

The 3rd Annual Symposium on Modern Warfare Agenda “Modern Warfare through the Arts & Humanities”

Saturday October 6, 2018
International Cultural Center, Texas Tech University

8:30 AM: Opening Remarks

Andrew Hinton, Archivist for the Archive of Modern American Warfare, Texas Tech University

8:45 AM: Session 1

Service in War: Using History to Teach Dialogues on the Experience and Ethics of Modern Warfare

In spring of 2017, Drs. Dotolo and Vacca were awarded a National Endowment Humanities grant in the Dialogues on War on the Experience of War initiative. The opportunity enabled us to create an undergraduate history seminar for multi-generational and culturally diverse groups to engage in ‘the study and discussion of important humanities sources about war, in the belief that these sources can help U.S. military veterans and others think more deeply about the issues raised by war and military service.’¹ Significant to the course’s content, the grant required us to compare at least one war from before World War II with at least one from after that war. We selected World War I and the insurgencies of Iraq and Afghanistan to inform the content of the program because these conflicts represented periods of transitions from earlier to newer forms of warfare. We offered the seminar over the spring semester of 2018 and again in the summer session. The seminar’s penultimate experience was a series of student-led dialogues with community-veterans about the nature of their military service. The dialogues added experiential, active, and collective components to our students’ understanding into the nature of military service in the modern context. The participants in the seminar were student-veterans enrolled at Fisher and civilian largely non-humanities undergraduates. For the dialogues we invited community-veterans from various military, educational, and other diverse backgrounds to participate. The purpose of our proposal is to demonstrate how historical sources and methodologies helped to foster an understanding of modern warfare among student-veterans, their civilian peers, and older veterans.

Paper #1: Doctrine and Experience: Teaching Modern Counterinsurgency Doctrine

This pedagogical paper explores how I used three historic texts on ethics and strategy – Aristotle’s Nicomachean Ethics, Clausewitz’s On War, and C.E Callwell’s, Small Wars – and two memoirs on the wars in Afghanistan and Iraq, to help undergraduates and veterans understand the historical and experiential influences on the counterinsurgencies in Afghanistan and Iraq. These sources provided not only important insights but showed how military service in the contemporary period is a bottom-up affair, in which junior enlisted, non-commissioned officers, and commissioned officers must increasingly rely on their training, discipline, and ethical behavior to accomplish the strategically complex and challenging task of small unit warfare.

Paper #2: Teaching the Experience and Ethics of Modern Warfare: Companion Animals and War

Building on the significant history of animals in war, specifically the previous reliance on war horses and the concurrent and ever-present employment of dogs for a variety of military roles, this paper demonstrates how powerful connections can be made between the course participants and the material to prompt thoughtful consideration of complex ethical topics. In addition to the presentation of film, literature, and images, I argue that the catalyst to engaged considerations can be the participants' own attachment to companion animals, a sentiment that makes them susceptible to understanding the pathos of the fates of the war animals and provides a lens into deeper ethical uncertainties.

Paper #3: The Combat Infantryman and COIN, 2000-2006

This paper examines how the content of a Dialogues in the Experience of War seminar helped a student-veteran evaluate his combat experience in Afghanistan and Iraq prior to the implementation of counterinsurgency doctrine. Using the insights provided by history, philosophy, and the arts – film and poster/painting – this paper demonstrates how a humanities based approach can help veterans understand their military service and provides insights into the role of experience in formulating doctrine.

