

The key to success in facilitating this process for Veterans is ambiguity in the creation and scripting in order for them to explore their own journey as a “Descent into the Underworld” and a rebirthing experience. Having Vets access their subconscious mind is a very Jungian way of exploring the protection archetypes: warrior (loyalty to brotherhood) and the knight (loyalty to virtue, property and chivalry). This activity will allow a convergence between the two archetypes within a carefully guided venture. Poetry and music will be used when necessary to expand upon catharsis and protect the emotional and visceral experiences for the Vets involved.

**Classroom Context:**

The play will be developed by Veterans recovering from PTSD. This experience will be crucial for creating resolution for Vets and memory attachments in the Arts for troops in MRT training who will be our focus audience. MRT soldiers who are preparing for deployment should be willing to openly explore the experiences of Veterans and think critically about war as a journey into the unknown, as well as the subconscious. Creating both a strong unity between cast members and a large performance art production with a budding theater troupe, always brings about a group cohesion that sustains long after production has ended. This activity will create a bond between the men and women who choose to engage in the production.

**Time Allotted:**

This course should take four to six weeks.

**Visual Art Standards:**

1. Understanding and applying media, techniques, and processes
2. Using knowledge of structures and functions
3. Choosing and evaluating a range of subject matter, symbols, and ideas

4. Understanding the visual arts in relation to history and cultures
5. Reflecting upon and assessing the characteristics and merits of their work and the work of others
6. Making connections between visual arts and other disciplines

**Assessment Methods:**

Pre/post discussion, after show guided discussion, stagecraft checklists, recordings, self-assessments, and reflective writing in a variety of applications while drafting the script. Theater itself is a form of assessment -- through interactions with the audience and after-show guided discussions between the playwrights, actors and audience the rubric is formed in conversations about war and the human experience.

**Enduring Understandings:**

- Veterans will understand Carl Jung's "anima and animus" in regards to archetypes and their "shadow side."
- Veterans will discuss and understand the "psychology of evil" and Philip Zimbardo's work.
- Veterans will develop an understanding of life experiences as "journey."
- Veterans will learn that the warrior/soldier have a "shadow self."
- Veterans will reflect on their own morals, self-concept and reasoning.
- Veterans will reflect on their obsessions, compulsions and vengeance.
- Veterans will explore their dreams, nightmares and fears through shadow and light, as well as through music assemblage, narrative poetry and movement.
- Veterans will discuss the roles fear and courage play in reframing dreams and nightmares.
- Veterans will explore and discuss the importance of ambiguity related to daily living fears.
- Veterans will reflect on and discuss current cultural views and cultural norming related to fear based imagery, violence, film footage and films. .
- Veterans will discuss and reflect on Fear and Art (performing, writing and creating).
- Veterans understand their own Leadership Style and explore Leadership theory through the use of Team Building in theater and through timed art challenges
- Veterans will work within tightly constrained time periods and with limited resources to overcome obstacles in engineering and construction of set, as well as developing costume and props.
- Veterans will discuss the implications and metaphors related to perceived isolation and its impact on the human condition in Film, Art and Literature.
- Veterans will understand the political implications of scientific development and historical relevance of Shelley's Gothic novel, Frankenstein, as well as, Horror Films and the role of fear. (fight, flight, freeze)
- Veterans will understand that art, sculpture, literature, film and music reflect and shape culture.
- Veterans will understand that artists choose readily available, affordable and varied tools and materials to express specific ideas.
- Veterans will understand that artists learn techniques, practice the technique and then become proficient at the technique.
- Veterans will understand that the greatest artists often break with established traditions and techniques to better express what they see and feel.

**Essential Questions:**

- Does sharing our individual stories create a venue for others to explore their experiences? Why or why not?
- When heroes and villains have similar traits — how do we distinguish between them? What role does darkness play in the dichotomy within the human soul?
- Is there an archetype you relate to and how does it manifest itself within you?
- What role should poets and playwrights play in portraying destruction, confusion or carnage on the battlefield?
- How important is it to relay the details of a story to others?
- When is it most effective to be ambiguous or make generalizations?
- What is the role of violence and fear in Art?
- How has the history of warfare been represented on stage? Has this changed over time?
- How might we best represent modern warfare?
- What is the importance of understanding this experience through the viewpoint of your partner? Is it beneficial? When might it be harmful?
- Are there any other trauma experiences people might explore through scripting and dramaturgy?

### **Lesson Plans:**

1. Veterans will discuss Carl Jung's "anima and animus" in regards to archetypes and their "shadow side."
2. Veterans will read [Shadow Dance: Liberating the Power and Creativity of Your Dark Side](#) by David Richo.
3. Veterans will research and learn about Philip Zimbardo's Prison Experiment and the Lucifer effect.
  - a. Veterans will debate the ethics, responsibility and long term impact of Stanford University's Psychology Department and the U.S. Office of Naval Research for allowing this experiment to take place.
  - b. Veterans will discuss the importance of Zimbardo's testimony in the 2004 U.S. court case against Sgt. Ivan "Chip" Frederick who was stationed at Abu Ghraib prison.
  - c. Veterans will reflect upon the implications of [the Prison Experiment](#) and devise a mantra for deflecting shame and blame when reflecting on environmental and situational stress. This mantra will help guide participants when caught up in the matrix of situational and systemic forces that align to prompt negative group think.
4. Veterans will role-play and debate the characters' actions and reactions within the scripting process.
5. Veterans will utilize Dark Circus, Cyborg, Cos-play and Shadow Puppetry studies to inspire their theatrical works.
6. Veterans will explore the imagery and history of the 1950's and the Atomic Age through films, paintings and iconography.
7. Veterans will explore tragedy, advanced, modern and futuristic weaponry (Atomic Age to present) and destruction from a Visual Arts (Pollock, Dumas, Klee) and Literary (1984, Biblical) standpoint.
8. Veterans will explore Lord Byron's poem "Darkness" for inspiration and catharsis in "The Last Man" by Mary Shelley (the plague as fear and fear as timeless).
9. Veterans will consider the archetype convergence, villainy and heroism — by watching Skyfall and the interview with Daniel Craig [Interview](#) about Javier Bardem
10. Veterans will watch "Born on the Fourth of July" movie and discuss family issues related to reacclimatization into society and family.
11. Veterans will watch [Achilles in Vietnam Documentary](#) and discuss ritual and conflict.
12. Veterans will create, direct and perform in a "Dark Circus - Theater of War" themed script using a

Shadow Theater format -- foreground and background performances.

13. Veterans will clearly portray “fight, flight and fear” within the play — illustrating a respect for all three responses and be able to talk/teach about each one.

**Extensions for this Unit:**

- As an extension of the Dark Theatre Unit — Soldiers have the option of creating a “take away” from the theatrical experience in the form of a reliquary or shrine that acts as a visual reminder of their Jungian and inner exploration. This 3D shrine will be made from found and sacred items assembled to create one cohesive artifact. Shrines will reflect the soldiers inner journey from past to present memory convergence. Additionally, these relics may hold objects that reflect hope for the future of their spiritual journey.
- It is possible to work on this project with married couples as a form of learning about their individual and collective experiences. Reconciliation and fears associated with reacclimatization and homecoming can be pervasive and should have its day on the stage as well.
- Pre-Deployment (in MRT training) -- Utilize [Anna Deavere Smith's American Character Study](#) to create a travelling performance art exhibit by having Officers interview Veterans with PTSD, addiction or suicide problems. This will require the participants develop both empathy and a shared understanding of experience, authenticity and voice. It is crucial that we open ourselves to a shared National dialogue about the experiences of Veterans and War -- particularly its impact on the families and communities that love these Veterans. (These monologues should lead to a dialogue about the performances.)
- Pre-Deployment training could involve a reading of “Partners in Command: George Marshall and Dwight Eisenhower in War and Peace” by Mark Perry and transforming this book into a play that explores the role of coalitions and joint military operations in the success of war strategies.

## **Course Title: Damage Control: Art and Destruction (MRT & Officer Training)**

**Subject/Topic Areas:** History, Art, Anthropology, Philosophy, Ethics, Communication, Literature, Psychology and International Law

**Key Words:** iconography, pictograph, destruction, deconstruction, reconstruction, appropriation, reparation, restitution, cultural displacement, manifesto

### **Overview:**

Rebuilding relations between the US Military and civilians, soldiers, the press and even other nations has never been more important than today. During critical moments in World War II and particularly after the Hiroshima and Nagasaki bombings, the political impact of healthy decisions and hasty decisions has been widely publicized. The focus of this unit of study is to look back at difficult military and political decisions and gather together the wisdom and lessons today's soldiers can take with them into the future. By creating works of art to accompany this communications and ethics study, the soldiers will make commitments to create long term decisions that can stand up to the challenges of time and criticism. By studying both Military History and Art, soldiers will discuss our human history and our obligations as a collective -- thereby transforming "Damage Control" (afterthought) into foresight.

The Open Arms Agreement made it crucial to quickly and completely reconstruct communities and relationships making "allies" of our "enemies." There is an increasing need to maintain social and emotional flexibility and change the schema for our deployed soldiers in the midst of their deployment, from peacekeeper to warrior, and back again, sometimes on a week-to-week basis. There exists an ever changing moral compass when it comes to warfare and the moral standard of gentlemen at war. In July of 1943 during World War II, the bombing of Palermo, Sicily's cathedrals, harbor, library and botanical gardens — accentuated the differences that ethnic, educational and cultural awareness can have on soldiers and residents living in the region at war. Discussion of the Wiesbaden Manifesto will precipitate a draft of their own manifesto on "war prizes."

As the Monuments Men made clear in their advent during WW II, carefully planned and executed "hits" are crucial components of their endeavor to protect Cultural Treasures. So as not to destroy important cultural art, architecture and sculpture — to say nothing of innocent civilians caught in the maelstrom of war and politics soldiers need to empathize with civilians. Destroying a mosque will have an entirely different effect on a community, as opposed to destroying a government run building. Cultural displacement and situational trauma will be addressed, as well, since it may cause ongoing complications in resolving trauma post-deployment. By role playing and discussing real life situations related to serving abroad, we will raise awareness and prepare our soldiers for their tour in serving other cultures.

### **Classroom Context:**

Soldiers with a wide range of abilities and disabilities, as well as educational learning differences — through reflective writing, discussion and group activities these needs will be addressed. They should be willing to think critically about the importance of the Arts in developing cultural norms, as well as in celebrating cultural events, iconic people and accomplishments. Be willing to evaluate individual perspectives on American media and culture. English Language proficiency is required, both verbal and written. Soldiers should meet a minimum standard of proficiency in order to process, reflect and respond within this training environment. A reflective understanding of their own values, faith, religion and cultural expectations is helpful. This will make a wide and deep reflection on the destructive experience, media glorification of destruction and reconstruction more salient. The majority of this curriculum is designed for

Officers in training.

**Time Allotted:**

This course should take 3 weeks to one semester.

**Visual Art Standards:**

1. Understanding and applying media, techniques, and processes
2. Using knowledge of structures and functions
3. Choosing and evaluating a range of subject matter, symbols, and ideas
4. Understanding the visual arts in relation to history and cultures
5. Reflecting upon and assessing the characteristics and merits of their work and the work of others
6. Making connections between visual arts and other disciplines

**Assessment Methods:**

Pre/post tests, rubrics for discussions, writings and artwork development, portfolio and improvement strategies, self-assessments, and reflective writing in a variety of applications while creating a works of art.

