

Writing for Connection: Lessons from a Course on War and Storytelling in a Divided Country

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I want to show how IWT pedagogies and writing strategies enhance contact among students, but also between students and actors in the Colombian armed conflict.

My hypothesis is that a more engaged experience with reflective forms of writing through IWT pedagogies broadens the scope of contact and allows students to learn through affective engagement and empathy.

Two of my main goals are to invite educators to use these techniques when dealing with difficult topics in the classroom, especially those related to polarizing situations, collective trauma, war-related simplifications, and hate speech.

The audience is other teachers but also peace studies scholars.

I write not about war, but about human beings in war. I write not the history of a war, but the history of feelings. I am a historian of the soul.

– Svetlana Alexievich, *The Unwomanly Face of War: An Oral History of Women in World War II*

A TEACHER AND A COURSE IN THE MIDST OF WAR AND PEACE

In 2015, during the negotiation of the peace accords between Colombia's government and the FARC guerrillas, I taught a course called "War, Peace and Journalism." The intention of this course was to offer students the opportunity to reflect on the war using the stories produced by reporters and journalists as primary sources and looking at them critically and their impacts on the war itself. My conviction was that without recognizing the human cost of war and developing empathy for the actors in the conflict, it would be impossible for the new generation – my students – to sustain the peace that, once the war was over, would be necessary to start rebuilding our country.

The course did not focus on the Colombian war but made an extensive arc covering other wars or episodes of violence of the twentieth century. Only in the final weeks did we read some texts about our own war, reporting on violent displacement, landmine victims, and a massacre. The reason for this decision was that the war was still fresh, the accords were only a promise of a negotiation that had taken years and sometimes seemed about to fail, and the fact that perhaps we were not ready to look at our war head on.

So we took to reading Ernest Hemingway's press notes on the Spanish Civil War, looking at Robert Capa's photos from many fronts, Vassily Grossman's testimony of the atrocities of the Treblinka camp, the incisive interviews of Oriana Fallaci to autocrats, the hallucinated dispatches of Michael Herr from Saigon, the chronicles of Ryszard Kapuscinski from Central America, the last words of the journalist Rodolfo Walsh in the Argentine dictatorship, the oral history of the Soviet occupation by Svetlana Alexievich and the blunt reports of Robert Fisk from killings throughout the Middle-East. Students said the course allowed them to approach the reality of war and the challenges of journalism in a way that aroused strong emotions and urgent questions about the human cost of war.

But class was taking place in a sort of absurd and surreal paradox: the war that was still going on outside the walls of the hall – at times more ferocious than before the dialogues began – was a discrete murmur, while the distant wars, already si-

lenced by the passage of time, echoed as if we had turned on and loud an old band radio, lending our ears to hear the cries and the detonations.

Despite the attempt to evade, maybe unconsciously, our immediate reality, the Colombian war continued to slip stubbornly through unexpected cracks in the classroom. The unspoken and silenced was so present in the room that many times I had the impression that when we talked about other wars we were actually talking about our own, replacing names and dates. The stories we were discussing were like a tarnished mirror that, despite the deteriorating effect of time, continued to reflect a truthful image of the horrors and pain of the present, our present. I learned, little by little, to take advantage of this strange circumstance. Framing the conversation of war and the role of information in other landscapes and other times allowed us to unfold our own emotions and opinions in a safe place, almost a place of fantasy, built on the remote geographies of the past.

After the peace accords were signed, I decided to stop offering the course: I was tired of a course where each session left me emotionally exhausted and, although it was intellectually stimulating, left me feeling a little frustrated. Students seemed not to fully grasp the complexities of our violent conflict, less engaged than I wished, and seemed trapped in simplistic and uncommitted polarized opinions. On the other hand, the country had entered a new phase, full of optimism about the future. There was a general feeling that it was more important to talk about the peace that lay ahead than to lick the wounds of fifty years of war. I also wanted to turn the page and think about new topics. There was no point in, and perhaps no audience for, continuing to talk about war if peace was the new rhetoric.