Presenters: Dr. Frederick Dotolo, Dr. Carolyn Vacca – St. John Fisher College

10:15 AM: Break

10:30 AM: Session 2

Outside the Wire: how documentary films and photography reveal truth and cultivate understanding about the War in Afghanistan

Americans are petitioned, especially during times of war, to "support the troops", but it is difficult for citizens to support something they have little exposure to. Meg Prior, Outside the Wire Productions (OTW), equips both military and civilian audiences with a better understanding of the war environment and what those that serve experience downrange. OTW films, video vignettes and photography create narrative arcs that visually reveal our nation's experience in Afghanistan. The goal of this presentation is to provide exposures from war to draw attention and offer informational captures to encourage critical thinking and promote dialogue. Using an organic style of documentary filming called *cinéma vérité* or "truthful camera" the viewer is inserted into the war environment, essentially experiencing the mission as it unfolds. Operating cameras, using this observational approach, captures war organically, in the moment, nothing scripted or rehearsed so that an audience can view the film free from deception as a witness.

OTW's multi-media presentation portrays a spectrum of human interactions in war, is entirely apolitical, and employs excerpts of combat video and photography coverage recorded on more than 350-combat missions in some of the most contested areas of operations in Afghanistan. The work illustrates contemporary war and the human experience in the battle zone. The work also documents the plight of the Afghan populous and their fight. In so doing, this work provides interested viewers with vital information so that they may grasp the scope and complexities of this war. Meg Prior will speak about the work as well as screen video vignettes that educate the audience on a number of topics to include: why this combat coverage is important for creating understanding about war, women in combat, and the importance of *cinéma vérité* in chronicling war for documentary films, museum multi-media exhibits, broadcast media and news reporting, to name a few.

Presenter: Meg Prior – Director and Producer of Outside the Wire

Commemorating Combat: Analyzing soldier-produced digital memorabilia in the War on Terror

The culture that makes up combat veterans and warfighters in general is one with a long history spanning all continents. Today's Americans serving in the Armed Forces are currently deployed in overseas combat operations that have lasted over a decade. That experience has resulted in the creation of new and distinct rituals that reflect their value systems and include internally evolved cultural traits that result from that shared experience. However, finding a way into this highly exclusive community can be difficult. A common way of attempting to describe and analyze military culture is through interviews with individual or even groups of soldiers or military veterans. I would argue that such efforts provide an incomplete view. The risk of negative command or public scrutiny results in a less organic set of responses from the interviewed due to the potentially high stakes involved for a military member.

One arena where active duty military personnel or veterans feel able to be relatively free of this scrutiny of outsiders is a niche group of videos they create for one another to remember their combat tours. A study by Britta Knudsen, a Danish scholar of memorialization, has already investigated the significance of virtual war memorials made by family members to Denmark's fallen soldiers in the War on Terror. In this digital age commemoration is available to every citizen and as more virtual memorials are made for Americans not all are created by family members or civilian friends, with many produced by the brothers in arms who served next to those warriors.

This paper will analyze the raw and uncut videos of war that are highly regarded within the community itself and draw conclusions about this new society of combat veterans of the War on Terror. By analyzing soldier-produced combat videos whether made to honor a fallen comrade in arms or to celebrate a successful tour of duty, a common thread can be repeatedly found in the celebration of traits attributed to those in it that sits in stark contrast to the way a soldier is typically remembered by their civilian counterparts. These videos are not sanctioned by the government or organized by families but are organically produced by fellow veterans and done with the pure intention of sharing the pinnacle of what they believe someone can achieve while in the military: combat action.

Presenter: Caleb Bielby – Texas Tech University M.A. candidate (History)

Caleb Bielby received his Bachelor's degree in history in 2017 from Texas Tech as well as completing the Tech Teach teacher education program. Most of his undergraduate work revolved around espionage and covert military action in the Cold War. Caleb is now enrolled in Texas Tech's MA program for the study of history as well as the Graduate Certificate program for Strategic Studies. Currently he is working on his Master's Thesis which centers around the subject of the post-military culture of combat veterans from the War on Terror.

