

Media, War and Peace
Dr. Sandrine Boudana
TAU International Study Abroad
Spring 2022

Instructor Contact Information: boudanasandrine@gmail.com

Reception hours: by appointment

Course Credits: 3 TAU Semester Credits

For course times/days and location, please visit the TAU International web site (Study Abroad Course Offerings and Schedules). Please note that all information below is subject to change and/or adjustment as necessary.

Course Description (Summary)

Focusing on the media coverage of wars, this course examines the challenges and dilemmas that journalists have to face when reporting on war, as well as the media's role in, and influence on, conflicts and conflict resolution.

The course provides historical and sociological approaches to war correspondence, from Thucydides' account of the Peloponnesian War to the current "war on terrorism," through the two World Wars and the Cold War. In this perspective, we will analyze the evolution of media norms and practices, in different countries and war situations. The discussion will emphasize the war correspondents' roles as victims, actors or denunciators of propaganda endeavors and will be nourished by a reflection on the responsibility of journalists for the evolution of armed conflicts.

Course Requirements and Expectations

This course has four requirements: active in-class participation, a reading report, a mid-term examination in class and a take-home final paper. All requirements must be completed in order to pass the course.



(1) Active and informed in-class participation: Attendance is required, and any absences must be cleared with me. Interactions between the instructor and the students are important and students' questions/comments are welcome.

(2) Reading report. During the semester, you will write, in groups of three students, a two-page critique of one of the week's recommended readings (of at least 15 pages)

(3) In-class midterm exam (1h30min. on March 31): It consists of 5 to 7 questions on the crucial concepts and ideas studied in the first part of the course.

(4) Take-home final paper: Essay (7 pages -- due at the end of the semester)

Learning Outcomes

Acquiring general knowledge on the history of wars in different regions of the world

Understanding the standards, norms and daily routines/challenges of war reporters

Learning propaganda and rhetorical techniques

Mastering methodological tools of analysis of texts and images

Evaluation Criteria

The four requirements abovementioned will count toward your final grade as follows:

Participation	10 percent
Reading Report	20 percent
In-Class Midterm Exam	30 percent
Take-Home Final Paper	40 percent

Absence Policy

See TAU International Absence Policy as outlined on the next page



Session 1 (February 22): Introduction

Presentation of the course organization and assignments

History of war coverage: key dates

Sociology of war correspondence: standards, practices and public perception

Political involvement of war correspondents: manipulation and propaganda, tensions and dilemmas, role in conflict resolution

Session 2 (February 24 and March 1): Lessons from the first wars covered

Thucydides' *History of the Peloponnesian War*: an objective record of the past or a piece of literature?

The Crimean War: the first modern war coverage? Comparing William Howard Russell's articles with Roger Fenton's photographs

The American Civil War: questions of aesthetics and ethics

Session 3 (March 3 and 8): War and anti-war propaganda

Propaganda techniques

Bernays and the role of PR

The end of innocence (Lippmann)

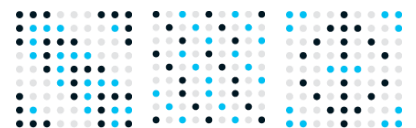
Session 4 (March 10 and 15): Involvement, commitment and detachment

Lessons from the Spanish Civil War

Hemingway: between journalism and literature

Robert Capa's photographs: democracy against fascism

Picasso's *Guernica*: siding with the victims



March 17: No class (Purim vacation)

Session 5 (March 22 and 24): War on all fronts

WWII: Journalists as team players or truth tellers?

The question of censorship

The role of music and cinema

WWII and its aftermath: the construction of national myths

March 31: Midterm exam covering sessions 1 to 5 (included)

Session 6 (March 29 and April 5): The controversial role of journalists

The Cold War and McCarthyism

The controversial coverage of the Vietnam War

The influence of Literary Journalism

Session 7 (April 7): War and collective memory

Iconic news images and Israeli collective memory

April 12, 14, 19 and 21: No class (Passover vacation)

Session 8 (April 26 and 28): War as a spectacle

Blurring the lines between fiction and reality

Representing pain and trauma

The Gulf War as a videogame

Media and terrorism

May 5: No class (Independence Day)



Session 9 (May 3): The drone war

Drones as weapons of targeted killing and mass communication

Case study: Operation Protective Edge (2014)

Session 10 (May 10 and 12): Fake news and war

What's new about fake news?

Does fake news influence opinion formation?

How to detect fake news?

