

SYLLABUS OUTLINE

Course Title: Writing About War: Seeking Narratives in Conflict

Course Number: INAFU6394

Meeting Date/sTimes: Monday, 11 a.m. to 12:50 p.m., You can find the academic calendar online [here](#).

Location: Room 501B IAB.

Instructor: Thanassis Cambanis

Office Hours: By appointment, on Mondays. Please email instructor to schedule meetings.

Columbia Email Address: ac2888@columbia.edu. Preferred email cambanis@yahoo.com.

Credits: 3

Prerequisites: Instructor permission

Course Overview: This course will teach students how to extract gripping and precise narratives from the fog of war, and how to cover with perspective the diffuse political decision-making that leads to war. We will learn about the mechanics of covering conflict. We will read from journalistic, literary and philosophical accounts of war. Students will produce original reported narrative journalism about conflict, which they may try to place for publication. The skill set cultivated by this class will help anyone write about violent conflict, whether they plan to do so for a reporting-driven NGO like Human Rights Watch or Freedom House, as a political analyst, or as a journalist writing for print, broadcast, or new media.

Grading:

Five writing assignments: 15 percent each (total 75 percent)

Class participation: 25 percent (includes oral presentation of a media critique)

No late assignments will be accepted.

A premium will be placed on clarity of thought, originality of reporting, and successful narrative craft. The student can choose to reconstruct a policy decision, battle, or other war event; build an in-depth story of a single character whose experiences shed light on a broader conflict phenomenon, write about US military personnel, survivors, refugees, policy-makers, or militants.

These exercises reflect the fact that some of the best, most visceral or high-impact war reporting isn't done in a war zone at all. Human tales of misery and conflict are often most effectively captured long after the fact by survivors or witnesses speaking at great remove. Major investigative and policy breakthroughs – like Seymour Hersch's coverage of the My Lai massacre in Vietnam and much of his subsequent work, or Anne Hull and Dana Priest's coverage of the mistreatment of US veterans at Walter Reed Hospital – were done on the "home front," by telephone, or on military bases.

Students as interested may propose collaborating or coordinating projects to make a series, or multi-media project.

Finally, those students interested in pairing their work with a publication or NGO should consider coordinating all their assignments around a theme or issue that would be of interest to their outside editor, since an outside editor will be much more likely to spend time on your submissions if they expect to get four or five stories for their investment rather than just one or two.

Source names and contact information must be submitted with each writing assignment.

In journalistic writing, even more so than in academic writing, all sourcing must be clearly attributed in the text, in the form of a direct attribution rather than a footnote.

For example: The bomb made a loud noise, *Sara Johnson said*. The bomb killed 20 civilians, *according to the Human Rights Watch report*. Fighting has raged for several months in the eastern Congo, *The Associated Press reported*.

University policies on plagiarism will be strictly observed. In addition, any student discovered making up sources or quotes will receive a zero for the assignment.

Participation is crucial to the success of the seminar. Students should enjoy the back-and-forth of a seminar, as well as the experience of critiquing their work and the work of others in a constructive but incisive open workshop format.

All cell phones must be turned off in class.

Assignments

1. *News story. 1,000 words.* Students will choose a contemporary conflict-related topic and write a reported news story, drawing on official sources and interviews. Examples include an ongoing or anticipated conflict to which the United States is a party; possible sources include government officials, analysts, humanitarians, and reliable websites. The goal of the assignment is to practice clear and pithy writing; to clearly source all information in the story; and to explore conflict-related subject areas that students might expand upon in subsequent assignments. This first assignment will serve as a building block exercise in journalistic writing.
2. *Policy story. 1,000 words.* For the second writing exercise, students will report about a Washington policy debate that affects a conflict. The goal is to clearly frame a dry governmental policy debate in terms that make clear its human cost and impact. Students can choose any policy (Should the US have relations with Hamas or Hezbollah? Should the US increase military ties to the Caucasus? How quickly should US troops leave Iraq? Should the US support military intervention to thwart Iran's nuclear program?) The story needn't take sides in the debate, but should explain the different positions and relate them directly to their human consequences. Students also can choose to analyze a policy debate in hindsight or take the set of facts known before Iraq invasion and write a story asking the questions that should have been asked, given what was known then.
3. *Narrative event/first-person account. 1,000 words.* For this assignment, students

will tell a single, visceral story with as much detail and compelling context as possible. The goal is to learn how to put the reader into a different, foreign environment and tell a personal story with a beginning, middle and end. The reported subject must be related to a conflict, and most if not all the material can come from an interview with a single subject. Students can choose a relative who survived a long-ago conflict, or a recent refugee. If applicable, students can write a first-person recollection. The instructor will help students find interview subjects of interest. This and the fourth assignment should serve as building blocks for the final project, preferably using interview subjects who will also feature in the final project.