The Art of Counter-Insurgency: An Analysis of Artwork from the U.S. Army Artist Program Post-9/11

Since 2009, a series of physical and digital exhibits, collections, and books have highlighted the artwork of soldiers in the U.S. Army Artist Program. The National Endowment for the Arts sponsored an exhibit at the National Constitution Center in Philadelphia, Pennsylvania, titled "Art of the American Soldier," an exhibition that focused on artwork from the U.S. Army Artist Program with selected pieces from all conflicts involving American troops from World War I to the present. The U.S. Army's Center of Military History, the organization tasked with archiving the pieces collected from the U.S. Army Artist Program, digitized hundreds of pieces from all eras, making many available on their website. The Center also published two electronic books—*Army Artists Look at the War on Terrorism, 2001 to the Present* (2009) and *Art of the American Soldier* (2011)—that gathered selected artwork and included snippets of information on the artists themselves and, in some instances, context for the artwork they produced. More recently, the Smithsonian's National Air and Space Museum opened an exhibit titled "Artist Soldiers: Artistic Expression in the First World War" to

commemorate both the entrance of the United States into the Great War and to celebrate the beginning of the U.S. Army Artist Program.

All of these examples, and many more unmentioned, bring soldier art into a broader discussion about the importance of an individual's experience in a larger conflict—a worthwhile perspective that can be particularly engaging through visual mediums. While some exhibits, collections, and publications provide context to the pieces, several others just focus on the art itself. Missing from the literature is an analysis of the artwork from specific conflicts to see what patterns emerge, followed by a comparative analysis between conflicts to see what, if any, connections can be made from an overall perspective. For the 2017 Symposium on Modern Warfare, an analysis of artwork from the U.S. Army Artist Program specific to American involvement in Iraq and Afghanistan would highlight commonalities within the artistic expression of active duty military personnel.

Presenter: Carly Kahl – Texas Tech University Ph.D. candidate (History)

Carly Kahl is Assistant Department Chair for General Education at Texas State Technical College in Abilene, Texas, where she has worked in curriculum development and taught for more than ten years. Carly received a B.A. in History from McMurry University in 1998, and an M.A. in History from Georgia College & State University in 2006, where she wrote her Master's thesis on the evolution of tactical aviation during World War II. She is currently a third-year doctoral student at Texas Tech University with a focus on 20th Century American War and Society. She has presented at several conferences on a wide range of topics. In 2017, Carly was one of two Abilene-area graduate students designated as a "Woman of Promise and Courage" from the Abilene Branch of the American Association of University Women. In her free time, she volunteers with several Abilene-area organizations, and likes to camp and hike with her son's Boy Scout Troop and Venture Crew.

12:15 PM Lunch Keynote Presentation
USMC combat artist Michael Fay

Michael Fay served as the official combat artist for the National Museum of the Marine Corps between 2000 and 2010, completing four combat tours (two each to Afghanistan and Iraq). He has worked as a freelance correspondent for publications such as the New York Times and as an art instructor at Virginia Commonwealth University, where he developed a course on reportage art. He is the founding director of the Joe Bonham Project, a joint reportage art venture between the International Society of War Artists and the Society of Illustrators, which works to bring art therapy to battle-wounded service members in military hospitals. Fay currently works as an art professor at Lebanon Valley College. He has training and experience in the fields of journalism and art history. He holds a B.S. in Art Teacher Education from Penn State University and an M.F.A. in Illustration from the University of Hartford.

1:30 PM: Session 3

Overcoming a Stigma by Creating Another: The United States Army's Campaign to Encourage Mental Health Treatment

The United States Armed Forces have been in continuous conflicts since September 11, 2001. Over these seventeen years, the Department of Defense has sought to decrease the stigma associated with mental health treatment. The primary impetus for this policy is the steady rise in suicide rates, which it believes is associated with combat deployments. Each of the military departments has developed media campaigns to encourage mental health treatment. As the primary source of land forces in the U.S. Military, the Army has targeted its campaign at individuals with the greatest burden in war, the infantryman and special operations soldier.

