

JRN 449 Writing About War: Seeking Narratives in Conflict

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Spring 2009, Thursdays, 1:30 to 4:20, Henry House

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*Catalogue Description:*

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 journalistic, literary and philosophical accounts of war. Students will produce original reported narrative journalism, culminating in a piece of reporting they may try to place for publication. Seminar participants will visit *The New York Times* newsroom, and either Human Rights Watch or the International Rescue Committee.

*Goals and structure of course:*

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, occasional guest lectures (from journalists, humanitarians, fighters and civilians who have experience in war), and in-class writing workshops. Students will complete several short assignments (including a policy story, a first-person piece, and a profile); and one long form piece. The course will include a field trip to *The New York Times* newsroom, and to a non-profit in New York that deals with conflict and/or refugees (possibly Human Rights Watch or the International Rescue Committee, depending on student interest.) The course will include extensive reading, including examples of the best non-fiction writing about war, as well as prose, poetry and philosophy that supplies 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. This is also 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.

### **Assignments**

*Note that all writing assignments must be revised and resubmitted after receiving my edits. Also note that you will be sharing your work with your classmates. Plan to submit both paper and electronic copies of your assignments.*

#### *Four short writing 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. Goal of the assignment is to practice clear and pithy writing; to clearly source all information in the story; and for students to explore conflict-related subject areas that they 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 or 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. 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.

*Critique of media coverage from a specific conflict.* Student 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.) 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 coverage. A thorough critique will include print, magazine and on-line media, from both the US and abroad.

*Final project: Long form original report.*

This should be an ambitious writing project, affording the student a chance to explore an issue, character, or conflict in depth. Ideally, projects will be submitted for publication. 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, militants ... The instructor will work closely with the students to develop a realistic do-able project that still affords room for novelty and creativity.

Part of this exercise reflects 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.

Initial proposals are due in week 3, and will be developed in coordination with the instructor. The instructor will hold individual conferences as needed, with a scheduled conference in week 9. The final draft is due in week 11 and will be distributed to all members of the seminar. During the final meeting of the seminar in week 12, we will

workshop the projects, and discuss how to submit for publication. Guest editors might participate. A final version of the piece will be due in reading week.

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

### **Grading**

Final project: 30 percent

Short written projects: 40 percent (10 percent each)

Class participation: 30 percent (includes media critique)

### **Some notes on class administration, style, comporment and class policy**

Please email me to schedule meetings. I'd like to see you for an individual conference every other week. I'll be in Princeton all day Thursday, and usually either Wednesday afternoons/evenings, or Thursday nights/Friday mornings.

Plan to bring and share with the class any contemporarily published conflict writing that you think is good.

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, e.g. The bomb made a loud noise, *Sara Johnson said* or *according to the Human Rights Watch report* or *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. Any absences will affect your grade.

All cell phones must be turned off in class. Laptops may be used with permission.

*To apply for the class:*

Students must submit a resume, and a statement of interest no longer than 1,000 words. Why do you want to take this seminar? What do you hope to gain?

Additionally, applicants optionally can also submit one writing sample, either published journalism, a paper submitted to a class, or any piece of original fiction or non-fiction.

### **Course schedule/weekly topics**

1. Introduction: War coverage as a distinct form of writing.  
 Thursday, Feb. 5  
 Clarity in writing and economy in storytelling.  
 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. We'll establish the literary goals for the semester; we'll examine the case study of the Iraq war; and we'll look at some photographs. We'll go over expectations for the first writing assignment, due in week two.  
 Schedule date for New York field trip – Friday April 3?  
*Readings:* [Please read the following texts *prior* to first meeting]  
 Michael Herr, Dispatches, chapter 1: Breathing In.  
 Chaim Kaufmann, “Possible and Impossible Solutions to Ethnic Civil Wars.”  
 Newspaper articles by Shadid, Filkins, Barnard, Fainaru, Hull, available on-line.
  
2. Making war: The Politics of Going to war  
 Thursday, Feb.12  
 Reporting basics: how we know what we know.  
 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. We distribute the first assignments among the class.  
*Readings:*  
 Seymour Hersch on Bush and Iran, Steve Kull et al on the media and the Iraq war, Michael Walzer on Just War theory, Michael Ignatieff on public opinion.  
*First writing assignment due:* 1,000 word news story/writing exercise.
  
3. Identity and the writer's viewpoint.  
 Thursday, Feb. 19  
 The unreliability of eyewitness testimony.  
 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. We discuss voice: How much of the writer's voice should we hear, and the subject's? How much of the process of the reporting should show in the written narrative?  
*Readings:* Selections from Frances Fitzgerald, Fire in the Lake. Michael Herr, Dispatches, to end. Svetlana Alexiyevich, “Boys in Zinc.” Blogs from Iraq. Kurt Vonnegut's letter. *Poetry handout*.  
*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.  
 First writing assignment is returned to students with editing comments.