4. *Q & A or personality profile. 1,000 words.* An exercise in succinctly portraying a single interview or character, or their ideas. The instructor will work with students to select their subjects. This piece could take the form of a feature story about a combatant, victim of conflict, humanitarian worker, soldier, or policy-maker; or it could take the form of an edited question-and-answer piece.

5. *Final story. 1,000 words.* Students will propose an original story of their preferred format, in consultation with the instructor. Those interested in placing their work with an outside publication, or have established a relationship with an outlet or NGO, might also coordinate this assignment with an outside editor. This assignment offers the opportunity to explore other media – it can take the physical form of a blog, a multimedia presentation, or a traditional written story or report.

6. *Critique of media coverage from a specific conflict. [Oral presentation]* Students will analyze stories from a variety of outlets, centered around a single event or storyline or even one day of conflict (bombing of Southern Lebanon, battle of Fallujah, diplomatic maneuvers on UN weapons inspectors in Iraq, India-Pakistan standoff, North Korean missile test, etc.) Each student will make a short, 5-minute presentation to seminar about where coverage succeeded and failed and why, and present what is worth emulating from that coverage. A thorough critique will include print, magazine and on-line media, from both the US and abroad.

Readings: Only two full books are necessary: Michael Herr's Dispatches and Kurt Vonnegut's Slaughterhouse Five. The remainder of the readings will be available on-line in free links, or on Courseworks.

Week by week list of class topics

This course will explore how to write about conflict and war. We will examine and practice journalism at either end, beginning with the political process of war-making and ending with the visceral experience of war itself. We will learn what makes a narrative compelling; we will also refine techniques to keep war reporting in balance – critical, truth-speaking, and contextual – under the distorting pressure of wartime. Today, the Iraq war and the post-9/11 “Global War on Terror” have lent urgency to the need for better conflict journalism. The same quandaries arise in other crucial hotspots: nuclear Iran, roiling Israel-Palestine, resurgent Russia. But the same questions and principles inform the low-ebb, never-ending conflicts that receive less notice but touch much of the world. War journalism brings together the most demanding skills of a writer's craft, a reporter's story-telling and a critic's willingness to challenge official claims. Writing about war requires both intellect and emotion, a policy-maker's eye for the big picture, and a human sensibility open to the refined and the raw.

Weekly seminars will involve discussions of assigned readings, lectures on techniques and case studies from past and ongoing conflicts, and in-class writing workshops. Students will complete five short assignments (including a policy story, a first-person piece, and a profile). The course will include reading drawn from an extensive array of sources, including examples of the best non-fiction writing about war, as well as prose, poetry and philosophy that supply the kind of guidance and potent writing often missing from war reportage. The course will have a foundation in scholarship – mainly from the fields of political science and psychology – about the politics of conflict, and the role of the public and the media in war.

We will consider the special challenges of verifying stories in the lead-up to conflict and during war itself. We will examine the daunting technical challenge of finding human, compelling ways to write stories about conflict situations that are powerful and significant to those experiencing them (and reporting them) but can easily come across as clichéd tropes to audiences removed from the policy struggle or from the war. We will explore – through the course and the assignments – the most effective methods to present stories to an audience far from a war zone. We will look at ways to integrate media including audio, video and still photography with the written word, and formats for packaging stories and blogs that draw in readers. Primarily, this is a course on the craft of journalism, designed to teach students how to better find, report and tell stories. Its technical aspects should apply to any non-fiction writing. By the end of the course, students should have a firm grasp on how to translate grand concepts and human experiences into coherent, pithy stories that can communicate volumes to a reader in just hundreds, or a few thousand, words.

As student interest dictates, students can pitch (or coordinate) their assignments with outlets interested in publishing their work, including NGOs, websites and print publications. Course assignments will also be published on the web.