**Essential Questions:**

What is the distinction between “moral decision making” and “values based decision making?” Make a list of moral vs. value based issues that help you choose a course of action.

What role is a soldier obligated to play in the protection of art, artifacts and architecture?

What role is a soldier obligated to play in the protection of unarmed civilians?

What responsibility do filmmakers and photographers have in documenting destruction, atrocities and carnage on the battlefield?

What is the role of vandalism, looting and graffiti in the history of warfare? Is it ever justified?

What is the importance of reconstruction, restitution and reparation Post-War? When is it beneficial?

When might it be harmful?

What role does self-sacrifice and the unpopularity that accompanies the role of whistleblower play in your obligations as a soldier? What role do Joseph Darby, Ronald Ridenhour and Hugh Thompson, Jr. play in our National and Military conscience? What changes in our collective conscience has led Darby’s family to go into hiding, while Ridenhour became an investigative journalist and Hugh Thompson, Jr. became a Veterans Affairs counselor after their whistleblowing experiences?

Who is ultimately responsible for the military mind, military strategy, public relations and military ethics?

What role do environmental and situational awareness have on how humans are treated during a war?

What role does social pressure or situational pressure play on the choices and decisions of good people?

What obligations do Officers have to maintain training, supervision and guidance of troops?

How might you create an environment conducive to growth, health and comfort in your barracks or within

your Unit? (Consider: Faith, Family, Goals, Beauty and Friends. Read Guidepost article on pillowcases sent to Afghanistan.)

How do humans let go of emotions (self-doubt, guilt, forgiveness), old worn out ideas and even life (people). Is this act of “letting go” necessary/crucial for growth? (Catharsis) Are there some core ethics that help us maintain a centrality of personal values?

What role does mercy play in the maneuvering Fox Conner did for his three protégés? What was the end result of that mercy? How did mercy manifest itself over time in each of those three men?

How does Freud explain that “through mercy the victors of war thereby forfeit their own security?” Do you agree?

### **Enduring Understandings:**

- Soldiers will read and understand the US Constitution with special emphasis on the First Amendment.
- Soldiers will explore their own understandings related to both creation and destruction of artwork.
- Soldiers will explore the differences between deconstruction and destruction
- Soldiers will discuss the destruction and rebuilding dilemmas documented in the midst of WWII and Post-War WW II.
- Soldiers will understand the similarities and differences between artists and activists.
- Soldiers will explore the theoretical artistic concepts behind the surrealist works of Salvador Dali, Joan Miro and Max Ernst, as well as the Cubism of Marcel Duchamp “Nude Descending Staircase.” Special focus will be placed on themes of destruction, chaos and reconstruction.
- Soldiers will explore the theory of [abstract expressionism](#) and the artists: Rothko, Willem de Kooning, Kandinsky, Franz Kline, Adolph Gottlieb and Pollock. Soldiers will create works of abstraction for concepts that concern or perplex them.
- Soldiers will explore the imagery and history of the 1950’s and the Atomic Age through films, paintings and iconography.
- Soldiers will learn how to create visual maps to aid in recall, evaluation and reflection.
- Soldiers will reflect on and discuss current cultural views and cultural norming related to destructive imagery, violence, news footage and films.
- Soldiers will know that photographers and journalists embedding is useful as means to counter misleading war related propaganda.
- Soldiers will discuss and reflect on Fear and Art (Making and Display).
- Soldiers will explore tragedy and destruction from a Literary standpoint.
- Soldiers will understand the political and historical relevance of Shakespeare’s Histories, Tragedies and Comedies as well as the impact these plays had on the population of London in the late 1500’s and early 1600s.
- Soldiers will understand their personal Leadership Style and explore Leadership theory through the use of Team Building Art Activities
- Art, sculpture, literature, film and music reflect and shape culture.
- Artists choose readily available, affordable and varied tools and materials to express specific ideas.
- Artists learn techniques, practice the technique and then become proficient at the technique.
- The greatest artists often break with established traditions and techniques to better express what they see and feel.

**Lesson Plans:**

1. Soldiers will learn about Sam Richards and ["A Radical Experiment in Empathy"](#) When our deployed troops are immersed in a culture that is vastly different than our own, it is through empathy and an understanding of their own value system, that they will be able to find a correlation between their experiences and values and the value system of the refugees and locals they encounter. Soldiers will create a reflection guide or storyboard (transfer learning) through visual mapping to explore areas of their own lives that they wish people would treat with more empathy. Soldiers will design and implement a participatory art exhibit.
2. Soldiers will learn about Napoleon Bonaparte's invasion of Spain under pretext, which preceded the development of Don Francisco Goya's most famous intaglio etching plates. In groups of six to ten, soldiers will create their own text to explain the events in each of the 80 prints. Soldiers will create individual war manifestos that explain and explore the virtues and vices of war based on what they learned about Napoleon's armies in Spain. What other events in earlier human history might have benefited from etching, printing and distribution of visual imagery? Explain.
3. Soldiers will familiarize themselves with the Futurism Art movement and the Futurist Manifesto, then consider such artists as Umberto Boccioni's "Unique Forms of Continuity in Space" and Carlo Carrà's "The Funeral of the Anarchist." Pay particular attention to Aeropainting and the transformation of vision/viewpoint in landscapes, cityscapes and aerial views of humans. Soldiers will research visual media on an aerial raid from the Twentieth Century and illustrate this air raid in abstraction through watercolor, pen and ink. These artworks will inform audiences about the history of air raids through the use of subtitle and will be exhibited at the National Museum of the US Air Force near Dayton, Ohio.
4. Soldiers will listen to "War Requiem" by Benjamin Britten and reflect upon the opera written for the consecration of England's rebuilt Coventry Cathedral in three voices (German baritone, British tenor, Russian soprano). Soldiers will create a visual reflection of the music and destruction in watercolor, wax, pen and ink that reflects each of the three voices (consider Kandinsky's style and synesthesia). Soldiers will view imagery of the cathedral and discuss Hitler's so-called "Baedeker raids" - an order to attack the cultural centres meant to undermine English morale.
5. Soldiers will read and reflect on the First Amendment to the US Constitution and limitations set by the US Military for civilian photographers and photojournalists. They will discuss and debate the pros and cons of this legislation.
  - a. [Life Magazine Photograph taken in January 1943](#) The bodies of three American soldiers, fallen in the battle for Buna and Gona, lie on the beach of the island in Papua New Guinea (Roosevelt Administration approved the use of this image).
  - b. Soldiers will in groups of ten debate the First Amendment Rights and the use of photographs of the American Soldier at War.
  - c. Soldiers will explore and discuss the role of photojournalists embedded in the warzone by debating the protection of free speech and a hence a knowledgeable public, as well as issues related to National Security and the strategic goals of the US Military. Soldiers will note that embedding is useful as a means to counter misleading propaganda.

6. Soldiers will research and learn about Philip Zimbardo's Prison Experiment and the Lucifer effect.
  - a. Soldiers will debate the ethics, responsibility and long term impact of Stanford University's Psychology Department and the U.S. Office of Naval Research for allowing this experiment to take place.
  - b. Soldiers will discuss the importance of Zimbardo's testimony in the 2004 U.S. Court case against Sgt. Ivan "Chip" Frederick who was stationed at Abu Ghraib prison.
  - c. Soldiers will reflect upon the implications of the Prison Experiment and write an individual operational manifesto for overcoming this form of environmental and situational stress.
  - d. Soldiers can create a work of art in clay that reflects the "dark side" of collective amnesia and group think. (These pieces do not require firing and may be video recorded for posterity as they are deconstructed with water -- rain, faucet, shower, etc. Soldiers will discuss the metaphor of deconstruction with water at the end of the video.)
  - e. Soldiers might choose to create a mask representing on the exterior the purpose of an order (Operational agenda) gone wrong, while on the inside of the mask they could visually represent the dilemma they personally were engaged in after the order was given.
  - f. Soldiers will create a visual narrative using Geometrical Psychology and mark-making to explore the transition space within human reasoning where we make concessions for the sake of fulfilling orders for which we may or may not morally consent. Geometrical Psychology is a theory that originated at Harvard University through Benjamin Betts in 19th Century -- those geometric shapes are chosen for specific psychological reasons. This theory was never fully developed -- which leaves room for exploring the intersections between right and wrong, ambiguity and abstraction of ideas.
  
7. Soldiers will read the correspondence between Einstein and Freud in 1932 and respond to reflective questions about the nature of war and the practicality/impracticality of peace. Soldiers will visually illustrate the problems and the solutions proposed by Einstein and Freud's reflections on mankind.
  
8. Soldiers will research the military strategies of Eisenhower, Marshall, MacArthur and Patton — and their operational policies regarding Cultural Artifacts and Architecture. (Note: Did their policies change throughout the course of the war? Why or why not?)
  - a. Soldiers will learn how to create visual maps to aid in recall and reflection.
  - b. Soldiers will understand the role of varied perspectives on decision making in the Theater of War.
  - c. Soldiers will explore the Operational policies of WWII (compare and contrast) and the ethical dilemmas faced by WWII Generals.
  - d. Soldiers will read about [Grey Eminence: Fox Connor and the Art of Mentorship](#)
  - e. Soldiers will listen to [The Marshall Plan](#)
  - f. Soldiers will explore perspective in decision making within the Theater of War, through construction of a visual map for review of "19 Stars: A Study in Military Character and Leadership" by Edgar F. Puryear Jr. — this book will inform and guide their work on this activity.
  
9. Soldiers will read "Shooting an Elephant" by George Orwell (Autumn 1936) and reflect upon the expectations embedded in defending a public that does not necessarily appreciate the role

soldiers play in their country. Soldiers will role-play and debate the characters and intentions involved in shooting the elephant. Rebuilding a war zone has its own ethical quagmires -- soldiers will draft a treatise on “protecting the public,” replanting the fields, fortifying the environment, returning cultural artifacts and rebuilding important architecture. A large scale collaborative mosaic (homage to the elephant) will be constructed to explore the lessons Orwell’s writing teaches us.