Session 11 (May 17 and 19): Fairness in war reporting

Labeling the participants

Framing the reported event

Narrative and storytelling

Course Readings and/or Required Materials

Session 2 (February 24 and March 1): Lessons from the first wars covered

Reading

Sontag, Susan (2003) Chapters 1 and 2 in *Regarding the Pain of Others*. New York: Farrar, Straus and Giroux: 1-39.

Recommended

Daniel, Malcolm (2004) "A Note on Early Photographic Techniques", in Baldwin, Gernsheim, Helmut (1986) *A Concise History of Photography*. New York: Dover Publications. 3rd edition: ix-xiii.

Hanson, Victor Davis (1998) *Introduction to The Landmark Thucydides: A Comprehensive Guide to the Peloponnesian War*. Free Press: ix-xxiv.



Knightley, Phillip (1982) Chapter 1 “‘The Miserable Parent of a Luckless Tribe’ 1854-1856” in *The First Casualty: The War Correspondent as Hero and Myth-Maker from the Crimea to Kosovo*. London: Quartet Books: 3-17.

Session 3 (March 3 and 8): War and anti-war propaganda

Reading

Knightley, Phillip (2002) Chapter 4: “The Last War: 1914-1918” in *The First Casualty: The War Correspondent as Hero and Myth-Maker from the Crimea to Kosovo*. London: Quartet Books: 63-96.

Recommended

Bernays, Edward L. (2004 [1928]) “The psychology of public relations” in *Propaganda*. IG Publishing: 71-82.

Lasswell, Harold, D. (1971 [1934]) Chapter IV: Satanism in Propaganda Technique in *World War I*. Cambridge, Mass: The M.I.T. Press: 77-100.

Session 4 (March 10 and 15): Involvement, commitment and detachment

Reading

Brothers, Caroline (1997) Chapter 2: “The Republican Militiamen” in *War and Photography: A Cultural History*. Routledge: 35-57.

Recommended

Brothers, Caroline (1997) Chapter 3: “Insurgent Soldiers and Moors” in *War and Photography: A Cultural History*. Routledge: 58-75.

Scannell, Paddy (1984) “The BBC and foreign affairs: 1935-1939”, *Media, Culture & Society* 6(3): 3-26.

Session 5 (March 22 and 24): War on all fronts

Reading



Keller, Marcello (2007) "Why Is Music So Ideological, Why Do Totalitarian States Take It So Seriously: A Personal View From History, and the Social Sciences" in *Journal of Musicological Research*, XXVI (2-3): 91-122.

Recommended

Barthes, Roland (1991) "Myth Today" in *Mythologies*. New York: The Noonday Press: 107-126 and 127-146.

Vettel-Becker (2002) "Destruction and Delight. World War II Combat Photography and the Aesthetic Inscription of Masculine Identity", *Men and Masculinities* 5(1): 80-102.

Session 6 (March 29 and April 5): The controversial role of journalists

Reading

Shaw, Tony (1998) "The British Popular Press and the Early Cold War", *History* 83(269): 66-85.

Recommended

Andersen, Robin (2006) Chapter 4, "Vietnam: Shattered Illusions" in *A Century of Media, A Century of War*. New York: Peter Lang Publishing: 47-68.

Bernhard, Nancy (2003) Chapter 2: "A Weapon for Truth: Democracy and the Advent of Television News", in *U.S. Television News and Cold War Propaganda, 1947-1960*. Cambridge University Press: 46-68.

Bernhard, Nancy (2003) Chapter 7: "The most vigorous anticommunist campaign: Objectivity and consensus journalism", in *U.S. Television News and Cold War Propaganda, 1947-1960*. Cambridge University Press: 155-177.

Hallin, Daniel C. (1989) Introduction to and Conclusion of *The "Uncensored War": The Media and Vietnam*. University of California Press: 3-12 and 211-216.

Session 7 (April 7): War and collective memory

Reading



Cohen, Akiba; Boudana, Sandrine and Frosh, Paul (2018) "You Must Remember This: Iconic Photographs and Collective Memory", *Journal of Communication* 68(1): 453-479.

Recommended

Assmann, Jan and Czaplicka, John (1995) "Collective Memory and Cultural Identity", *New German Critique* 65: 125-133.

Lee, Francis LF and Chan, Joseph Man (2016) "Collective memory mobilization and Tiananmen commemoration in Hong Kong", *Media, Culture and Society* 38(7): 997-1014.