Week 1

Monday, Jan. 26

Introduction: War coverage as a distinct form of writing.

The anatomy of a war. Overview of the unique dilemmas and challenges posed by writing about conflict. Short readings aloud. Discussion of course goals and policies. Discussion of first writing assignment due in week 2.

Readings: [Please read the following texts *prior* to first meeting]

Filkins, Dexter. “My Long War.” *The New York Times Magazine*. Aug. 24, 2008.

http://www.nytimes.com/2008/08/24/magazine/24filkins-t.html?_r=1&scp=1&sq=dexter%20filkins%20magazine%20forever%20war&st=cse&oref=slogin

Hull, Anne, and Priest, Dana. “The Hotel Aftermath: Inside Mologne House, the Survivors of War Wrestle With Military Bureaucracy and Personal Demons.” *The Washington Post*. Feb. 19, 2007. From series about Walter Reed Hospital and treatment of Iraq war veterans, winner of 2008 Pulitzer Prize for public service.

<http://www.pulitzer.org/archives/7814>. Full project at http://www.pulitzer.org/works/2008_Public+Service

Fainaru, Steve. “A Chaotic Day On Baghdad's Airport Road: Four Hired Guns in an Armored Truck, Bullets Flying, and a Pickup and a Taxi Brought to a Halt. Who Did the Shooting and Why?” *The Washington Post*. April 15, 2007. <http://www.pulitzer.org/archives/7686>

Shadid, Anthony. “We're in a Dark, Dark Tunnel': Family Weathers Attacks, Prepares for U.S. Siege.” *The Washington Post*. March 24, 2003. <http://www.pulitzer.org/archives/6806>

- Shadid, Anthony. "For an Iraqi Family, 'No Other Choice': Father and Brother Are Forced by Villagers to Execute Suspected U.S. Informant." *The Washington Post*. August 1, 2003.
<http://www.pulitzer.org/archives/6812>
- Barnard, Anne. "Inside Fallujah's War." *The Boston Globe*. Nov. 28, 2004.
http://www.boston.com/news/world/articles/2004/11/28/inside_fallujahs_war/
- Barnard, Anne. "Deadly Arms, Simple Tactics." *The Boston Globe*. Nov. 16, 2004.
http://www.boston.com/news/world/articles/2004/11/16/deadly_arms_simple_tactics/
- Barnard Anne. "On Fallujah's front lines, US infantrymen face down death." *The Boston Globe*. Nov. 25, 2004.
http://www.boston.com/news/world/articles/2004/11/25/on_fallujahs_front_lines_us_infantrymen_face_down_death/
- Barnard, Anne. "At Times, A Fight Against Boredom." *The Boston Globe*. Nov. 11, 2004.
http://www.boston.com/news/world/articles/2004/11/11/at_times_a_fight_against_boredom/

Week 2

Monday, Feb. 2

Making war: The Politics of Going to war

We look at the leadup to conflict. First, we examine the political climate and decision-making – often in an abstract vacuum – that leads to war. We discuss a few specific case studies, including Europe in 1914 and the US in 2003. Then we talk about the gap between perception and reality in decisions about war, and the role writers can play in bridging that gap.

First writing assignment due: 1,000 word news story/writing exercise.

Readings

- Hersh, Seymour M. "Preparing the Battlefield: The Bush Administration steps up its secret moves against Iran." *The New Yorker*. July 7, 2008.
http://www.newyorker.com/reporting/2008/07/07/080707fa_fact_hersh
- Hersh, Seymour M. "Shifting Targets: The Administration's plan for Iran." *The New Yorker*. October 8, 2007. http://www.newyorker.com/reporting/2007/10/08/071008fa_fact_hersh
- Chaim Kaufmann, "Possible and Impossible Solutions to Ethnic Civil Wars," *International Security* vol. 20 no. 4 (Spring 1996), pp 136-75.
- Optional:* Ignatieff, Michael. *The Warrior's Honor: Ethnic War and the Modern Conscience*. New York: Henry Holt, 1997.
 ISBN 0-8050-5518-5
 "Is Nothing Sacred? The Ethics of Television," pp. 9-33
 "The Narcissism of Minor Differences," pp. 34-71

Week 3

Monday, Feb. 9

Identity and the writer's viewpoint.