10. Soldiers will draft their own manifesto on the collecting of “war prizes.” Soldiers will peruse a local museum and research whether the artifacts and art therein can be defined as “war prizes.” (Consider colonialism)
11. Soldiers will create symbolic paintings in the style of Marsden Hartley’s [Portrait of a German Officer](#) by choosing a Military Officer they admire in today’s modern military. Soldiers will emphasize use of color, line, symbols and imagery. Soldiers will present intelligently about why they admire this officer and the military career highlights of the officer they chose. Post-reflection includes discussion about honoring war and recognition of protective or destructive acts.
12. Soldiers will research the artist, Andreas Englund, and discuss how he takes a different spin on Superheroes. In what way is a US soldier like this superhero? Discuss how this unlikely hero might reflect a retired military war hero. How might we honor his/her experience? Is this an accurate portrayal of experience? Why or why not?
13. Soldiers will read the [DOD bars 50 Priests from Administering Sacraments](#) news article, reflect and debate. Create a page in your journal outlining your views on the protection of people’s rights to practice their faith. Reflect on the role of faith in your life. Reflect on the role the US Military should play in protecting and providing for religious practices for its service members. What “support role” do you feel the priests, chaplains and the faith community serve in the DOD?
14. Soldiers will read “On Killing: The Psychological Cost of Learning to Kill in War and Society” by Dave Grossman and consider the ever-evolving role of the US soldier. Soldiers will reflect on the value of human life, the value of Grossman’s writings and develop four prints to correspond with specific quotes by Grossman from his book. Soldiers will present a verbal defense of their images and corresponding writings by Grossman.
15. Soldiers will read “Deadly Arsenals: Nuclear, Biological, and Chemical Threats” by Joseph Cirincione, Jon B. Wolfsthal and Miriam Rajkumar, second edition and keep a reflection-visual journal of the writing and drawing prompts. Soldiers will then utilize Damage Control studies to inspire their own works of art and destruction. [Hirshhorn: Damage Control](#) Artworks will be slotted for destruction and a video will be produced by each class as a record of their creations, as well as the destruction of their works.
16. Family members and soldiers may be interested in researching more about homecoming and the [Native American War Ceremonies](#) through the Smithsonian Institute. Afterward they may be interested in developing prayers, songs, dances and celebrations of their own for their loved ones.
17. Through researching Goya’s “Second of May, 1808,” “Third of May, 1808,” “The sleep of Reason Produces monsters,” or [“Saturn Devouring One of His Sons”](#) to explore the political unrest in

Spain during the early 1800's. Research [Picasso's "Destruction of Guernica,"](#) ["The Massacre of the Korean People"](#) and find the symbolism that speaks of time and place and history. Develop a lesson around this image that explores ongoing issues related to air raids and bombing. Connect this image to the first air-raid in human history. Why did Picasso choose a canvas that would overwhelm the viewer? (The falling bombs must have overwhelmed the city of Guernica on the Northern coast of Spain.) In Picasso's Guernica, note how the light of a single bulb battles with a flickering candle -- posing the question of progress or regress. Discuss.

18. Soldiers will create a collage within a mandala that explores the "centrality of values" which they hold dear. Soldiers will be challenged to create a venue for destruction of this mandala in empathy toward civilians within a war zone that lose loved ones, homes, community and environment.
19. Soldiers will work within tightly constrained time periods and with limited resources to overcome obstacles in engineering and construction of camouflage, bridges, shelters and weaponry (embedded art history lesson and social relevance discussion).

## **Course Title: Women's Study (MRT & Officer Training)**

**Subject/Topic Areas:** Women's Studies, Social Studies, History, Art, Media Literacy, Military Culture and Law

**Key Words:** sexism, misogyny, exploitation, objectification, cultural context, social awareness, media literacy

### **Overview:**

Military life has changed drastically over the course of 40 years. In particular the role of women in the military has precipitated some of these changes. The military culture has responded in kind with continued high standards and expectations for healthy domestic relationships and for social deportment. From verbal abuse to rape to defamatory gossip and slander to same gender misogynistic hate crimes — the norms of civilian society still creep in through social media, films, music and video games. Within the safe confines of military training grounds, we will confront and discuss social and cultural issues that threaten the health and welfare of women in today's Military. We will do that by questioning the established cultural and national norms that remain pervasive, although destructive, to the self-identity and health of females in military families and female soldiers in our Military today. Additionally, when our deployed troops are immersed in a culture that is vastly different, the cultural displacement and situational norms prevalent there often cause ongoing traumas post-deployment. By role playing and discussing real life situations related to serving abroad, we will raise awareness and prepare our soldiers for a life serving other cultures.

### **Developmental Rationale:**

Soldiers in training are striving to understand their place in the world. The role of the US soldier is changing to the role of "Peacekeeper Abroad," but the Military culture — like a huge ship is not changing its course quickly enough to accommodate for it. With the People in every culture throughout history struggle to understand that relationships between the genders is a vast, undefined landscape of exploitation versus the valuing alike. As vast as the world is, and as filled with ideas, judgements and wonder as it is, there should be a place of emotional and physical safety to discuss the increase in violence against women and the increase in "sanctioned" rape numbers. It is crucial that we educate soldiers and provide a venue for shared understanding and experiences. Soldiers can relate to the music, the struggle to understand relationships and the expectations of the opposite sex. Soldiers are movie watchers and connoisseurs of music already. Prompting these reflective discussions will develop responsible and reflective citizenry and will help students take proactive steps toward healthy relational skill building within the military culture.

By the time soldiers are in their early adulthood, they should be able to make moral and ethical decisions about the type of music they listen to and the type of art they hang on their walls. Soldiers need to be able to critically evaluate the intention behind art work, fashion and demeanor and these are the lessons that visual, performance and interactive art teach. Soldiers will be better able to recognize, as well as compare and contrast, racism, sexism and bigotry within works of art in order to avoid offending audiences and avoid perpetuating negative racial, sexism, and ageism in ancient, current and future works. Subject choice and fair representation of minorities and underprivileged groups, requires that participants approach some subjects with a more critical eye. At home and abroad, women are subject both explicit (rape or violence) and implicit (slander and gossip) hate crimes; this is evidenced by the increased rate of violent crimes against women. It is my belief that these crimes are committed because of the objectification and glorified exploitation of women (alarming, at younger and younger ages).

Critical to this discourse are the influences of gang initiation, glamorized drug culture and inadequate penalization for relationship/domestic crimes. During the teen years, music (including hip-hop culture) and peers (including gangs) play an increasingly stronger role in individual decision making, development of societal norms and eventually our national culture.

**Classroom Context:**

Soldiers will have a wide range of abilities and disabilities, educational learning differences and mental processing speed will be addressed. Their ability to think critically about the importance of the Arts in developing cultural norms, and to evaluate their individual perspectives on media and culture will be addressed and evaluated. All of these soldiers should have English Language proficiency. Soldiers should meet a minimum standard of proficiency in order to process, reflect and respond within this training environment. These soldiers represent our nation's merging of cultures. This will make a wide and deep reflection on experience, valuing, culture, women and media representation of women.

**Time Allotted:**

This course should take three to eight weeks.

**Visual Art Standards:**

1. Understanding and applying media, techniques, and processes
2. Using knowledge of structures and functions
3. Choosing and evaluating a range of subject matter, symbols, and ideas
4. Understanding the visual arts in relation to history and cultures
5. Reflecting upon and assessing the characteristics and merits of their work and the work of others
6. Making connections between visual arts and other disciplines

**Assessment Methods:**

Pre/post tests, rubrics, checklists, portfolio strategies, self-assessments, discussion, participation and effort, Visual/Written Reflection Journal, video presentation, magazine advertisement selection and presentation, "fast writes" on perspective taking, self-portrait, show and tell lyric presentation, gossip journal and presentation

**Enduring Understandings:**

- Soldiers will understand that women shape their roles within a society by how they behave, interact and the work they do within that society.
- Soldiers will understand that within every culture women are depicted in that society's primary cultural art form.
- Soldiers will explore historical and modern art to establish a baseline for our own cultural norms.
- Soldiers will be diligent in their art making and consistent in making choices that "build" and fortify women and don't degrade, shame, objectify and exploit women.
- Soldiers will engage in situational role play based on real life experiences, and engage in post role play discussions,
- Soldiers will present their own role plays based on their own experiences
- Soldiers will understand that everyone has a right to be treated with respect and kindness within their relationships, whether that relationship is a friendship or a romance.

- Soldiers will discuss the visual and verbal messages we send and how they effect the way that we are treated and how we are viewed by our family and friends, as well as our fellow soldiers.
- Soldiers will understand that relationships carry expectations.
- Soldiers will evaluate expectations as positive, negative and delta(change initiatives necessary)
- Soldiers will explore the tension between the way we see ourselves and the way others see us
- Soldiers will know that this is natural, because of incidents of misinterpretation (how they interpret what they see) and misrepresentation (how you presented yourself).
- Soldiers will discuss and role play difficult situations related to apologies, amends and retribution.
- Soldiers will be able to discuss their individual view of women
- Soldiers will explore both print media and performance media for evidence of gender specific norms
- Soldiers will evaluate art from different cultures in their depiction of women
- Soldiers will raise their awareness through both reflection and interviews
- Soldiers will read and reflect on current national and state laws governing domestic abuse, as well as rape laws within both civilian and military courts
- Soldiers will create a working definition of domestic abuse
- Soldiers will compare Shakespeare's scripting devices with modern hip-hop videos
- Soldiers will evaluate the documentary "Generation M"
- Soldiers will develop increasing abilities to pose insightful questions about the representation of women in the arts and media
- Soldiers will discuss sculptures and paintings and reflect on possible misogynistic undertones vs. accurate or idealized representation of women in society
- Soldiers will express sophisticated ideas about visual relationships between characters using precise terminology ("***The Sons of God***")
- Soldiers will reflect on the nature of human involvement in art as a viewer, creator, and participant.
- Soldiers will find current literary and visual examples of misogyny in magazines, newspapers and books.
- Soldiers will reflect on fashion trends and increasing sexualization of girls ages 6-12.
- Soldiers will learn about the societal problems and concerns of the late 1500's and early 1600s in London and early 1990-2010s in America.
- Soldiers will learn more about the misogynistic lines in Shakespeare's writings and about the lives of women in Elizabethan England (hopefully, without judgment)
- Soldiers will develop an understanding of class structure and expanding world view (exploration of the Western Hemisphere) and its effect on the roles of women
- Soldiers will practice evaluating the social gossip within the Military -- reflecting on it in writing
- Soldiers will bring in examples of verbal and visual misogyny. (Music, Videos, Movies and Video games)
- Soldiers will relate understandings about the historical and cultural contexts of art to situations within contemporary military life.
- Soldiers will have a broad and in-depth understanding of the meaning and importance of the visual world in which they live.

**Essential Questions:**

- What is the distinction between "moral decisions" and "values based decisions?" Make a list of moral vs. value based issues that have helped you choose a course of action in the past.
- What role(s) do women play in society and civilization?
- How and when does art, commentary, or behavior honor (or degrade) women?

- Why do some artists choose to depict women in degrading (or honorable) ways?
- Should women be depicted as sex objects? Defend or refute.
- What purpose might it serve?
- How might it cause harm?
- Are there “acceptable levels of misogyny?” Explain your thinking.
- In our military culture today, how might we make changes in how women are viewed?
- Are we responsible for how women view themselves?
- In what ways do we need to make cultural changes within the military?
- Who is responsible for that change?
- How are these depictions of “ancient women” really about modern women?
- What are the recurring themes in the lives of women in war zones that we need to address?
- How might we address them?
- When shouldn't we address them?
- Who stands to benefit from the exploitation of women today?
- How do they benefit?
- What is the relationship between nudity, nakedness and exploitation?
- How important is the women's liberation movement to our constitution and our allies?
- Are women in America “liberated?” Defend your answer with evidence.
- What are the long term societal implications of allowing misogyny, as well as tolerating and/or celebrating hate crimes? (Eminem)
- How might this view change when you are exposed to other cultures?
- Does what a woman wears change how she is treated? Why or why not?
- What expectations do you have for your wife or girlfriend while you are deployed? Are there any expectations it is not ok to have?
- Do you place limitations on what your wife or husband (boyfriend or girlfriend) wears? Be prepared to give examples or evidence and defend your answer.
- Is it ever ok to place limits on who your boyfriend or girlfriend talks to? Be prepared to defend your answer.
- Suppose your boyfriend or girlfriend asked to go through your phone as a way of “checking up on you?” How would you respond?
- What is trust and how do you know when you should trust someone?
- When are reasonable expectations in a relationship? And what are unreasonable or overwhelming expectations? How might you make expectations more reasonable?