The primary tool relied upon to combat the high rate of suicides in the Army has been mental health treatment. However, the media and policies used to encourage mental health treatment are stigmatizing soldiers that seek such treatment outside the context of combat deployments. Not surprisingly, images and messages produced by the Army in its effort to reduce the stigma of mental health treatment have relied on martial settings with soldiers in full combat gear ready for battle as the backdrop of the message that it is acceptable to seek help for mental health issues associated with combat.

The Army's campaign to increase the use of mental health services by its soldiers has been largely unsuccessful in bringing suicide rates to a parity with society as a whole due. This is due in no small part to its overreliance on images of combat soldiers in its media campaign and the change in Question 21 on the security clearance questionnaire with its requirement to report non-deployment related mental health treatment. The Army also continues to use a physical injury paradigm when communicating about mental disability. Its use of the term "behavioral health" to describe mental health services undergirds this notion that mental disability can be cured, or at least controlled, through treatment and self-discipline. The use of combat images in its media campaign and the removal of the requirement to disclose mental health treatment sought only within the context of military deployments have prevented solidarity and support among all service members with mental disabilities regardless of the "cause" of their disability. Hence, the Army's desire to reduce the rate of military suicide by targeting only combat-related mental disability is misguided and potentially harmful.

This presentation will introduce rhetorical issues associated with mental disability as part of the larger genre of disability rhetorics. It will also discuss stigma and its relationship with community norms. Finally, it will deconstruct the media and policies used to implement the Army's program to show that far from encouraging all soldiers to seek mental health treatment, the campaign is stigmatizing the majority of those it seeks to assist.

Presenter: Scott Randall – Texas Tech University Ph.D. candidate (Technical Communication and Rhetoric)

Major Thomas "Scott" Randall is a judge advocate currently assigned to the Army's 80th Training Command in Richmond, Virginia. He is also a Ph.D. Student at Texas Tech University in the Technical Communication and Rhetoric program. MAJ Randall has a B.A. in History from Arkansas Tech University, a M.A. in Communication from West Texas A&M University, a Juris Doctorate from the University of Arkansas, and an LL.M. in Military Law from the Judge Advocate General's Legal Center and School.

Included in his military assignments is a three-year appointment as an Assistant Professor of Administrative Law at the Judge Advocate General's Legal Center and School in Charlottesville, VA. MAJ Randall deployed to Afghanistan in 2015 where he led a legal cell advising Afghan justice officials at the National Security Justice Center in Parwan, Province, Afghanistan.

Among his 14 publications includes *Pleading Guilty in Arkansas: A Journey Down the Rabbit's Hole*, *Arkansas Law Review* (2002); *The Rhetorical Presidency of George W. Bush: A Feminist Perspective on Presidential Marginalization*, *West Texas A&M University* (2007); and *Use of Admissions of Guilt under*

Afghan Law, Army Lawyer (June 2015). MAJ Randall resides with his wife of 22 years and three children in Chesterfield County, VA.

Media Culture in the Military: An Oral History Project

In this paper, I will present findings from an ongoing oral history project concerning film and media culture in the U.S. military, focusing on veterans' accounts of films used for recruitment, training, tactical practices (such as aerial surveillance films), and personal documentation, including home movies and video journals, as well as the exhibition and reception of film as entertainment in the context of military communities. These oral histories detail the uses of film in the day-to-day functioning of military facilities and campaigns, while also offering insight on the technical, professional, and social contexts of film reception. These narratives not only illuminate the significance of film in military life, but also provide invaluable context for the study of specific genres and films. For example, one interview subject, a Navy veteran, offered details on the practical application of film-as-pedagogy – exactly when, how, and how often training films were used, while also noting his fellow sailors' detection of, and ironic detachment from, these films' more blatant propagandistic messages. Elsewhere, veterans discuss the professional and psychological complexities of viewing combat footage, either colleagues' or their own, ranging from satellite images to personal videos shot at the front lines. Further, several veterans reflect on the relationship between representations of war and military institutions in popular culture and events in their own careers. These reflections touch on a great number of themes including stereotypes of American masculinity, and using film narratives as a means of cross-generational communication, where family members can mediate their discussion of war experience through the characters and events from movies, and thereby make their memories intelligible for themselves and others.