But reality proved to be stubborn and political divisions dissipated the illusion of a newborn country. The urgent implementation of the agreements by the new government was less decisive than expected (some think it was a form of sabotage). In short, after a few months, the peace that had been gaining traction throughout the country (fighting had been reduced, the wards for the wounded in the military hospital looked almost empty, displaced people were returning to their territories) began to slowly crumble. Some of the signatories of the agreements were assassinated, new criminal groups began to take over the spaces left by the guerrillas, and opposition politicians were determined to destroy the seedlings of peace, appealing to the votes of skeptics. The numbers of dead, threatened, displaced that had fallen to historic lows began to rise again, according to official statistics.

In 2019 I decided to resume the course. Some students had asked for it and maybe, I thought, it was still worth talking about the war. The course had changes: it was reduced from sixteen weeks to eight and was included in the general culture courses offered by the Universidad de los Andes – not a mandatory course. In this new scenario, with less time, there was no way to go around the subject by

rambling about remote wars; I had to jump at once into our own. The purpose remained the same: to bring students closer to the reality of war through the emotion and sensitivity of the stories.

In this second version of the course, the questions about the intentions and possibilities of the class also became more urgent and unavoidable. Could I, through a course, develop that kind of communion with the experience of those who had been in the war? Was it enough for my students to read and write about those texts in the same way as in any other class, let's say literature, history, or art? How could I make reading not only an intellectual experience for them but also an emotional and ethical one? What exercises and assignments help to achieve that connection (and which ones could not)? How to get us to talk about a war that was still active, overcoming the polarizations of everyday conversations?

Back then I struggled with my class in solitude, a teacher wrestling with a syllabus and his own ruminations about teaching, the classroom, and his students. It was only when I enrolled in the Bard College Institute for Writing and Thinking's CLASP Fellows Program (IWT CLASP) that I realized I could frame this situation in a new way, experimenting with pedagogies developed by IWT, and taking stock of the large research and literature in the field of Writing Studies, Teacher Research, and The Scholarship of Teaching and Learning.

As I delved in this new field I became aware of the extensive research into teaching and learning practices that was available but also how little it referred to my own context and needs. The Anglo-Saxon origin of these studies and the extensive development in countries with stable democracies determined the topics of interest and the contexts of application. The limited exposure of teachers and scholars in these countries to teaching in environments of armed conflicts or violent crises has turned the intersections between learning pedagogies and topics such as war, trauma, and social and political fractures into an almost marginal sub-field.

However, within the literature of this field I found a useful concept for the purpose of my war and journalism class. The idea of "contact zones" that was proposed by Marie Louise Pratt, referring to spaces in which learning becomes an "exercise in storytelling and in identifying with the ideas, interests, histories and attitudes of others," perfectly summarizes the goal I always had with my class. Contact zones are "experiments in transculturation and collaborative work ... ways for people to engage with suppressed aspects of history (including their own histories)," in which students develop "ground rules for communications across lines of difference and hierarchy that go beyond politeness but maintain mutual respect."¹

As Elizabeth Belanger recalls from historian Robert W. Weyneth "embracing a dark past" requires not only the cognitive and practical skills public history educators call for but also affective skills – empathy, self awareness, mindfulness,

and an openness in the face of work that is often uncomfortable, challenging, and problematic. The classroom conditions that give rise to the affective dimensions of learning do not arise automatically. They require a pedagogy that nurtures the growth of these qualities, a pedagogy that public history educators might use but few describe in detail.”²

According to Belanger, “the affective domain of learning focuses on nurturing students’ abilities to receive and tolerate new information, to respond to ideas, to be willing to stand up for those ideas, to organize their values and beliefs, and ultimately to practice and act on their values.”³

CREATING “CONTACT ZONES” THROUGH WRITING PEDAGOGIES

My time in the Institute for Writing and Thinking’s training program provided me with a set of tools that I have applied to my work with the intention of creating those “contact zones” and exploring the affective dimensions of learning. Through this new framework for my initial course objectives, I have been able to design more refined exercises and have a greater awareness of their purpose. I have also been able to merge and blend some exercises into a sequence of work and reflection.

These types of exercises have also allowed me to achieve dynamics of greater participation, collaboration, and debate in a course of more than fifty students, where it was difficult to break the mold of the lecture to approach a format more similar to a workshop or seminar.

Although the class includes other exercises that include the writing component inspired by IWT techniques, below I describe two exercises that I have incorporated into my class and work as a unit. These are a clear example of the class as a space for creating “contact zones” and how these zones allow for learning that involves affection and recognition of the “other.”