### **Lesson Plans:**

Soldiers will read “The GAME: Unraveling a Military Sex Scandal” by Robert D. Shadley. They will then create a series of etching plates and prints that inform and explore the nature of sexual violence, new recruit vulnerability and abuse of power in the military. These prints will be produced in an edition of 25 and will be sent to the libraries of every Army Training Base for both Basic Training and Advanced Individual Training (AIT) in the US for exhibition.

Soldiers will explore the implications of Generation M through viewing [M Generation Video](#) then discuss its purpose and importance (social politics) and implications.

Soldiers will read laws governing racism and segregation and then compare and contrast them to laws governing women's' rights.

Soldiers will understand “Sexual Representation” through pre-evaluation and writing journal: Determine

what message do these art pieces to send to women? Is the message the same for men? Write a “moral lesson” for each piece of art.

A. “**The Greek Slave**” 1846 by Hiram Powers

B. “**The Sons of God Saw the Daughters of Man That They Were Fair**” 1923 by Daniel Chester French

C. “**Camptown Ladies**” 1998 by Kara Walker

D. “**Arabs: The Emir of Iswid (How Wide is the Gulf?)**” 1992 by Robert Colescott

Soldiers will take a trip to the American Shakespeare Center to see Hamlet

Pre-Trip: Discussion and Lecture: The Patriarchal Society, Tragedy and History

Post-Trip: Discussion of Ophelia’s tragedy and its purpose in the play

How might this tragedy inform soldiers?

Soldiers will explore the role of women in society vs. the role of women in civilization.

Writing journal entries: What role(s) do/should women play in the military? in society? and modern civilization?

A. Watch “The Invisible War”

What will the future military leaders see when they study us? Are you proud?

What does it mean? How far have we come?

B. Using secular magazines from 2014 and search for advertisements depicting women from everyday life. Peruse Military recruiting literature and comment on how women in the military are intended to be viewed. How do these two magazines compare? Determine what message advertisements are trying to send about women? Is the message the same for men?

Soldiers will explore current trends in music videos

Show and Tell -- each student will bring in a music video for discussion

1. Students will write a review of how women are depicted in their video

2. Each student will guide discussion with the class after their video

Soldiers will explore their own relationships and verbal choices

A. Print out lyrics for a popular song that you enjoy for discussion and review.

B. Judgment, word power and Eminem -- Group lyric study

Soldiers will visit the Corcoran Gallery and discuss relationships and visual choices

- What do these artworks “say” about the sexual character of women?
- How does the time-period or ethnicity of the women impact the representation and the expectations that men have of these women?
- What message does art send to help us understand relationships?
- How can we apply what we have learned about women across time?

**The Salon Dore**, 1770 by Chalgrin and d’Orsay (Place groups at the carved trophy panels to consider)

- How might you feel if this were your wedding present? Write a “stream of consciousness” diary journal entry.
- What expectations might he have of her? How do you know? Evidence?
- What expectation might you have of your marriage?
- What expectations might you have of your husband?

**Repose**, 1860, reworked c.1865–1870 by Jean-Baptiste-Camille Corot (French, 1796–1875)

Victoria’s Secret Christmas commercial from the Winter 2011 (To be viewed on YouTube via laptop in the atrium)

- Soldiers will learn about Sam Richards and "[A Radical Experiment in Empathy](#)"
- Soldiers will create a portrait using photography and mixed media collage that sends a clear message about your wife, girlfriend, mother or sister to the world.
- Soldiers will discuss and analyze social gossip and representation.
- Soldiers are required to keep a 2 week "gossip and smack-talking" journal for discussion purposes. (Soldiers will protect the name of the speaker and the subject of the gossip.)
- Soldiers will read and respond to fake FB gossip and discuss the role of social sabotage in today's society.
- Find positive body image messages found in a magazine
- Find negative body image messages found in a magazine
- Soldiers will create two bulletin boards of pictures using pushpins and discuss what values the pictures of women teach or say about how the local society views women.
- Soldiers will create YouTube videos that raise the awareness for appropriate treatment of women
- Soldiers will create YouTube videos that raise the awareness for hate crimes against women
- Soldiers will create YouTube videos that raise the awareness and promote healthy / positive relationship skills and expectations within the military culture
- Soldiers will create YouTube videos that promote positive friendships between men and women

### **Lesson Goals and Outcomes:**

To explore the role of Music, Videos, Art and Literature on sustaining the patriarchy, sexism and misogyny (Greeks to Modern Day)

To reflect on the role of the visual arts, the literary arts, music and movies today on developing societal norms

To explore our own preconceived notions about the role of women in society

To revisit our developing and increasing expectations for the performing, visual, and literary arts

To draw on previous experience and personal views of the role women in society

To discuss the historical importance of lyrics in changing social "norms"

To explore misogyny in Shakespeare's writing, stagecraft and scripting

To explore continued exposure to hip-hop culture (data based -- daily exposure)

To discuss and reflect on "accepted" (prevalent) violence against women in our society and the laws that protect us from violence

To expose prejudices and the tendency to allow misogynistic commentary and behaviors within school, community and family (bro code to locker room talk)

To intrigue students with the vast array of opportunities to change the world around them (political, educational, medical, economics, historical perspective)

To address the fact that in today's society we rely heavily upon myth and "acceptable levels of misogyny" to maintain family and cultural norms and avoid political unrest

## **Lesson Title: “Camocouture” and Design (MRT or Officer Training)**

**Subject/Topic Areas:** History of Warfare, Art and Design, Anthropology, Visual Literacy, Visual Communication, Cultural Communication, Fashion Design, Philosophy, Theology

**Key Words:** Collectivism, individualism, personification, anthropomorphism, terrorism, perception, mimicry, spiritual invocation, meditation, hierarchy, duality of motive, intrinsic vs. extrinsic motivations

### **Overview:**

“Camouflage,” as covering, has always played a strong role in biodiversity, survival and war preparation. By exploring the ideals behind individualism and collectivism, we will explore the role that costume and fashion play in representing ideas, purpose and lifestyle. Although there is very little room for expressing individuality externally, because the military has a strong collectivistic focus and a uniform, we will consider the role a religious undergarment and “Underarmour” plays in maintaining individuality and identification. The development of these garments should reflect the intrinsic motivations of the soldier.

Throughout human history, when preparing for warfare, warriors pay special attention to their uniform/armor, their headgear/faces and weaponry. Sometimes out of a need for protection, as in the case of helmets, and sometimes out of a need to *invoke power and fear* these artifacts are carefully and thoughtfully created. Developing a strong sense of power, when facing your own mortality, is crucial to accepting fear and spiritual assistance. We will be learning about several specific cultures and their unique preparations for warfare, specifically, exploring Pre- and Post-War celebrations.

Murals, visual narratives and totems will be discussed and viewed as inspiration for student works. Additionally, we will be discussing Native American, African, Crow and Aboriginal face painting in preparation for war or the hunt. We will explore the metalsmithing and helmets of the Anglo-Saxon, Greek, Roman, Persian and Turkish-Islamic cultures.

### **Classroom Context:**

Soldiers will have a wide range of memories and experiences, a variety of reasons for joining the military, as well as differing belief systems. Additionally, they will have a wide range of abilities related to art, skills and creativity. Their ability to think critically about the importance of the Arts and their identity as a soldier is crucial to their success in this lesson. Self evaluation will be used as a tool for both evaluation and skill development. Because perspective taking is crucial to understanding their role as a soldier and peacekeeper, they will be required to evaluate the work of their peers for its sense of purpose, relevance and creativity. These soldiers should have English Language proficiency. Soldiers should meet a minimum standard of creative proficiency and emotional intelligence in order to process, reflect and respond within this training environment. These soldiers represent our nation’s merging of cultures. This will make a wide and deep reflection on experience, valuing, character and cultural communication, as well as historical and anthropological representation of warrior and warfare.

### **Time Allotted:**

This lesson should take two weeks - six classes at 3 hours each and open studio time.

### **Visual Art Standards:**

1. Understanding and applying media, techniques, and processes
2. Using knowledge of structures and functions
3. Choosing and evaluating a range of subject matter, symbols, and ideas
4. Understanding the visual arts in relation to history and cultures
5. Reflecting upon and assessing the characteristics and merits of their work and the work of others
6. Making connections between visual arts and other disciplines

**Assessment Methods:**

Pre/post tests, rubrics, checklists, portfolio strategies, self-assessments, and reflective writing in a variety of applications while creating a works of art.

**Essential Questions:**

- What is the distinction between “moral decisions” and “values based decisions?” Make a list of moral vs. value based issues that have helped you choose a course of action in the past.
- How would you identify yourself if you were unable to communicate verbally with another human being? What tools, symbols and images would help another person understand who you are and what you believe in?
- What role does covering/clothing play within cultures? (Consider historical importance, religious importance and military importance.)
- What is the role of “Uniform” and “Uniformity” in military culture?
- Is there an importance to maintaining our clothing? Why?
- Why do we maintain our clothing/armor in the midst of war and warfare?
- Can you think of a time when the clothing was not maintained, it was inadequate or inappropriate and therefore led to the defeat of an army?
- How important is self-expression in the midst of service to country and war?
- What role does self-expression play for you in maintaining your identity? How do you individuate yourself from others during rest and relaxation?
- What role do tattoos and tattooing play in self-expression/self-protection?
- If we consider camouflage a metaphor for ethos (ethics) or eidos (ideas) — what ideas would it represent?
- How do civilians camouflage themselves?
- Since animals have always played a role in warfare, how have the “uniforms” of dogs, birds and horses changed over time and across cultures? What do these changes mean in terms of valuing animals as wartime companions?

**Enduring Understandings:**

By maintaining a strong evolving focus on your own individual ideals and your own spiritual identification you will better combat the hopelessness that pervades in a war zone. Through the development of “Underarmor,” soldiers will better themselves through a process of daily meditation on what matters to them as individuals. By donning layer upon layer each day, these soldiers will keep a mindset of growth, hope, spirituality and a understanding of meaning-making/intrinsic needs in their lives.

Soldiers will conceptualize an entire warrior's costume for the 21st Century. They will be asked to consider the changing environment of war and the changes technology and the information age have brought to warfare.

Soldiers will familiarize themselves with the Futurism Art movement and the Futurist Manifesto, consider such artists as Umberto Boccioni's "Unique Forms of Continuity in Space" and Carlo Carrà's "The Funeral of the Anarchist." Pay particular attention to Aeropainting and the transformation of vision in landscapes, cityscapes and aerial views of humans.

Soldiers will learn to differentiate between intrinsic and extrinsic needs.

Soldiers will learn about Native American cultures and warfare, specifically, exploring Pre- and Post-War celebrations related to clothing and transformation.