In my presentation I will also discuss how oral history practice intersects with film and media studies pedagogy. Many of these interviews were conducted by students in my classes, specifically a senior seminar on war and military culture and nonfiction media where I trained students in oral history practice and asked them to interview veterans in the community. In addition to sharing insights from these interviews, I also hope to facilitate discussion of how instructors might combine studies of warfare with arts education in innovative ways. By connecting veterans' personal accounts of visual culture in military life to the humanistic study of the complex relationships between warfare and the arts, we might develop more sophisticated approaches to teaching, offer veterans new ways to participate in the public discourse on warfare, and ensure that significant elements of cultural history are preserved.

Presenter: Dr. Allison Whitney – Texas Tech University

Allison Whitney is an Associate Professor of Film and Media Studies in the Department of English at Texas Tech University. Her research focuses on discourses of film and technology, sound studies, local film culture and oral history practices, and film genres including war, crime, and science fiction. She also publishes on film and media studies pedagogy.

Shaping the Fog: Verbatim Theatre and U.S. Veteran Experience of the Global War on Terror

This paper examines the social impact and therapeutic potential of verbatim-style documentary theatre productions that address the service-related challenges facing returning United States military veterans of the Global War on Terror (GWOt). The term “verbatim theatre” is relatively new in American dramaturgical parlance but denotes a style of documentary theatrical production that appropriates its dialogue almost exclusively from the transcripts of interviews collected by its editorial creators. A noteworthy surge of verbatim theatrical productions focusing on U.S. military veterans who served in Operation Enduring Freedom

(OEF) and Operation Iraqi Freedom (OIF) began appearing in 2004 and continued to increase throughout the following decade as the war effort became mired in ethnic and religious conflicts. Production companies such as The Telling Project and The Veteran's Play Project traveled to various American cities, interviewed veterans and their families, and created plays from those interviews addressing issues such as Post-Traumatic Stress (PTS), Military Sexual Trauma (MST), Moral Injury, suicide, drug addiction, and a host of other associated conditions plaguing GWoT veterans.

Currently, conventional psychological and pharmacological treatments are falling short in meeting the needs of veterans re-entering civilian life. The Department of Veterans Affairs (VA) and other service organizations are now exploring and implementing non-traditional approaches to complement existing therapies. The Department of Defense (DoD) has acknowledged a public benefit and therapeutic value to these verbatim productions and has shown an interest in building upon their successes as a complement to existing treatments. However, there is very little data to evaluate or even a contemporary critical theory that investigates the relationship between the verbatim form of documentary examination and the purported, yet unsubstantiated, claims of therapeutic benefit. Consequently, there is a pressing need for scholarship exploring innovative treatment models for traumatic stress. In response, this paper proposes an alternative critical framework for the analysis and evaluation of verbatim theatre called Performative Counter-memory. This framework is rooted in the theories of memory, discourse, and power articulated by post-World War French intellectual and historian, Michel Foucault. In his essays on Western culture, Foucault prescribed an alternative form of historical knowledge creation he referred to as counter-memory. Much like verbatim theatre, counter-memory elevates the voices of those traditionally marginalized and excluded from the dominant narratives during significant crises. This reverse-perspective epistemology advocates that historical narrative should be shaped by those most affected by the significant events rather than institutionally sanctioned experts. As a critical framework, performative counter-memory allows for a more holistic analysis of verbatim theatre by accounting for both Foucault's method of knowledge creation and the phenomenological aspect of live theatre. Taken together, these aspects may shed light into any potential therapeutic applications. Regarding the needs of U.S. veterans, verbatim theatre should be examined and evaluated, even in unconventional ways, in order to assess its dramaturgical effectiveness and thereby enhance any therapeutic value it may possess, paving the way for replicating this process among veteran communities.