WRITING ABOUT PICTURES

*Writing in the Zones &
Dialectical Notebook*

DESCRIPTION

Students are presented a reportage in the form of a gallery of pictures and brief autobiographical text by combatants from the FARC, a rebel group. (<https://ceros-etenta.uniandes.edu.co/guerrilleros/>)

SCRIPT

Students are asked to gather in groups of five and individually read the texts and view the portraits attentively.

Each group is assigned one of the profiles from the reportage. Each student receives a page divided in 5 zones.

Prompt 1 (Zone 1): Reading the text, what pulls you in/ out of this person?

Prompt 2 (Zone 2): Looking at the portrait, what do you notice and what do you wonder about this person?

Each student (student A) shares their writing with their peer to the left (student B). The student who receives the text comments in the form of questions (*Zone 3*)

After commenting, B passes the document to their peer to the left (student C). The student who receives the text comments in the form of new questions, both to A and B (*Zone 4*).

The paper comes back to A.

Prompt 3 (Zone 5): Every student writes a letter to the person portrayed in the reportage. In this letter you will share with this person:

- 1 what you have learned about the war by reading and seeing their testimony; and
- 2 what would you like to ask considering this person's experience in the war.
- 3 What would you like to be asked by this person?

Students are asked to start their text following the formalities of a letter, in particular addressing the letter to the person by its name and signing it with theirs. Students are advised to, at some point, use the following form to start their paragraphs: "Thanks to your testimony now I know that..." ; "Reading / seeing your

story, I wonder / would like to ask / imagine...” ; and, “You asked me about.. About that I would like to say that...”

All letters are shared with the class through an online wall (Padlet). Students can decide to erase their signature when sharing. Students are invited to read aloud some of the letters their peers wrote.

Teacher Talk

In this exercise students are invited to delve into combatants’ personal histories (often marked by abuse, lack of opportunities, family violence) and contrast them with their images. Often, students are exposed to contradictions with their prejudices and feel uncomfortable, finding humanity in people who have inflicted pain and horror.

Most of these combatants are the age of the students, making the connection more challenging (“I could have been him/her” and vice versa).

Inviting the student to differentiate between what they notice and what they wonder helps them to recognize what in their system of beliefs is a fact and what is an idea, something that often is hard to differentiate in war or polarized contexts.

Receiving others’ comments can sometimes challenge their ideas and beliefs. It invites them to reflect more deeply in what they have written. It also allows the commentator to reflect on what they previously wrote on their own page.

Finally, addressing the character on the reportage in a letter generates an unexpected “contact zone” that invites a more personal and affective engagement with this “other,” frequently seen as a mere criminal, murderer, rebel, terrorist, etc. Also, to better understand their decisions and consider the context in which they made them.

INTERVIEW (WRITING TO HEAR)

*Dialectical Notebook &
Gallery Walk*

DESCRIPTION

Students are invited to do an in-person journalistic interview. Students are invited to search and interview a person whose testimony about the war or peace building might be interesting and useful for a broader audience. Intentionally I avoid the word or title “victim” in an attempt to expand their recognition that war is not only something that relates to combatant and victims. I mention to them the case of doctors or school directors who work in war zones, people that decided to leave an area for fear, entrepreneurs, but also, of course, military, relatives of disappeared, kidnapped, etc.

Students are offered a number of broad and overarching questions to focus their conversation. Some of them are: What does war (or peace) mean for this person? How has his/her experience changed his/her life, so far? How does this person explain what happened? What does this person envision as a possible solution or what to be repaired means for her? I make clear that these are not necessarily the questions that need to be asked with those words, but instead a broad idea of what can be interesting to talk about.

Students have three weeks to prepare and do their interviews. During this time they receive constant support and in class we discuss basic techniques and tips for interviewing, and reflect on ethical concerns (see Appendix 1).

SCRIPT

After they submit their written interview in the form of Q&A, they are invited to share during class their work with one of their peers.

Prompt 1: Read your colleague’s interview and highlight the passages you were attracted to (pushed in) and those you felt rejection (pushed-out).

Prompt 2: Write In what manner the interview you read made you think about your own interview? What do you see they have in common and what is noticeably different?