Writing about war as a journalist, survivor or observer. Combat viewed from either end of a rifle. We look at the different ways that writers frame combat, depending on their role in it and the distance of their vantage point.

Initial proposal for final project due. This week students must submit proposals for long-form original reporting project that will involve focusing on selected characters, conflict, or war policy.

Herr, Michael. Dispatches. Breathing In, pp. 3-69

Vonnegut, Kurt. Armageddon in Retrospect. New York: G.P. Putnam's Sons, 2008.

ISBN 978-0-399-15508-6

Vonnegut, Kurt. "Letter from PFC Kurt Vonnegut, Jr., to his family May 29, 1945." pp. 11-14. "Wailing Shall Be in All Streets." Pp. 33-48.

Poetry handout (Wilfred Owen, other Trench Poets)

Optional: Fitzgerald, Frances. Fire in the Lake: The Vietnamese and the Americans in Vietnam.

Boston: Little, Brown and Co. 1972.

ISBN 0-316-2842308 (hc), 0-316-15919-0 (pb)

Chapter 1, States of Mind, pp. 3-31

Chapter 6, Politicians and Generals, pp. 236-263

Chapter 15, The Tet Offensive, pp. 388-400

Week 4

Monday, Feb. 16

The logistics and mechanics of war.

Understanding military tactics, dealing with the military and militants.

Optional: War film: Beaufort (Israel).

Second writing assignment due: Policy story

Readings

Rubin, Elizabeth. "Battle Company Is Out There." The New York Times Magazine. Feb. 24, 2008. <http://www.nytimes.com/2008/02/24/magazine/24afghanistan-t.html?pagewanted=all>

Michael Herr, Dispatches, Chapters 2 and 3.

Choose one of three Evan Wright pieces:

Wright, Evan. "The Killer Elite." Rolling Stone. June 26, 2003.

http://www.rollingstone.com/news/story/5938873/the_killer_elite/

Wright, Evan. "The Killer Elite, Part Two: From Hell to Baghdad." Rolling Stone. July 10, 2003.

http://www.rollingstone.com/politics/story/5937455/from_hell_to_baghdad

Wright, Evan. "The Killer Elite, Part Three: The Battle for Baghdad." Rolling Stone. July 24, 2003.

http://www.rollingstone.com/politics/story/5938010/the_killer_elite_part_three_the_battle_for_baghdad/1

Optional: O'Brien, Tim. If I Die in a Combat Zone. Flamingo, 1995.

ISBN 0-586-08799-0

Chapter 5: Under the Mountain, pp. 40-56.

Chapter 12: Mori, pp. 116-118

Week 5

Monday, Feb. 23

Human Rights and International Conflict Law

We discuss emerging norms about humanitarian law, human rights and Geneva Conventions, and the particular challenges of making narratives (as a journalist, analyst or advocate) about torture

and war crimes during a time of conflict.

Readings

Handout on International Law

Human Rights Watch report, TBD

Hersch, Seymour M. "Torture at Abu Ghraib: American soldiers brutalized Iraqis. How far up does the responsibility go?" *Annals of National Security. The New Yorker*. May 10, 2004.

http://www.newyorker.com/archive/2004/05/10/040510fa_fact

Kurt Vonnegut, Slaughterhouse Five.

Walzer, Michael. Just and Unjust Wars: A Moral Argument with Historical Illustrations. New York: Basic Books, 1992.

Introduction, pp. 1-47

Week 6

Monday, March 2

Mechanics of reporting: Interviewing, building characters

Media critiques due: Students present critique of media coverage of a conflict.

Readings

Shakespeare, Nicholas. "In Pursuit of Guzman." pp. 233-264. from The Best of Granta Travel. Granta Books, 1991.

ISBN 0-14-014041-7

Falacci, Oriana. Interview With History. Boston; Houghton Mifflin, 1976.

ISBN 0-395-25223-7

Preface, pp. 9-16

Chapter 1, Henry Kissinger, pp. 17-44

Chapter 5, Yasir Arafat, pp. 123-139

Week 7

Monday, March 9

Mechanics of story-telling

Crisp writing, capturing sights and sounds. Avoiding cliché when describing events of extreme duress

Media critique presentations continue

Readings

Stevenson, Wendell. "Victory in Lebanon." *Granta* 96.