Presenter: John Iverson – Texas Tech University Ph.D. candidate (Theatre History, Criticism, and Playwriting)

John Iverson received his master's degree in Theatre History from Texas State University, San Marcos in 2008. He is currently pursuing his PhD in Theatre History, Criticism, and Playwriting at Texas Tech University, Lubbock. He is a veteran of the United States Army and served during Operation Desert Storm. His dissertation focuses on the recent rise of verbatim-style documentary plays that address the United States veteran's wartime experiences in Afghanistan and Iraq during the Global War on Terror. This examination focuses on verbatim theatrical productions that attempt to bridge the "knowledge-gap" between the returning veterans and their civilian communities as well as the therapeutic potential of the verbatim form as a supplement to current psychotherapeutic models.

3:00 PM: Break

3:15 PM: Session 4

Embodying & Sharing Veterans' Stories from Vietnam to the Present

The focus of this presentation will be on the process of curating a digital story focused on veteran experience and its impact on the veteran as co-creator in the process as well as on the resident artists who include Jacqueline Kolosov and Graduate and Undergraduate Student Artists. The process includes interviews, research,

and the multi-modal tasks involved in digital storytelling. The goals of for creating these stories are manifold. First, the story is intended to be a vehicle for enabling the veteran(s) or the friends and/or family members of the veteran(s) to give shape to the experience of war. If Robert Frost named the poem “a momentary stay against disorder,” then the digital story, too, is a vehicle for ordering what is chaotic, disorderly, and/or difficult if not impossible to understand. In giving painful, chaotic experience a shape, the individuals involved gain some control and/or understanding over that experience. The advantage of the digital story is its capacity to communicate via sound and sight simultaneously as well as by the absence of sound and sight—or silence.

These digital stories are designed to help veterans and their families and friends. They are also designed to educate different audiences and communities, thereby raising awareness about veteran experience in a particular conflict as well as across conflicts. For example, at the West Texas Salute to Veterans, we debuted 3 of the digital stories, 2 of them focused on Vietnam and 1 on WWII (narrated by a 104-year-old Lubbock WAVE.) The audience included Vietnam veterans and their families as well as individuals with family who have served in post-911 conflicts. The discussion singled out what was unique to a particular experience, specifically to that conflict, but it also enabled the audience as well as the presenters to create connections about war such as the ever-present and ever-changing role of the media in covering and communicating combat experience.

One of the most dramatic shifts we see lies in the fact that only 1% of the population in the U.S. serves in the military, thereby marginalizing or creating a disconnect between the veteran community and contemporary American society. Sharing the stories with diverse audiences—such as college and high school classrooms—is one way of raising awareness and ideally creating support for the men and women and their families who serve in the military.

Presenters: Dr. Jacqueline Kolosov, J. Hunter Ralston, Patty Johnson, Meghan Self, David Nelson – Texas Tech University

Patricia Johnson – MEd, LPC Intern

Patty’s background is in therapeutic recreation, activity therapy, psychology, exercise science and counseling. She has used this knowledge as a clinician and department director in psychiatric hospitals, and to raise her family.

As a Licensed Professional Counselor Intern, Patty is near the completion of the required 3000 Texas state licensure hours. Her counseling experience was gained at: an adult supervision and corrections facility, TTU Career Center, Hospice of Lubbock, private psychologist’s office, alternative high school, non-profit arts center (Louise Hopkins Underwood Center for the Arts) and teaching university classes at TTU and LCU. She has offered Healing Arts for Veterans at LHUCA’s Clay Studio and assisted Dr. Kolosov with gathering Veteran’s narrative and digital stories. Patty’s hope is to continue to grow the Healing Arts opportunities for Veterans in West Texas.