4. The logistics and mechanics of war.  
Thursday, Feb. 26  
Understanding military tactics, dealing with the military and militants.  
*Readings:* Timothy O'Brien, If I Die In a Combat Zone. Elizabeth Rubin, "Battle Company Is Out There." Evan Wright, "Generation Kill." *Handout: Technical military information, possibly West Point readings.* War film: Beaufort (Israel).  
*Second writing assignment due:* Policy story  
*Re-write of first assignment is due.*
  
5. Mechanics of reporting: Interviewing, building characters  
Thursday, March 5  
Getting quotes right.  
*Readings:* Kurt Vonnegut, Slaughterhouse Five. Oriana Falacci, "Interview With History." Nicholas Shakespeare, "In Pursuit of Guzman."  
*Media critiques due:* Students present critique of media coverage of a conflict.  
*Second writing assignment is returned with editing marks*
  
6. Mechanics of story-telling: Crisp writing, capturing sights and sounds.  
Thursday, March 12  
Editing: Greening, cutting words. The joys of rewriting.  
Avoiding cliché when describing events of extreme duress. Ethics of war coverage – avoiding "war porn." Including process in narrative.  
*Readings:* Human Rights Watch, "Anfal." Jon Lee Anderson, "The Warlord" and accompanying emails. Wendell Steavenson, "Victory in Lebanon."  
*Media critique presentations continue*  
*Rewrite of second assignment is due*
  
7. Humanizing victims, humanizing combatants  
Thursday, March 26  
*Readings:* Martha Gellhorn, Ernest Hemingway, Barry Bearak, Christopher Hitchens, Cambanis Hezbollah profiles.  
*Possible guest speaker:* A refugee, or a representative of Human Rights Watch, International Rescue Committee, similar non-profit.  
*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.
  
8. Moral responsibility in war reporting.  
Thursday, April 2  
*Readings:* Chris Hedges, War Is a Force That Gives Us Meaning. Phillip Gourevitch, We wish to inform you that tomorrow we will be killed with our families. Michael Kelly, Martyr's Day.  
*Fourth writing assignment due.* Personality profile or Q & A  
*Third assignment returned with editing marks*

**Possibly Friday, April 3:** Field trip: The New York Times Newsroom, visit to

- NGO in New York that deals with refugees, humanitarian emergencies, human rights, conflict
9. “Enemy” perspectives. Linking a war to the homefront.  
 Thursday, April 9  
 War as travelogue, a form of writing to explore other issues. Psychology of decision-making in war time, situationism.  
*Readings:* W.G. Sebald’s “On the Natural History of Destruction.” Alma Guillermoprieto, *The Children’s War*. Psychic numbing paper. *Handout from scholarship about the psychology of decision-making, communal behavior.*  
 Accounts from wars not involving the US as “us” or “them” – Russia/Chechnya, Iran/Iraq, China/Japan, India/Pakistan, Ethiopia/Eritrea.  
*Personal conferences with instructor this week to discuss final project.*  
*Rewrite of third writing assignment due*  
*Fourth assignment returned with editing marks*
  
  10. Making peace: Covering policy debates and diplomacy without forgetting the violence and human toll that required them.  
*Readings:* Peter Maas. *Love Thy Neighbor*. Gary Bass, *Stay the Hand of Vengeance*. Thomas Friedman, *From Beirut to Jerusalem*.  
*Rewrite of fourth assignment due*
  
  11. Politics of conflict: Taking sides, getting flack. Bearing witness and taking responsibility – before, during and after combat.  
 Photo journalism and video: what it offers that writing doesn’t, and what it lacks. Viewing of selected photos and videoclips. Possible conversation with a war photographer.  
*Readings:* Farnaz Fassihi email (handout/on-line). Kapuczinski, Orwell, Walzer, Massing, Bacevich.  
*Assignment:* Final draft due, for distribution to rest of class
  
  12. Writing/reporting workshop: Original long-form project.  
*Guest:* editor from *The New York Times* or other publication.  
 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 assignment draft returned with editing comments*
  
  13. READING WEEK: Final version of long-form project due, responding to comments from instructor given to student in Week 13.

### Assigned Readings

*Week 1*

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

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](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/](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/](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/](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/](http://www.boston.com/news/world/articles/2004/11/11/at_times_a_fight_against_boredom/)

*Skim:*

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

*Week 2*

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

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

Introduction, pp. 1-47

*Read one of two Hersch articles:*

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](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](http://www.newyorker.com/reporting/2007/10/08/071008fa_fact_hersh)

*Skim:*

Steven Kull, Clay Ramsey, and Evin Lewis, "Misperceptions, the Media, and the Iraq War," *Political Science Quarterly* 118, no. 4 (2003), pp. 569-598.

Ignatieff, Michael. The Warrior's Honor: Ethnic War and the Modern Conscience. New York: Henry Holt, 1997.

"The Narcissism of Minor Differences," pp. 34-71

### *Week 3*

Dispatches to End.

Alexiyevich, Svetlana. "Boys in Zinc." pp. 329-346. The Best of Granta Reportage. Granta Books, 1993. ISBN 014-01-4071-9

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. From Vonnegut, Kurt. Armageddon in Retrospect. New York: G.P. Putnam's Sons, 2008. ISBN 978-0-399-15508-6

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

"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 4*

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>

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

*Skim all three parts, or read a single part fully:*

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

[http://www.rollingstone.com/news/story/5938873/the\\_killer\\_elite/](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](http://www.rollingstone.com/politics/story/5937455/from_hell_to_baghdad)

"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](http://www.rollingstone.com/politics/story/5938010/the_killer_elite_part_three_the_battle_for_baghdad/1)

#### *Week 5*

Kurt Vonnegut, Slaughterhouse Five.

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 6*

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

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 7*

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/](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/](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/](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/](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 8*

- 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 9*

- Guillermoprieto, Alma. Looking for History. Vintage, 2002. ISBN 0-375-42094-0  
The Children's War, pp. 55-71
- 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]

Harding, Jeremy. "Polisario." *Granta* 26: Travel. Spring 1989. pp. 19-40.  
ISBN 0-14-012356-3

### *Week 10*

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

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