<http://www.granta.com/Magazine/96/Victory-in-Lebanon/1>

Anderson, Jon Lee. The Lion's Grave: Dispatches From Afghanistan. New York: Grove Press, 2002.

ISBN-0-8021-1723-6

Introduction, "The Warlord," pp. 1-37

Or Jon Lee Anderson. "Letter from Afghanistan: In The Court of the Pretender: Who has the right to rule Afghanistan?" *The New Yorker*. Nov. 5, 2001.

http://www.newyorker.com/archive/2001/11/05/011105fa_FACT1?currentPage=all

Human Rights Watch. "Genocide in Iraq: The Anfal Campaign Against the Kurds." *A Middle East Watch Report*. July 1993.

<http://hrw.org/reports/1993/iraqanfal/index.htm#TopOfPage>

Chapter 3: “First Anfal--The Siege of Sergalou and Bergalou, February 23--March 19, 1988.” <http://hrw.org/reports/1993/iraqanfal/ANFAL3.htm>

Chapter 9: “The Firing Squads.” <http://hrw.org/reports/1993/iraqanfal/ANFAL9.htm>

Week 8

Monday, March 23

Humanizing victims, humanizing combatants

Third writing assignment due: A personal reflection, (can be written in the first person); the kind of immediate, tell-it-like-it-is writing that rarely appears in news coverage but often makes it into later memoirs or fictional accounts of war.

Readings

Gellhorn, Martha. The Face of War. New York: Simon and Schuster, 1959. Library of Congress Catalog Card Number: 59-7262.

Introduction (pp. 1-8)

The War in Spain: The Third Winter (pp. 26-42)

The Second World War: Das Desutsches Volk (pp. 213-223)

The Second World War: Dachau (pp. 234-242)

Conclusion (pp. 243-244)

Hemingway, Ernest. Ed. White, William. By-Line: Ernest Hemingway. New York, Charles Scribner's Sons, 1967. Library of Congress Catalog Card Number 67-15483.

Refugees from Thrace: Refugee Procession is Scene of Horror, *The Toronto Daily Star*, Nov. 14, 1922 (pp. 56-60)

Spanish Civil War: “A New Kind of War,” (262-267) “The Chauffeurs of Madrid,” (268-274), “Bombing of Tortosa” and “Tortosa Calmly Awaits Assault” (284-289).

Bearak, Barry. “Taliban Plead for Mercy to the Miserable in a Land of Nothing.” *The New York Times*. September 13, 2001. <http://www.pulitzer.org/archives/6585>

Bearak, Barry. “In Hunger, Cold and War, Afghans Only Find Death.” *The New York Times*. March 2, 2001 <http://www.pulitzer.org/archives/6582>

Bearak, Barry. “Escaping Afghanistan, Children Pay Price.” *The New York Times*. October 30, 2001. <http://www.pulitzer.org/archives/6588>

Cambanis, Thanassis. “In shelter's ruins, a mother's search turns to horror.” *The Boston Globe*. July 31, 2006.

http://www.boston.com/news/world/middleeast/articles/2006/07/31/in_shelters_ruins_a_mothers_search_turns_to_horror/

Cambanis, Thanassis. “Hezbollah Fighter Strove to Be a Martyr.” *The Boston Globe*. December 30, 2006.

http://www.boston.com/news/world/middleeast/articles/2006/12/30/hezbollah_fighter_strove_to_be_a_martyr/

Slideshow: http://www.boston.com/news/world/middleeast/gallery/hezbollah_audio_slideshow/

Cambanis, Thanassis. “Devotion and Discipline Fuel Hezbollah's Fight.” August 1, 2006.

http://www.boston.com/news/world/middleeast/articles/2006/08/01/devotion_and_discipline_fuel_hezbollahs_fight/

Hitchens, Christopher. “A Death in the Family,” *Vanity Fair*, November 2007.

<http://www.vanityfair.com/politics/features/2007/11/hitchens200711>

Week 9

Monday, March 30

The Objectivity Trap

Journalists always navigate a fraught insider-outsider relationship with their subjects. In covering conflict, the temptation – and often, the obligation – to take a moral stance or take sides can become paramount. We consider the observer’s particular responsibilities in conflict zones.