Graphic Violence, Necessary Medicine: War Comics and Veterans

Fantasy eclipsed wartime realities in the medium of comics long ago. There exists, however, a vibrant subgenre of war related books produced and consumed by veterans. These works often counter depictions of soldiering offered by popular video games and films. They promise an authentic representation of the wars in Afghanistan and Iraq. They further grapple with little discussed issues such as military sexual trauma and the potential of adverse effects from fireworks on those dealing with post-traumatic stress.

Collectively, they assume a critical view of the American led war on terror. As Sheriff of Babylon creator Tom King, a CIA veteran observes, “it seemed... that Iraq was a "simple" war, an easy war, bad guys versus good

guys. But as we pursued it... it just fell apart in our hands. It's still falling apart today. So, form follows function.”

The Sheriff of Babylon (Vertigo, 2017) centers on the story of a murdered Iraqi police officer. It is set in Baghdad in February 2004 and features three protagonists, Chris Henry, a former cop from Florida, Nasser, a Shi'ite former chief of police under Saddam Hussein and Sofia, a Sunni expatriate returned to her homeland. In an article for Vulture, military veteran Scott Beauchamp credits The Sheriff of Babylon for giving him new insight into a war he experienced, “a sense that our perspective was just a part of a much larger whole.”

The historical context and the subtleties of wartime experience, largely missing elsewhere in popular culture, emerge in graphic novels as privileged narratives. Published by Little, Brown and Company in 2016, The White Donkey: Terminal Lance is authored and illustrated by USMC veteran Maximilian Uriarte. The novel tracks a group of marines from their training to their deployment in Iraq. It mostly chronicles the mundane. Uriarte suggests that “you can get a lot more nuance...out of a story that isn't based on some grand battle.” For one of the story's characters, however, this means when calling his mom from Iraq he needs to “exaggerate everything just to keep her worried about me.”

The White Donkey also gives voice to Iraqis. After one marine bemoans the lack of action experienced by his unit, an Iraqi asks “Why not kill me right now?” He continues, “You came here to kill brown people like me, yes? Why not kill me now?” Such cynicism is echoed in The ‘Stan, published by the Naval Institute Press under its new graphic novel imprint, Dead Reckoning (2018). In the short story “Winning,” SSGT. Ryan Nupen laments about America's impact in Iraq, “...all we did was breed another generation of angry, parentless, brotherless kids.”

These books offer readers insights uncommonly expressed. They also help their creators engage with posttraumatic stress. Advocates of “graphic medicine” contend, “extraordinary experiences require extraordinary language.” Comics provide just that.

Presenter: Dr. Robert Kodosky – West Chester University

Robert J. Kodosky earned his Ph.D. from Temple University (2006). He chairs the history department at West Chester University where he teaches courses in American military and diplomatic history and advises the Student Veterans Group. He is the author of Psychological Operations American Style: The Joint United States Public Affairs Office, Vietnam and Beyond (Lexington Books, 2007).

Dr. Kodosky's work also appears in Air Power History Magazine, Pennsylvania History, the Encyclopedia of Military Science, the American Intelligence Journal, The Routledge History of Social Protest in Popular Music, the Journal of Popular Culture, History: Reviews of New Books, the Michigan War Studies Review, Marine Corps University Journal, Encyclopedia of Greater Philadelphia, Origins and H-War.

Dr. Kodosky has contributed commentary about America's wars in Vietnam and in the Middle East to C-Span, ABC News Radio, Comcast Newsmakers, the Philadelphia Inquirer, Smart Talk, the Washington Post, USA Today and PBS 39. He received the Legion of Honor Humanitarian Award from the Four Chaplains Memorial Foundation (2014) and serves on the board of directors at the American Helicopter Museum and Education Center.

4:45 PM: Closing Remarks

Dr. Steve Maxner, Director of the Vietnam Center and Archive and the Archive of Modern American Warfare, Texas Tech University

5:00 PM: End of Symposium

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