Soldiers will explore the metalsmithing and helmets of the Anglo-Saxon, Greek, Roman, Turkish-Islamic and Persian cultures.

Soldiers will discuss African, Crow and Aboriginal face painting in preparation for war or the hunting and warfare.

Soldiers will discuss the importance of Norman Wilkinson's "Dazzle Ships" and the Nose Art on airplanes — as these arts had particular relevance in WWII.

Soldiers will explore the importance of holding a sense of identity in the midst of war, deployment and service and understand that it is crucial to creating, recreating, health and homecoming.

Soldiers will understand "perception" as based in individuality: memory, categorizing importance, personal experience and individual values.

Soldiers will understand that Military History holds the documentation of changing/adapting military cultural norms, adaptive strategies of war, rules of engagement and code of ethics in wartime and can often be discerned from the archives of past uniforms, gear and face coverings.

Soldiers will study and understand the role Gyorgy Kepes and Laszlo Moholy-Nagy played for the National Defense Program from 1941-1942 in Chicago, Illinois, first through the Chicago New Bauhaus and later through the School of Design.

Soldiers will understand uniform selection as communicating the importance of "mission" — a Military unit's value systems are visually represented to the public by how the uniform and gear are cared for, designed and worn.

Art, sculpture, literature, film and music reflect and shape culture.

Artists choose readily available, affordable and varied tools and materials to express specific ideas.

Artists learn techniques, practice the technique and then become proficient at the technique.

The greatest artists often break with established traditions and techniques to better express what they see and feel.

**Lesson Plans:**

Soldiers will assemble a collection of images (photography, symbols, drawings) that directly relate to who they hope to become, what they believe in and where they are from (consider: environment, community and family). These images will then be made into a fabric collage and eventually "Underarmour." Soldiers will read "Man's Search for Meaning" by Viktor Frankl.

Soldiers will create individual face painting images and photographs will be put on display at the end of the unit. They will paint their own faces in such a way that it visually communicates their transition from civilian to soldier.

Soldiers will design "uniforms of the future" and understand point, line, tone, color and shape as inter-related in psychological and physiological "safety" of camouflage. Soldiers will be given a range of environments for which they will design external clothing. Soldiers will also be given a range of endeavors/goals for which these uniforms will be designed (from intimidation in combat couture to approachability in community building couture).

Soldiers will design clothing and understand that covering is distinction, protection, distraction, comfort and holds hierarchical relevance within any society or environment. They will understand how distinction and distraction play a role in warfare and strategy.

Soldiers will explore hierarchy, art and design through study of medals, rank and distinction.

Soldiers will explore ecologically based constructions and their extensions through a study of color, shadow and light. Soldiers will explore color through pigmenting and dying both man-made and natural materials.

Soldiers will explore the implications of both static and mobile camouflage in relationship to vision. Soldiers will study the development of perception and the mimicry of animals.

Soldiers will explore the development of camouflage in the 20th Century, armor from the Ottoman Empire and monuments in Washington, DC, as well as religious inspiration for architecture, weaponry from found materials and the low relief sculpture designs chosen for Military medals.

## **Course Title: Wordsmithing and Honoring Voice (MRT, PTS & Narrative)**

**Subject/Topic Areas:** Developmental Bibliotherapy, Anthropology, Mythology, Philosophy, Ethics, Literature, Psychology, Design, Communication, Printmaking, Semantics, Paleography, Poetry, Analytical Bibliography, Bookbinding, Papermaking, Photography, Calligraphy, Material Studies

**Key Words:** abstraction, ambiguity, assemblage, collage, pictograph, archetype, spiritual guidance, enigmatic, cognitive dissonance, tjuringa, asemic writing

### **Overview:**

This course is designed to prepare soldiers explore the metaphysical space between training and the battlefield and their homecoming. Soldiers will create an external storehouse of vulnerabilities, frustrations and gratitude. By exploring bibliography and materials they will create an authenticity and gratitude journal for the sake of health, memory and posterity. By transforming clothes and blankets into paper (deconstruction of the past), transformation of a culture is possible. Within these material items — once a great comfort to past soldiers — the new recruits can carry both the hopes and unresolved issues of the past with them, as well as the strength and virtue of the past. Onto the battlefield once more, go these reconstructed material items — perhaps through this process resolution can be offered in the form of documentation of a soldier's journey. The journal they construct from the clothing and blankets will hold mementos, self portraits, prayers and invocations. This textual study is designed to be appropriately ambiguous for accessing the subconscious and increasing the coping strategies through art.

These activities are designed for soldiers who are preparing for deployment in MRT training. The Arts persist in developing our understanding of our life as "journey" and experience. Soldiers will have a record of increased self-awareness, emotional maturity and empathy, as well as documentation of reduction of stress, anxiety and loneliness. This process may prove crucial for creating resolutions and memory attachments in the Arts for troops in MRT training. (Consider for use in research and testing memory retention with TBI — some psychological research indicates that art may increase retention of both personality and memory).

After homecoming it is recommended that these journals continue to include an exploration of the wild places in America, such as the Appalachian Trail or the Tuscarora Trail. There are issues that Vets can document only after homecoming and there should be a sacred place for resolving these issues. If the journal is already ready to be filled then there is an expectation that these soldiers process as part of Art production (further expansion of idea under "Homecoming Suggestions" below.)

### **Classroom Context:**

Each workshop will consist of four parts: lecture/lesson or reading, facilitated group discussion, hands-on art making experience, and self-assessment/reflection. Participants should be willing to think critically about the importance of a soldier's psychological health process and the role art plays in therapy, communication and recording history. Troops in training for deployment will be our target audience for resilience and art training.

### **Time Allotted:**

This course varies between one week and one semester pending the selection of content relevant to the objective.

**Visual Art Standards:**

1. Understanding and applying media, techniques, and processes
2. Using knowledge of structures and functions
3. Choosing and evaluating a range of subject matter, symbols, and ideas
4. Understanding the visual arts in relation to history and cultures
5. Reflecting upon and assessing the characteristics and merits of their work and the work of others
6. Making connections between visual arts and other disciplines

**Assessment Methods:**

Pre/post tests, rubrics, checklists, portfolio strategies, self-assessments, and reflective writing in a variety of applications while creating works of art.

**Essential Questions:**

- Does sharing our individual stories create a venue for others to explore their experiences? Why or why not?
- What role does darkness play in the dichotomy within the human soul?
- How does darkness, shame, blame and vulnerability manifest itself within me?
- What triggers shame, blame and humiliation for me? How can I reframe, handle and accept these experiences?
- What role should artists and writers play in portraying destruction, confusion or carnage from the battlefield?
- How important is it to relay the details of a story to others? When are details important?
- When is it most effective to be ambiguous or make generalizations?
- What is the role of violence, vulnerability and fear in Art?
- How has the history of warfare representation on fabric, stone, clay, metal and paper changed over time?
- What role will the internet play in documenting your experiences abroad?
- How might the computer as communication hinder the objectives for your unit abroad?
- How might we best represent modern warfare in art, literature and sculpture?
- What is the importance of understanding experience through the viewpoint of my unit? Is it beneficial? When might it be harmful?
- Are there any other trauma experiences people might explore through writing and portraiture?
- What role does aggression play in your life? When have you witnessed it, how did you handle it?
- Consider the role of the aggressor — when have you been the aggressor? What did you accomplish by playing this role? When have you gone overboard in this role? What was the outcome of this mistake?
- Consider the role of the conflict resolver/mediator — At what point do issues require mediation? Are there any signs that are evident? When have you been the conflict resolver/mediator? What did you accomplish by playing this role? When have you gone overboard in this role? What was the outcome of this mistake?
- Consider the role of isolation in your life — when have you felt most isolated? What caused this isolation? What did you accomplish in the midst of your isolation? Have you ever felt isolated to the point of depression? How did you reconnect and find companionship?
- What is the primary role of communication? How do you vary your communications between with humans versus your communication with God?

- If your communication with God were a visual image, what might it look like? How might you express anger, contentment, frustration and appreciation in imagery?
- In poetry, when does a personal poem become diluted by myopia?
- What are the pros and cons of using both political and personal poetry forms? (myopia, dystopia, utopia)

**Enduring Understandings:**

- Soldiers will understand Caroline Dweck's "Growth Mindset" and "Fixed Mindset."
- Soldiers will understand the role of Happiness and Positive Psychology in maintaining resilience.
- Soldiers will understand that it is through their emotional vulnerability, humility and creativity that their resilience will form.
- Soldiers will learn the importance of grittiness for success in life, perseverance and endurance.
- Soldiers and Veterans will explore the vast cultural imagery and a variety of processes related to the human search for the soul by considering evolutionary importance, chronological importance and relevant communication.
- Soldiers and Veterans will learn to make paper, bind books and document their experiences in both English and a linguistically ambiguous art form representing their psyche.
- Soldiers and Veterans will understand that Books, Prints and Photographs are considered historical recordings. (Review of the LOC Veteran's Project)
- Soldiers and Veterans will explore artistic vulnerability and be able to discuss the role of self-acceptance, grace and gratefulness in the war zone. (Gratitude Journaling)
- Soldiers and Veterans will create journals for deployment by beginning to explore the evolution of their self portrait (psychological and sociological through abstract, collage, assemblage and pictographs).
- Soldiers will understand the importance of an evolving self-portrait as they come to know themselves better through visual reflection journals.
- Soldiers and Veterans will understand the historical importance of writing forms and communication (Cuneiform, Ogham, Ge'ez, Runes, siglas poveiras, NATO phonetic alphabet, Hazards pictograms, hieroglyphic writing, pictograms, ideograms)
- Soldiers will explore asemic writing and understand that it has "no specific semantic content."
- Soldiers will practice the "art of creating" by giving some of their letter forms meaning based on their evolving knowledge of war and peace, thereby exploring a vacuum of meaning which is left for the creator to define and viewers to attempt interpretation. This is similar to audience members deducing meaning from choreography, music and abstract works of art.
- Soldiers and Veterans will explore and consider Geometrical Psychology and text design.
- Soldiers and Veterans will work within tightly constrained time periods and with limited resources to overcome obstacles in engineering and construction of the book and its painted, inked or sewn pages, as well as idea/communication development.
- Soldiers and Veterans will explore the importance of coded communication as a metaphor for misdirection, ambiguity and secrecy related to daily living fears.
- Soldiers and Veterans will understand that by analyzing and creating books, they will better utilize their critical thinking skills, thereby enhancing fluidity between the right brain and the left brain. These are the same skills needed to read, illustrate and write complex texts.
- Soldiers and Veterans will develop ingenuity and resilience through creativity by using natural and recycled products.
- Soldiers and Veterans will learn about invisible ink, organic fluids and sympathetic fluids and the historical relevance of these products in war correspondence.

- Soldiers and Veterans will be able to use multiple printmaking processes in creating their journal.
- Soldiers and Veterans will know what means to visually “map their soul journey.”
- Through a Veteran narrative study at the Library of Congress (LOC), Soldiers and Veterans will be better able to choose their own narration and journey by understanding the journey that others have taken.