Videos

The Image of the War Correspondent in Movies and TV, 1931 - 2007, produced by IJPC program of the Annenberg School for Communication and screened at the 2009 conference of the Association for Education in Journalism and Mass Communication.

Extract from Hitchcock's *Foreign Correspondent* (1941)

Session 8 (April 26 and 28): War as a spectacle

Reading

Fahmy, Shaira S. (2020) "The age of terrorism media: The visual narratives of the Islamic State Group's Dabiq magazine", *The International Communication Gazette* 82(3): 260-288.

Zizek, Slavoj (2002) *Welcome to the Desert of the Real*. Verso. Selected extracts (5 pages).

Recommended

Andén-Papadopoulos, Kari (2008) "The Abu Ghraib torture photographs: News frames, visual culture, and the power of images", *Journalism: Theory, Practice & Criticism* 9(1): 5-30.

Chouliaraki, Lilie (2006) "The aestheticization of suffering on television", *Visual Communication* 5(3): 261-285.

Griffin, Michael (2004) "Picturing America's 'War on Terrorism' in Afghanistan and Iraq", *Journalism: Theory, Practice & Criticism* 5(4): 381-402.



Popp, Richard K. and Mendelson, Andrew L. (2010) "'X'-ing out enemies: Time magazine, visual discourse, and the war in Iraq", *Journalism: Theory, Practice & Criticism* 11(2): 203-221.

Wigoder, Meir (2004) "Revisiting the Oslo Peace Process and the Intifada: A conversation with Eldad Rafaeli, an Israeli photojournalist", *J Journalism: Theory, Practice & Criticism* 5(4): 500-518.

Session 9 (May 3): The drone war

Reading

Pinchevski, Amit (2016) "Screen trauma: Visual media and post-traumatic stress disorder", *Theory, Culture & Society* 33(4): 51-75.

Recommended

Fitzsimmons, Scott and Sangha, Karina (2013) "Killing in High Definition: Combat Stress among Operators of Remotely Piloted Aircraft". Proceedings of the International Studies Association annual convention.

Accessible at <http://www.cpsa-acsp.ca/papers-2013/Fitzsimmons.pdf>.

Gere, Charlie (2006) "Genealogy of the computer screen", *Visual Communication* 5(2): 141-152.

Gregory, Derek (2011) "From a view to a kill: Drones and late modern war", *Theory, Culture & Society*, 28(7-8): 188-215.

Jacobstein, Neil (2013) "Drones: A 360 degree view", *World Policy Journal* 30(3): 14-19.

Niva, Steve (2013) "Disappearing violence: JSOC and the Pentagon's new cartography of networked warfare", *Security Dialogue* 44(3): 185-202.

Wall, Tyler and Monahan, Torin (2011) "Surveillance and violence from afar", *Theoretical Criminology* 15(3): 239-254.



Session 10 (May 10 and 12): Fake news and war

Reading

Carlson, Matt (2009) "The Reality of a Fake Image: News norms, photojournalistic craft, and Brian Walski's fabricated photograph", *Journalism Practice* 3(2): 125-139.

Lees, Caroline (2017) "Fake news: the global silencer", *Index on Censorship*: 88-91

Recommended

Nielsen, Rasmus Kleis and Graves, Lucas (2017) "'News you don't believe': Audience perspectives on fake news", *Factsheet*, Reuters Institute: 1-8.

Tandoc, Edson C. Jr.; Lim, Zheng Wei and Ling, Richard (2018) "Defining 'Fake News'", *Digital Journalism* 6(2): 137-153.

Vargo, Chris J. ; Guo, Lei and Amazeen, Michelle A. (2017) "The agenda-setting power of fake news: A big data analysis of the online media landscape from 2014 to 2016", *New Media & Society*: 1-22.

Vosoughi, Soroush ; Roy, Deb and Aral, Sinan (2018) "The spread of true and false news online", *Science* 359: 1146-1151.

Session 11 (May 17 and 19): Fairness in war reporting

Reading

Entman, Robert M. (1993) "Framing: Toward Clarification of a Fractured Paradigm", *Journal of Communication* 43(4): 51-68.

Recommended

Boudana, Sandrine (2016) "Impartiality is not fair: Toward an alternative approach to the evaluation of content bias in news stories", *Journalism: Theory, Practice & Criticism* 17(5): 600-618.



Hackett, Robert, A. (1984) "Decline of a Paradigm? Bias and Objectivity in News Media Studies", *Critical Studies in Mass Communication* 1(3) (September): 229-259.