Fourth writing assignment due. Personality profile or Q & A

Readings

Kelly, Michael. Martyr’s Day. Vintage 2001. ISBN 1-4000-3036-6

The Hundred-Hour Rout, pp. 143-172

Blood and Shit, pp. 173-186

Gourevitch, Philip. We Wish to Inform You That Tomorrow We Will Be Killed With Our Families. Picador USA, 1998.

ISBN 0-312-24335-9

Introduction, Chapters 1-3, pp. 5-43

Chapters 9-10, pp. 110-144

Hedges, Chris. War Is A Force That Gives Us Meaning. New York: Public Affairs, 2002.

ISBN 1-58648-049-9

Introduction, pp. 1-18

The Myth of War, pp. 19-42

Week 10

Monday, April 6

“Enemy” perspectives.

Linking a war to the homefront. War as travelogue, a form of writing to explore other issues. Psychology of decision-making in war time, situationism.

Personal conferences with instructor this week to discuss final project.

Readings

Bass, Thomas A. “The Spy Who Loved Us: The double life of Time’s Saigon correspondent during the Vietnam War.” *The New Yorker*. May 23, 2005. Available at

<http://www.thomasbass.com/work1.htm>

The Best of Granta Reportage. Granta Books, 1993.

ISBN 014-01-4071-9

Alexiyevich, Svetlana. “Boys in Zinc.” pp. 329-346

W.G. Sebald, *Reflections*, “A Natural History of Destruction,” *The New Yorker*, November 4, 2002, p. 66.

Slovic, Paul. “If I look at the mass I will never act”: Psychic numbing and genocide. *Judgment and Decision Making*, Vol. 2, No. 2, April 2007, pp. 79–95. [PDF attached]

Week 11

Monday, April 13

Making peace

Covering policy debates and diplomacy without forgetting the violence and human toll that required them.

Readings

- Bass, Gary Jonathan. Stay the Hand of Vengeance. Princeton University Press, 2000.
ISBN 0-691-04922-X
Chapter 4, Constantinople, pp. 106-146
- Maas, Peter. Love Thy Neighbor: A Story of War. Vintage, 1997. ISBN 0-679-76389-9
Chapter 2: Ground Zero, pp. 36-67
- Friedman, Thomas L. From Beirut to Jerusalem. New York: Anchor, 1990. ISBN 0-385-41372-6.
Chapter 7, "Poker, Beirut-Style," pp. 156-186.

*Week 12**Monday, April 20**Politics of conflict: Taking sides, getting flack**Assignment:* Final writing assignment draft due, for distribution to rest of class*Readings*

- Orwell, George. Homage to Catalonia. HBJ: 1952.
ISBN 0-15-642117-8
Chapters 3, 10, 12
- Kapuscinski, Ryszard. Another Day of Life.
- Massing, Michael. "Now They Tell Us." *The New York Review of Books*. Feb. 26, 2004.
<http://www.nybooks.com/articles/16922>
- Bacevich, Andrew. "I Lost My Son to a War I Oppose. We Were Both Doing Our Duty." *The Washington Post*, op-ed, <http://www.washingtonpost.com/wp-dyn/content/article/2007/05/25/AR2007052502032.html?referrer=emailarticle&sub=AR>
- Fassihi, Farnaz. Email to Friends. Sept. 29, 2004.
<http://www.poynter.org/column.asp?id=45&aid=72659>

*Week 13**Monday, April 27**War reporting in the internet age*

We examine the impact that blogs and web-based communities have had on war journalism and advocacy reporting. We explore the impact of citizen-funded journalism efforts, blogs by combatants and victims, and pressure groups. How does the immediacy and personal nature of internet reporting affect the work of professionals who cover war?

Readings: Blogs by soldiers in Iraq

CAMERA website

Al Manar online <http://www.almanar.com.lb/NewsSite/HomePage.aspx?language=en>"Inside Iraq." McClatchy Newspapers. <http://washingtonbureau.typepad.com/iraq/>"Baghdad Burning." <http://riverbendblog.blogspot.com/>"A Family in Baghdad." <http://afamilyinbaghdad.blogspot.com/>"In the Middle: Raed Jarrar's Blog." <http://raedinthemiddle.blogspot.com/>*Week 14**Monday, May 4**Writing/reporting workshop: Final writing project, class website*

Editing and class critiques of original pieces. How to get published, how to freelance.
Consultations for submission to publications. Instructor returns writing project with editing notations.