**Lesson Plans:**

1. We will discuss Caroline Dweck’s “Growth Mindset” and “Fixed Mindset”
  - a. Discuss the importance of staying in the present moment mindset (yoga, art, writing and meditation)
  - b. View Angela Lee Duckworth ["The Key to Success? Grit"](#) and get Grit Score [Grittiness Test](#)
  - c. View Shawn Achor ["The Happy Secret to better Work"](#)
  - d. Read handout on Daniel Pink’s “Autonomy = Engagement”
  - e. View Brene Brown’s video ["The Power of Vulnerability"](#)
2. Officers will read Achilles in Vietnam and Odysseus in America creating visual maps of a soldier’s psychological journey based on Odysseus’s adventures.
  - a. will be tested on the content, motive and process that some soldiers go through psychologically to create and overcome war related challenges.
  - b. Officers will generate awareness of and compassion for soldier’s historical psychological process and the universality of PTSD among the battle weary.
  - c. Soldiers will watch [Achilles in Vietnam Documentary](#)
3. Soldiers will learn how to create and bind accordion style and Coptic books and learn about the [Civil War Ledger](#).
4. Soldiers will read the poem, “Pulling Point” by John Michael Flinn, and create a poem about their training experiences.
5. Soldiers will read excerpts from the book: [Imagination as Glory](#) by James Dickey and focus on poem “Drinking from the Helmet” for reflection. Soldiers will illustrate this poem.
6. Read, illustrate and reflect on [The Unforgiving Minute: A Soldier’s Education](#) by Craig M. Mullaney. Soldiers will create a topographical visual map of the trials and conflict within this book. Discussion questions and drawing prompts will accompany this unit.
7. Soldiers will read selections from [Poetry of Witness](#) by [Carolyn Forché](#).
  - a. Soldiers will discuss the objectification of horror and the transformation of calamity into beauty.
  - b. Discuss what Mandela means when he says “Poetry cannot block a bullet or still a *sjambok*, but it can bear witness to brutality—thereby cultivating a flower in a graveyard.” (Illustrate.)
  - c. Debate the importance of witness, censorship of the self, define “cultural amnesia” and create both a working definition and a visual illustration of “human conscience” and “political freedom.”
8. Soldiers will consider the story of basketball player, [Alex Owumi](#) and the implications of his personal story and crisis. Soldiers will reflect on how the choices of soldiers or civilians with guns impact other civilians and how trauma and PTSD are processed. Soldiers will reflect on the impact of telling their stories through social media (twitter, facebook, etc.), photography, videography and literary media. Discussion of pros and cons and outline of a Soldier’s Social Media Manifesto for class consideration.
9. Officers will study [Hammurabi’s Code](#), cuneiforms and its historical importance; they will learn

- about the dissemination of ideas, control of an illiterate populace and the history of governance.
- a. They will then create (individually) a color coded system or pictographic system for the NATO phonetic alphabet and learn to sketch these images and characters as well as the ten numerical characters on rocks, in sand, exploring how to create an aerial view.
  - b. Photographs of ephemeral works will be displayed and explored for their applicability and artistic qualities.
  - c. A study and draft of Calligraphy (both modern and ancient) will be used to illustrate their ideas. Tool selection and variety will be discussed and explored. ([Paul Antonio \(scribe\)](#))
10. Soldiers will familiarize themselves with the work of Andrew Goldsworthy and discuss how the US Military might be able to use his ideas to foster relationship building with native peoples and create markers for war zone communication.
  11. Soldiers will create an evolving series of self-portraits
    - a. Soldiers will be introduced to Debbie Millman's book, Self Portrait as your Traitor, and work through relevant activities and assignments.
    - b. Soldiers will familiarize themselves with the experiences and portraiture of Frida Kahlo.
    - c. Soldiers will research Kahlo's health issues and her fascination with self expression.
  12. Soldiers will research Pollock, Dumas and Klee to explore imagery from a Post-Modernist perspective.
  13. Soldiers will discuss the importance of "conflict management skills" and how they might explore these ideas through visual narrative within their art journals. Soldiers will use imagery to define the conflict, compare and contrast past conflicts, consider the role of perspective and culture, explore strategies for managing conflict and ambiguity
    - a. View the work and explanation of [The Nature of Language by Jose Parla](#)
    - b. Francesca Biasetton — exploring asemic writing (open semantic form) [Francesca Biasetton](#)
    - c. Olga Gaze's book "My Soul" [Olga Gaze](#)
    - d. On imagery that is non-specific [Mia Christopher](#)
    - e. [Brody Neuenschwander](#) and manuscript illumination
    - f. Cultural exploration of mapping a soul journey: Aboriginal walkabout and the creation of a songline
  14. Read the book Songlines by Bruce Chatwin for reflections on the distinctions between settled people and wanderers (refugees), and between human aggression and pacifism as a precursor to developing songline imagery — discussion of tjuringa
  15. Read aloud The Creatrilogy Books: Dot, Ish and Sky Color by Peter Reynolds and challenge writers to create images for their poetry and writings they have created.
  16. Soldiers will watch the movies: The Book of Eli (purpose, story and communication) and Shakespeare's Tempest should be explored for the relevance of the human soul as a spiritual guide.
  17. Soldiers will learn papermaking and printmaking and explore alternative products (invisible ink, organic fluids and sympathetic fluids) related to mark making. Soldiers will learn printmaking techniques using vegetables, lino blocks, wood blocks and alternative inks.
  18. Using printmaking skills, soldiers can create and send a postcard series related to their deployment experiences and reconnect with family and friends. If they create one card per week they would have a collection to submit to the Library of Congress (LOC) when they return.

**For Deployment Guidance from the Non-Commissioned Officers (NCO):**

- Keep watercolor brush, pens and watercolor pencils, carving tools, inks, glue, scissors, sewing kit

handy

- Military Officers will be trained to supervise the journal creation and guide challenging conversations, as well as journaling reflections.
- Officers will schedule a regular daily time when their unit will process — time constraints may be implemented and taking shifts may be indicated. (Mental Readiness requires processing time)
- All Officers will read Chapter 8 - Recovering a Sense of Strength in Julia Cameron's book, *The Artist's Way: A Spiritual Path to Higher Creativity*
- Use Julia Cameron's Guide "The Artist's Way" and "Finding Water" (esp. for Addiction issues, people using the 12 Step Program and preventing numbing)
- Have regular weekly meetings to process and support imagery and writings
- Schedule exhibits (abroad and at home), writers conferences and poetry readings. By arranging these events, soldiers will realize that their viewpoints and experiences are salient and acknowledged back home. Officers will create a venue for exhibition and maintain this association for the purpose of aiding soldiers in their metaphysical transition called "homecoming."
- Officers and Administrators within the military ranks should be aware that they are facilitators of this process and not the judge and jury of the writings or sketches. Please be aware that anonymity may be indicated when exhibiting.

**Course Title: Art, Play and Re-Creation (MRT, Military Family & PTSD)**

**Subject/Topic Areas:** World History, Philosophy, Art, Theater, Design, Psychology, Sociology, Public Relations, Anthropology, Biology, Community Building

**Key Words:** archetype, symbol, abstraction, surrealism, cubism, assemblage, construction, deconstruction, dramaturgy, eurhythmy, appropriation, reparation, restitution, cultural displacement, conflict resolution, mantra, grief, collaboration, cultural norming

**Overview:**

Deep within the human mind exists an intrinsic need to play and create. By exhibiting our humanity through exploration of art and play, we create communities that value childhood, children and love. The belief that we can categorize play as frivolous and unnecessary is a fallacy. Play aids us in expressing joy, love, self-efficacy and growth. Our recreational experiences matter — they define us. In this exploration of the play perspective, we will construct both 3D sculptures and 2D images that are interactive, inexpensive and readily available. We must find an outlet for our inner child or we risk losing him/her in the midst of depression, anxiety and repressed grief. Healing is multiplied by developing a “family” that plays together. We will explore painting, bookmaking, printing, sculpting, photography, choreography, songwriting, theater and playwriting. These activities are designed to be collaborative, not competitive, because that would remove some of the community building opportunities which is the primary purpose of these activities.

Through this exploration of artistic outlets, soldiers will learn about their individual talents, strengths and needs. Through collective experiences they will learn to play, laugh and encourage one another and their families while deployed. Reconciling fears can cause some resistance and prevent growth. Clarifying concerns and understanding the universality of fear, allows for conscious mourning while shared memories create not only healing, but bonding.

“Art making allows the nonverbal brain to “speak out” in its own language and to bypass the intrinsic, phobic, and avoidant resistances to nonverbal information.” (Howie and Tinnin)

As far as possible without mortal threat, it is crucial for the protection of “childhood” that soldiers address the fears and worries of not only their own children stateside, but children in war torn areas as well. The last thing the world needs is a fearful or vengeful child. There are a myriad of ways that these soldiers can work on community building through their interactions with each other and with youth. It is not enough to keep the peace, if a child cannot imagine peace — if the child has never experienced peace or safety. We cannot be peacekeepers, if we are not first peacemakers.

**Classroom Context:**

Participants should be officers in training, soldiers preparing for deployment and returning soldiers. It is possible to use some of these activities in family therapy as well. Participants should be willing to think critically about the importance of the Arts in building community and peacemaking. Participants should be willing to think critically about the role of play and recreation in their lives — particularly as it relates to maintaining mental, physical and spiritual health. Participants should be willing to explore their life as a “journey” and be willing to draw on past and imaginative experiences to write stories, plays and music, as well as design and build sculptures. These experiences are designed to create resolutions for deploying soldiers and memory attachments in the Arts for deployed troops — these two groups will be our focus audience.

**Time Allotted:**

This course can take 3 days or one semester, depending on the selection of activities.

**Visual Art Standards:**

1. Understanding and applying media, techniques, and processes
2. Using knowledge of structures and functions
3. Choosing and evaluating a range of subject matter, symbols, and ideas
4. Understanding the visual arts in relation to history and cultures
5. Reflecting upon and assessing the characteristics and merits of their work and the work of others
6. Making connections between visual arts and other disciplines

**Assessment Methods:**

Pre/post tests, rubrics, checklists, portfolio strategies, self-assessments, and reflective writing in a variety of applications while creating works of art (even when these works are ephemeral).

**Enduring Understandings:**

- Soldiers will understand Caroline Dweck's "Growth Mindset" and "Fixed Mindset"
- Soldiers will understand the role of Happiness and Positive Psychology in maintaining resilience
- Soldiers will understand that it is through their emotional vulnerability, humility and creativity that their resilience will form.
- Soldiers will learn the importance of grittiness for success in life, perseverance and endurance.
- Soldiers will learn about Carl Jung's theories of Archetypes, "confrontation with the unconscious," the collective unconscious, and the process of individuation. Mythical motifs will be explored.
- Soldiers will role-play discussions between different archetypes and create "inspiration boards" for each of Jung's archetypes
- Soldiers will learn the importance of play for the mental, physical and spiritual side of every human regardless of age.
- Soldiers will reflect on their own childhood environment, experiences, imagination and friends.
- Soldiers will develop a personal manifesto of play and recreation
- Soldiers will read children's books and view children's movies exploring the role of war and conflict by writing reflections on the importance of learning, play and creation.
- Soldiers will explore their dreams, imagination, creativity and ideas through music, light, sculpture, costume, assemblage, poetry and movement.
- Soldiers will discuss the roles that fear and courage play in dreams, as well as in reframing nightmares into "dreamscapes" through assemblage and abstraction (Dali).
- Soldiers will learn about Pollock, Dumas, Kollwitz, Munch, Dali and the importance of Surrealism, Cubism and Abstraction.
- Soldiers will understand military weaponry and the role the World Wars had on artists which gave rise to Abstraction, Cubism and Surrealism in the 20th Century.
- Soldiers will understand the historical importance and symbolism in Picasso's Guernica and The Massacre in Korea, as well as Goya's printmaking. Students will discuss the importance of images of women and children in Picasso's work.