Labov, William (1997) "Some Further Steps in Narrative Analysis", *The Journal of Narrative and Life History*: 395-415.

Labov, William (2001) "Uncovering the event structure of narrative". Georgetown University Round Table on Languages and Linguistics.

Matthes, Jörg and Kohring, Matthias (2008) "The Content Analysis of Media Frames: Toward Improving Reliability and Validity", *Journal of Communication* 58(2): 258-279.

Instructor Biography

Sandrine Boudana is Senior Lecturer in the Dan Department of Communication and Head of the Herzog Institute for Media, Policy & Society. She specializes in journalism studies, with a focus on media coverage of violent conflicts and on war photography, in a cross-national comparative perspective. She has published extensively on journalistic objectivity, news bias, iconic news photographs.

Sandrine has a BA in Political Science and Communication from Sciences Po (Paris), a Master of Science in Management from HEC (Paris) and a PhD in Journalism and Communication from the Hebrew University of Jerusalem. Prior to joining Tel-Aviv University in 2012, she was a visiting scholar in New York University (2009-2011) and a Lecturer at Sciences Po in Paris (2011-2012).

TAU International Academic Guidelines

Students may only attend classes which they are officially registered for. No auditing of courses is permitted. Students are responsible for reading and adhering to all policies and procedures in the TAU International Academic Handbook [posted here](#) at all times. Below is a summary of some of these relevant policies and procedures.

Learning Accommodations

In accordance to University guidelines, TAU International may be able to accommodate students with learning disabilities or accommodation requests if these requests are also honored at the student's home university or home school. To be considered, students must submit official



documentation from their home school or university (if not in English, a notarized official copy translated into English is required) to TAU International in advance of arrival describing in detail any specific needs and how these are accommodated at the home school or university. Students must also bring a copy of this documentation with them on-site and give it to their faculty on the first day of class while introducing themselves so that the faculty know who they are and what sorts of needs or accommodations they may have. **Without official documentation from the home school submitted on or before the first day of courses, TAU will not be able to honor accommodation support.**

With supporting documentation and by following the correct procedure as outlined above, TAU International and its faculty will do the best it can to make any suitable accommodations possible. However, we cannot guarantee that all accommodations received at the home school can be similarly met at TAU. For example, TAU is usually not able to offer note-taking services in English, private testing rooms, or advance viewing of classroom presentations, exams, or assignments.

It may be an option to provide a student with additional tutoring or support outside the classroom as needed. Students should be aware that this additional support cannot be guaranteed and is based on teacher availability in the subject as well as the specific student level. If available, the cost of additional tutoring or support will be the sole responsibility of the student.

In-Class Exams

TAU does not permit, under any circumstances, taking any in-class (including mid or final) exams early or later than the scheduled exam day. When selecting courses, it is thus very important to note if there is an in-class midterm or final exam as this date/exam cannot be changed. It is also the student's responsibility to clarify exam dates with the professors at the beginning of a course, with the understanding that not all exam dates can be decided up front as it can sometimes depend on the pace of the course and class learning. It is the student responsibility to plan to be present for all courses including the final day of class for this reason. Early departures from the program are not approved, nor are early or exception in-class exams.

TAU International Absence Policy

Attendance is mandatory in all of the courses including Hebrew Ulpan. Faculty can and will take attendance regularly. Missing classes will be reflected in the final grade of the course. Up to three justified and properly documented absences from classes may be accepted (for example: emergency matter or illness, both of which will require a doctor's note). Such cases of absence should be reported to the faculty immediately and again, a doctor's note is required. Teachers are entitled to treat any lateness or absence without documentation as unexcused. Some of our courses such as Service Learning or the Internship Seminar require more practical in-class work; thus, attendance policies may be stricter in some courses and students then must adhere to the stricter attendance policy as outlined by the faculty/syllabus.



Students are required to arrive on time for classes. Teachers are entitled to treat any single case of lateness and/or repeated lateness as an unjustified absence.

Please note that according to official TAU Academic Policy, if a student's behavior or attendance during is disagreeable his/her course participation may be cancelled at the discretion of TAU with no due refund.

Grade Appeals

Students are responsible for checking grades once posted or distributed by faculty. The limited grade appeals window and the detailed procedure for appealing a grade – whether a graded assignment, exam or final grade – is outlined clearly in the policies and procedures in the TAU International Academic Handbook [posted here](#).