Final version of long-form project due, responding to comments from instructor given to student in Week 13.

Academic Integrity Statement

The School of International & Public Affairs does not tolerate cheating and/or plagiarism in any form. Those students who violate the Code of Academic & Professional Conduct will be subject to the Dean's Disciplinary Procedures. Cut and paste the following link into your browser to view the Code of Academic & Professional Conduct online.

http://sipa.columbia.edu/resources_services/student_affairs/academic_policies/deans_discipline_policy.html

Please familiarize yourself with the proper methods of citation and attribution. The School provides some useful resources online; we strongly encourage you to familiarize yourself with these various styles before conducting your research:

http://sipa.columbia.edu/resources_services/student_affairs/academic_policies/code_of_conduct.html

Violations of the Code of Academic & Professional Conduct should be reported to the Associate Dean for Student Affairs.

Course Readings, reference and further readings that can serve as resource material*Newspaper, magazine, journal articles*

Jon Lee Anderson. Afghanistan stories pre-9/11. *The New Yorker*.

Anne Barnard. Fallujah coverage. *The Boston Globe*.

Thanassis Cambanis. Hezbollah fighter stories. *The Boston Globe*

David Halberstam, News stories from Vietnam, *The New York Times*.

Ernest Hemingway. Dispatches from Turkish-Greek front, 1922.

Seymour Hersch. Various. *The New Yorker*

Christopher Hitchens. Various writings from Slate, Vanity Fair, including "A Death in the Family," Vanity Fair, November 2007.

<http://www.vanityfair.com/politics/features/2007/11/hitchens200711>

Anne Hull and Dana Priest. Walter Reed hospital coverage. *The Washington Post*.

Dana Priest. CIA black sites, rendition coverage. *The Washington Post*.

Frank Rich. Opeds. *The New York Times*.

<http://query.nytimes.com/gst/fullpage.html?res=950DE1DA153FF932A15751C1A96F948260&sec=&spon=&pagewanted=all>

Anthony Shadid. Collected reporting from Iraq. *The Washington Post*.

Wendell Steavenson, Granta writings about Iraq and Lebanon.

<http://tomdispatch.com/>

Evan Wright, "Pat Dollard's War on Hollywood," Vanity Fair, March 2007.

<http://www.vanityfair.com/politics/features/2007/03/dollard200703>

Andrew Bacevich, "Illusions of Managing History: The Enduring Relevance of Reinhold Niebuhr." 2007 University Lecture, Boston University.

<http://www.buworldofideas.org/shows/2007/10/20071014.asp>

----- "I Lost My Son to a War I Oppose. We Were Both Doing Our Duty." The

Washington Post, op-ed, [http://www.washingtonpost.com/wp-](http://www.washingtonpost.com/wp-dyn/content/article/2007/05/25/AR2007052502032.html?referrer=emailarticle&sub=AR)

[dyn/content/article/2007/05/25/AR2007052502032.html?referrer=emailarticle&sub=AR](http://www.washingtonpost.com/wp-dyn/content/article/2007/05/25/AR2007052502032.html?referrer=emailarticle&sub=AR)

C.J. Chivers, "The School," *Esquire* magazine. Lermontov,

Philip Gourevitch and Errol Morris, "Exposure: The woman behind the camera at Abu Ghraib," *Annals of War*, *The New Yorker*, March 24, 2008. Available at

http://www.newyorker.com/reporting/2008/03/24/080324fa_fact_gourevitch

Chaim Kaufmann, "Possible and Impossible Solutions to Ethnic Civil Wars," *International Security* vol. 20 no. 4 (Spring 1996), pp 136-75.

Kaufmann, Chaim, "Threat Inflation and the Failure of the Marketplace of Ideas: The Selling of the Iraq War." *International Security*, Volume 29, Number 1, Summer 2004. PAGES: pp. 5-48. The MIT Press

http://muse.jhu.edu/journals/international_security/v029/29.1kaufmann.html

http://muse.uq.edu.au/journals/international_security/v029/29.1kaufmann.html

V.O. Key, *Public Opinion and American Democracy* (New York: Knopf, 1961), pp. 3-18.

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