- Soldiers will learn about how Gaudi left an indelible legacy for Barcelona, Spain; and he invited other artists from all over the world to collaborate on the Sagrada Di Familia. The enormous imagery of helmets will be discussed and sketch of the knight (Archetype discussion of the knight)
- Soldiers will learn about the philosophy and art of Andrew Goldsworthy and learn how to create rock cairns and other outdoor sculptures (individually and collectively) in any environment.
- Soldiers will experience play through theater games that explore cultural norms very different from their own, thereby also exploring cultural tolerance.
- Soldiers will role-play and debate the characters' actions and reactions within the scripting process, thereby exploring how motives reveal themselves.
- Soldiers will explore the importance and role of ambiguity related to daily living fears.
- Soldiers will reflect on and discuss current cultural views and cultural norming related to death, misogyny, violent imagery, isolation in art, sculpture, photography and films. Soldiers will reflect on the effect this has on children and childhood.
- Soldiers will discuss and reflect on Play, Recreation and Art as they relate to Fear. They will learn how to inspire collaborative actions within large groups and "harness the courage to create" within large groups.
- Soldiers will further explore their own Leadership Style through the use of Team Building in a theater setting -- through timed art challenges designed for exploring the relationship between family, community and unit.
- Soldiers will work within tightly constrained time periods and with limited resources to overcome obstacles thereby becoming resilient creators and innovators who can prioritize the act of creating within time constraints.
- Art, sculpture, literature, film and music -- all -- reflect and shape culture.
- Artists choose readily available, affordable and varied tools and materials to express specific ideas.
- Artists learn techniques, practice the technique and then become proficient at the technique.
- The greatest artists often break with established traditions and techniques to better express what they see and feel.

**Essential Questions:**

How do our learning experiences shape our expectations?

Does sharing our individual stories create a venue for others to explore their experiences? Explain.

Why do children play? Consider Child Development: How do you choose games and recreation that are appropriate for children?

What lessons can we learn from the dog fetching the ball?

Explain play as a form of learning. What lessons do adults learn from play?

What role does "play" have in developing the human soul?

What role should poets and playwrights play in portraying society as it really is versus portraying it as we would like it to be?

How important is it to relay the exact details of a story to others?

When is it most effective to be explicit or ambiguous or make generalizations?

What is the role of play and recreation in Art?

How has the history of play been represented in the Military? (Consider: Theater, music, video games and film have reached our troops in the Theater of War.)

What is the importance of understanding play, recreation and relaxation through the viewpoint of others? Is it beneficial?

What moral and strategic lessons can we learn by playing cards, chess, checkers and other board games?

how might play and recreation enhance community involvement in peacemaking?

Are there any archetypes I relate to and how does it manifest through play?

How can I safely confront my fears through role-play and creating?

Why might it be crucial to protect all children within a war zone? What are the backlashes if we do not?

**For more advanced learning:**

Soldiers will explore tragedy in conjunction with advanced, modern and futuristic weaponry (Atomic Age to present) in the Literary Arts and discuss fears. Participants will then develop a non-verbal theater performance that foreshadows the importance of collaboration, trust, respect and compromise.

Soldiers will understand the political implications of peacemaking, peacekeeping and service to civilians abroad.

Soldiers will develop action plans for utilizing play, recreation, music and art to build alliances, appreciation and trust within their families and units, as well as communities at home and abroad.

**Lesson Plan ideas:** [Resilience and Readiness Pinterest Page](#)

We will discuss Caroline Dweck's "Growth Mindset" and "Fixed Mindset"

Discuss the importance of staying in the present moment mindset (yoga, art, writing and meditation)

View Angela Lee Duckworth ["The Key to Success? Grit"](#) and get Grit Score [Grittiness Test](#)

View Shawn Achor ["The Happy Secret to better Work"](#)

Read handout on Daniel Pink's "Autonomy = Engagement"

View Brene Brown's video ["The Power of Vulnerability"](#)

Divide into two groups — one group will paint in the manner of Piet Mondrian (or Gene Davis) and the other in the manner of Jackson Pollock (or Morris Louis). Discuss planning, time, creativity, limitations and the compartmentalization of emotions. Then discuss the application as a study in movement, engagement (in the present tense) and emotion. Discussion related to "predictability" and "randomness" of paint, as a metaphor for violence or order. What appeal might chaos have? What role does organization and order play? Is there a happy medium?

Study Kathe Kollwitz's "Two Waiting Soldiers' Wives" and discuss the role of family during deployment. Why might these women be depicted together in this image? What might they be discussing? What role does fear play in their lives? How can we create and spread joy to our loved ones when we are abroad?

Soldiers will collaborate to create a mosaic shield using found objects that represent their childhood to illustrate the importance of protecting children during combat. They will understand that they can, as far as possible, protect children from the realities of war. Soldiers will discuss what they have learned about imagery and abstraction. (Project designed for display at Walter Reed or other military hospitals around the country.) History of the Shield and War Theory in Sparta will be discussed, as well as the culture of comrades in war. Images of shields from around the world will be viewed and discussed. An in depth discussion of material and environment, as well as other uses for a shield will be explored. The story of Achilles armor will be introduced and discussed (suicide prevention).

Soldiers will write their own personal Mantra for deflecting blame, shame and fear, as well as processing experiences. Discuss the 23rd Psalm and the importance of "visual meditation," memorizing scriptures or

poetry for invoking “spiritual armor.” Each soldier will bring in images and poems that encourage them to stay focused and calm in the face of adversity. They will share images and memorized lines that help them stay encouraged. (Possible inclusion of music as discussion and extension)

Soldiers will view [Damien Hirst's “The Physical Impossibility of Death in the Mind of Someone Living,” 1991](#) and discuss fear, death and art. Soldiers will view the movie, *Monsters, Inc.* and discuss the role of humor in facing childhood fears. Soldiers will, using the media of their choice, a work of art that addresses a pervasive fear they have had since childhood.

Soldiers will discuss imagery related to their battalion and collaborate on re-envisioning their armor/shield to represent their Unit (Rewriting the “visual mission statement” with every deployment is crucial for buy-in.)

Soldiers will watch “Life is Beautiful” (perspective, attitude in the face of adversity) and compose children’s poems and stories - using puppetry and theatre to exhibit their work. Units will seek out a venue for this exhibition themselves or deployed soldiers will post online for their kids back home. Other movie options for discussion include: “Man on Fire” (suicide, addiction, PTSD, situational awareness, numbing, detachment, cultural displacement and symbolism) and “The Seventh Samurai” (peacekeeping and training the locals to defend themselves and their community).

After exploring Andrew Goldsworthy’s work and discussing the importance of honoring environment — Soldiers will set up cairns for marking trails. Then they will explore environmental art through Unit or family cohesion by creating one large sculpture using natural products outside their home/school/barracks. (This activity will be observed for Team building, Leadership development and collaboration purposes and feedback will be in discussion format.) These works will be photographed for an online art gallery hosted by the US Military.

Review flash mob videos online — then soldiers will teach a group of children or adults how to create a collaborative dance during the day and use light sticks in the evening to create a video for their entertainment — be sure to post online! The children will surely appear at your doorstep for the next activity. Remember the language of art and play are universal. Do not feel intimidated if others do not speak your language. Be transparent in your praise and disappointment if respect isn’t given or rules aren’t followed. Students tend to read your joy and annoyance easily; and typically they will adjust their behaviors accordingly.

Deployed soldiers will use the book, *A Paper Hug* by Stephanie Skolmoski and Anneliese Bennion, to create visual reminders for their children, brothers, sisters, nieces and nephews who will be left stateside during deployment. This can be made into a scroll or an accordion book.

Create a string heart and read “The Invisible String” by Patrice Karst and Geoff Stevenson. (This could be transformed into “Daily String Bombing” on telephone poles, chain link fences or any wooden object with nails.)

Use books by Barney Saltzberg (*Beautiful Oops!*, *Andrew and Drew*, *Crazy Hair Day* and *A Little Bit of Oomph!*) to propose art ideas that transform and celebrate the human tendency to make mistakes. (For a music component use *Crazy Hair Day* or [I'm a Mess \(in Where, Oh, Where's My Underwear? Album\)](#)) Then teach a lesson on transforming how we frame our shame and blame, focusing on the research of Brene Brown.

Soldiers will create a T-shirt series that celebrates what is humorous in Military life and culture -- this breach of standard seriousness will allow humor to override depression and anxiety. (Note: No degrading commentary or images. Jokes should never be at someone else’s expense.) See Pinterest page for

images.

Soldiers will collaboratively explore a sense of place using paper, watercolor, printmaking, ink and thread. [Thought Lines by Monique Belitz](#) Use this website as inspiration for creating a comparative study between past, present and future environments and the evolution of human impact on war zones. Consider marks that illustrate violence (IEDs) versus nurture (plantings). Consider evidence of past events and past uses of environment versus implications for future growth and transformation. [Topographical Map](#) lesson can be used to overcome artist block.

Soldiers will create an Earth Loom near a garden and invite citizens to weave found objects into the loom. This form will create a sense of community and awareness of the environment in which it is built. The structure itself should be formed from trees found locally and bound with twine or nailed together. It is best to build the loom to be permanent, whereas the woven form should be able to be displayed elsewhere in the garden when it is completed so that the loom can be strung again and continue evolving. See [EarthLoom Foundation](#) for more information.

Soldiers will explore the idea behind “synesthesia” by learning about Wassily Kandinsky and his musical inspiration and titling. (Create watercolors one day, collage the next and a collaborative book the next. Consider landscapes, cityscapes and topography explorations as a way of visually mapping the soul/spirit journey.) “All methods are sacred if they are internally necessary. All methods are sins if they are not justified by internal necessity.” “The artist must train not only his eye but also his soul.” “The more frightening the world becomes ... the more art becomes abstract. ” -- Wassily Kandinsky (Use Wagner’s “Ride of the Valkyries” as the musical selection and discuss its historic importance in Norse Mythology, Nazi Germany and Opera)

Deployed soldiers will explore ephemeral art and photography to create an online visual journal with their family back in the states. They will use chalk, rocks, sand, food (banana tattooing) and other biodegradable found objects to create bi-weekly art that celebrates their love for family. Family members back home may reciprocate by posting their creative ephemeral art as well.

#### Book List for Kids:

- [The Monster at the End of the Book](http://www.youtube.com/watch?v=JVK0-4HQTY) [http://www.youtube.com/watch?v= JVK0-4HQTY](http://www.youtube.com/watch?v=JVK0-4HQTY)
- [What to Do When You Worry Too Much: A Kid's Guide to Overcoming Anxiety \(What to Do Guides for Kids\)](#) by Dawn Huebner and Bonnie Matthews
- [The Invisible String](#) by Patrice Karst and Geoff Stevenson
- [You've Got Dragons](#) by Kathryn Cave and Nick Maland
- [Wilma Jean the Worry Machine](#) by Julia Cook and Anita DuFalla
- [Over There \(Daddy Version\)](#) by LCSW-C Dorinda Silver Williams (Age 5 and under)
- [Lily Hates Goodbyes \(Military Version\)](#) by Jerilyn Marler and Nathan Stoltenberg (Age 6 and Under)
- [My Dad's Deployment: A deployment and reunion activity book for young children](#) by Julie LaBelle and Christina Rodriguez
- [Night Catch](#) by Brenda Ehrmantraut and Vicki Wehrman
- [America's White Table](#) by Margot Theis Raven and Mike Benny
- [H is for Honor: A Military Family Alphabet](#) by Devin Scillian and Victor Juhasz
- [The Fourth Musketeer: Jump into the Sky](#) by Shelley Pearsall
- [Year of the Jungle](#) by Suzanne Collins
- [The Things a Brother Knows](#) by Dana Rinhardt
- [The Impossible Knife of Memory](#) by Laurie Halse Anderson
- [Badger's Parting Gifts](#) by Susan Varley

- Don't Forget, God Bless Our Troops by Jill Biden and illustrated by Raúl Colón
- Amputeddy Goes Back to School (Volume 1) by Jean Boelter and Kate Policani (Authors and Marta Creswell (Illustrator)
- Still My Dad by Julia A. Maki
- Our Daddy is Invincible by Shannon Maxwell
- Big Boss Brain: Learning About Traumatic Brain Injuries by Shannon Maxwell
- My Red Balloon by Eve Bunting
- When Dad's at Sea by Mindy Pelton and Robert Gantt Steele
- My Sailor Dad by Ross H. MacKenzie and Marvin Jarboe
- I Wish Daddy Was Here by Katherine DeMille
- Countdown 'til Daddy Comes Home by Kirstin Ayyar
- Duke by Kirby Larson
- 100 Days and 99 Nights by Alan Madison
- Operation Yes by Sara Holmes
- Dinner with the Smileys by Sarah Smiley
- The Creatrilogy Books: Dot, Ish and Sky Color by Peter Reynolds

## Conclusions

Every US soldier in any war is left with only three choices for resolution of the inner conflict they will face, are facing or have faced. They can wrestle with death before, during or after deployment -- but when they choose to walk battlefields they are bound to battle both their own humanity and their own death.

This (Duty, Honor, Country) does not mean that you are warmongers. On the contrary, the soldier above all other people prays for peace, for he must suffer and bear the deepest wounds and scars of war. But always in our ears ring the ominous words of Plato, that wisest of all philosophers: “Only the dead have seen the end of war.” (D. MacArthur, speech, May 12, 1962)

In the juxtaposition between Paulo Freire's (2000) writings on dialogue and John Dirkx's (1998) writings on Transformational Learning Theory and Edward Tick's (2005) writings on War and the Soul -- dialogue, adult learning and a soul conflict are inevitable outcomes of healthy human experience, challenge and adversity. Reckoning within the midst of seemingly insurmountable conflict (a war zone), when facing mortality, as both a reality and a moral issue -- a return to life as soldiers knew it pre-deployment becomes an impossibility -- particularly in the absence of resolution through catharsis. Sophocles and Shakespeare understood this and used their art of playwriting to address the needs of their audiences. All true artists make this universal goal of facing catharsis their own. Francisco Goya notably addresses all of mankind in his painting “*The Third of May, 1808*” and his intaglio print portfolio “*The Disasters of War*.” Kathe Kollwitz begs us to address the tragedies facing families in Germany, in her 1920-1921 woodcut print

portfolio, titled simply, “War.” “*The Volunteers*,” “*The Sacrifice*” and “*The Mothers*” paint a vivid picture of the suffering of mankind. Pablo Picasso uses his painting, “*The Destruction of Guernica*,” to address the 1937 World Fair audience and prompts discussion about the humanity and inhumanity of the first air raid in human history. Perhaps most relevant to discussions about modern warfare is Picasso’s painting, “*Massacre in Korea*,” because of its association with Goya’s “*Third of May, 1808*” and the imagery of soldiers threatening unarmed civilians. Whether this painting is an accurate or inaccurate depiction of events, does not erase the opportunities this image offers to discuss the ever-evolving role of military force, technology, human rights and our united human need for protection. “Human existence cannot be Silent, nor can it be nourished by false words, but only by true words, with which men and women transform the world” (Freire, 2000, p. 88). Many artists leave behind a legacy of voice, learning and opportunity from their own wartime experiences for posterity to reflect upon and discuss.

If we ask soldiers to learn how to *lock and load* until it becomes second nature, then we are asking them to learn how to kill. If, to safeguard our country, as well as the human rights of others worldwide, we ask another human being to kill, then we must show them how to process and face their own death, as well as the deaths of others. After a soldier’s homecoming -- after his years of service and sacrifice -- images of death will play out in his mind through nightmares, until the call to process death is met. Sophocles gives us clarity and truth through the character of Antigone; “it is the dead, not the living, who make the longest demands.” A timeless war theme for soldiers is a call to resolution of their own mortality -- some choose, like Antigone, their own death by suicide. If we cannot have difficult discussions with soldiers before they are deployed, then our Department of Veterans Affairs and Military Hospitals will fill as we send

them to specialists post-deployment and hand out labels, like PTSD, Complex PTSD and Depression, that imply that our veterans are somehow flawed or sick, instead of facing a basic human need to be heard, process trauma, find resolution and make peace within their souls.

Psychiatrists call the seeking of catharsis *talk therapy* and often prescribe medication to *quiet the inner voice* that accompanies reliving war time experiences through PTSD nightmares and fears. In the wake of trauma, violence and fear, humans will need resolution of their experiences. The arts are a timeless human tool that allows for process, skill development, catharsis and production for exhibition, publication and discussion. Through visual journaling, soldiers can open opportunities to process traumatic events while deployed; initially they will process with one another. Through visual development, exhibition and dialogue stateside, these soldiers become more than a silent sentry abroad — they become a part of our national dialogue. In this way, their experiences become the shared endeavor of our nation.

This curriculum proposal expands on current trends in resilience training by embracing uncertainty, paradox and ambiguity through an arts exploration of abstraction, asemic writing, pictograms and Geometrical Psychology. (More information on Geometrical Psychology and Asemic Writing can be found in the Wordsmithing and Voice Unit.) By building moral courage as barrier to moral injury, we move toward “Purusha,” a Hindu ideal, of knowing ourselves through experiential learning and dialogue with others. According to Angela Lee Duckworth, executive function and character strengths — specifically grit, self-control, zest, social intelligence, gratitude, optimism, curiosity and conscientiousness — are malleable. These skills are better predictors of performance and achievement than IQ and therefore ought to be the direct

target of all educational and training interventions.

The best application of this curriculum would be a team-teaching setting where a veteran art teacher and an experienced military trainer, perhaps a Non-Commissioned Officer (NCO), could work together to deliver the material and customize activities to suit the budding soldier-artists. Ideally the military trainer, while he or she was deployed, created art work, sketches, or some form of art. Then his or her work and experience would be effective testimony for our budding *Artistic Warriors*. Marcus Aurelius wrote his book, Meditations, while on military campaign, and our soldiers be given the tools, supplies and creative confidence to explore, record and resolve inner conflict related to their deployment as well. Additionally, Carl Jung was able to visually explore his angst over his falling out with Freud in The Red Book (1914-1930), so our soldiers might be able to resolve some of their frustrations and losses through creativity and ambiguity.

For a brief time at the beginning of the twentieth century, Jung was a younger colleague of the analyst Sigmund Freud (1856–1939). After their break in 1912, Jung confronted what he called the “assaults of the unconscious” that flooded his imagination with strange and frightful fantasies and visions. By engaging them, he quieted their influence on his own mind and gained precious knowledge about the nature of the human mind and mental states ("The Red Book of Carl Jung," 2010).

Experience with creative expression in a war zone is crucial and perhaps ideal, to the success of this proposed resilience training. Soldiers should hear from veterans who used creativity while deployed and returned healthy or who used art therapy to heal PTSD. Additionally, it would be

helpful to have a trained art therapist visit the classroom and talk about his or her work with veterans, as well as to discuss the positive role that art can play post trauma.

The art teacher should have a strong interest in working with young adults who are part of the military structure. Ideally, the art teacher should have multiple skills in the areas of theater, costume design, printmaking, drawing, watercolor, painting, book-making and ceramics. The military trainer should have an interest in learning about a variety of art media, in order to expand his or her repertoire of creative self-expression. There should be at least an hour of team-planning time built into a seven-to-eight hour day, with some art projects created outside of the training day to be used for class models and examples. It is critical that both members of the team be willing to work outside of class time to develop art models, supervise open studios, and believe in the role of the arts to heal, create mindfulness and release emotions.

This art curriculum addresses my emerging theories on art and resilience, by exploring the idea that soldiers who review and reflect visually and verbally on past military endeavors and the pros and cons of previous strategic operations will be better able to withstand the ambiguity, chaos and trauma of the warzone. It is imperative that we develop a system for young soldiers to visually and creatively resolve traumas, especially those related to their past, as well as the potential that orders may conflict with their faith beliefs and moral codes. Developing a dialogical venue for creating authentic discussions and resolving internal conflicts is especially important -- particularly as discussion relates to disillusionment with authority figures and our nation's treatment of returning soldiers.

Through art making, play and study -- including a review of semantic and asemic writing, soldiers will develop an increasing tolerance for literary and cultural explorations by creating their own *meaning making* without fear or judgment. These soldiers will maintain connection with their “guiding coalition” back home and practice both mindfulness and gratitude, through art creation, visual mapping and journaling. Through both connection and mindfulness, these soldiers will forgo the onset of PTSD, having already dealt with their past traumas and wrestled psychologically with moral issues that arise in warzones.

For the long term success of this curriculum, the proposal needs further research in the areas of pre-deployment training and the benefits of arts training for military families and children. The effectiveness of supporting this endeavor, of bringing art, health and well-being together for pre-deployment training, needs to be documented. By engaging in journaling, soldiers will be able to provide a qualitative study through their affective commentaries on family, social interaction, and their own behavior. The Military White Paper and Framing of the National Plan for Action was clear on this point stating as key considerations in research,

“6. Little research has focused on the preventive aspect of the use of the arts in the pre-deployment and deployment periods.

7. Limited research has been conducted on the benefits of the arts for military families and children.” (Arts, Health and Well-Being, 2013, p. 29)

By establishing a working curriculum and developing an understanding of the “art and resilience theory” that involves a diverse demographic, this research and curriculum thesis takes the first

steps in beginning a plan for action specifically involving art educators. It is now critical that I begin to implement and share this curriculum and get feedback from soldiers, military leaders and art therapists. Initially, this program should be applied with volunteer soldiers who are interested in producing art. For this pilot program, buy-in is paramount to the process since soldiers will be required to produce works of art while deployed. These activities include pre and post tests during pre-deployment training, as well as surveys during deployment. After homecoming, journals will be anonymously evaluated and research results will be used for future education purposes to adapt our training to suit the ongoing mental health needs of soldiers.

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