Prompt (3 loop): Reflect on why you think you were attracted and rejected from the passages you highlighted.

Prompt (4 loop): Now, what questions would you have asked the interviewee that were not asked by your peer? And which questions do you think you would have avoided at all or rephrased in a different manner?

Students are invited to share in one board the questions they would have asked and in a different one the ones they would have avoided (or rephrased)

Prompt: (5 loop): Students are invited to do a Gallery Walk and use post-its, 1) comment on the content and 2) ask questions to the interviewers.

Finally, as a group we go over some of the material on the boards and post-it to discuss Do's and Don'ts in interviewing in general but also in the context of war in Colombia. This conversation leads to ethical issues in a manner that is not theoretical but concrete.

Teacher Talk

The interview is a step forward from the previous exercise. Students are now faced with a real conversation around war and its consequences. The “contact zone” is expanded to a personal experience. The emotional elements and the challenges of active hearing enhance the experience.

Students are invited to reflect on their work by comparing it with their peers. Reading others' work raises questions such as: should I have made that question? Is that a topic that I overlooked? Would I have done it differently?

Meanwhile they are exposed to a first-hand account of the war.

Very often the interview raises ethical issues. Students can have those discussions from a concrete and real experience, instead of an abstract or hypothetical situation. They share their opinions and practices.

Since I have only applied these pedagogies once, it is hard to assess how much the writing practices associated contributes to creating “contact zones” and to fostering emotional connections that enhance learning. However, anecdotally and compared with previous cohorts, I felt that students were more engaged with the overall readings, their presence in class was less distracted, and their willingness to talk and participate was higher. In broader terms, I felt that the original objectives of the class were achieved in a more satisfactory way, both for me and for them.

I am aware the exercises described above can raise some ethical questions. Are students sufficiently prepared to have a conversation with someone who has lived through the war and may have violent and shocking accounts? Are these interviews likely to revive traumatic memories both in the interviewees and /or the interviewer? Because of these legitimate concerns, the exercises, especially the interview, have very detailed instructions and are accompanied in advance with preparatory sessions and readings.

I have been assigning students to do interviews with people involved in the war before introducing the IWT pedagogies described here. Because of that, I have a large base of testimonies and evidence that the benefits outpace the risks. In the students’ evaluations submitted after the completion of the course and in the class discussions, students highlight, systematically, the value of the interview exercise. They mention their emotional connection with the interviewee, the recognition of their ignorance of key episodes or aspects of the war and experiencing awe and enhanced curiosity about the context of the war. When asked, every semester, about what to change and not change in the class, they always refer to maintaining the interview exercise.

I believe the perception of this exercise as a valuable experience comes from two different aspects that are intrinsically associated with the writing aspect. First, meeting in-person with the interviewee for a first-hand account enhances the need for attentive listening and mindful note-taking that amplifies the impact of the shared story. In certain cases, the intimacy of the situation (visiting the person’s home or work place) and the material shared with the student (photos, objects, documents) enriches the testimony with an unquestionable sense of reality. Second, transcription -if not done with software tools- is a revisiting stage that blends a second hearing (including the students own questions), with writing down the interviewee’s exact words and editing (re-writing). This creates a unique emotional rapport with the person and his/her story.

I believe that the introduction of IWT practices enhances the moments of self-reflection and offers spaces for collectively sharing experiences, receiving feedback and identifying best practices. This is certainly beneficial to the purpose of creating layers of psychological protection and awareness of signs of risk and self-care.

Assessing the interviewees experience could be also useful.

These assessments of the methods and exercises applied in the class come from my observations, and are supported by students' comments and evaluations of my practice. More data would be needed for a thorough analysis. However, by the end of the class, during the first semester of 2024, I applied a brief survey intended to capture a statistical glimpse of the achievements.

The survey was applied during class, two weeks before the end of the semester. By that time students had not received their final grades and the survey was not anonymous.

A NUMERICAL GLIMPSE

The survey results confirm some of my classroom impressions and give additional data on the students' experiences. It is important to say that although a couple of questions refer to the practices undertaken in the study, the survey covers the overall experience of the class. However, exercises and assignments detailed in this essay are a good sample of the new pedagogies introduced in the redesign of the whole syllabus.

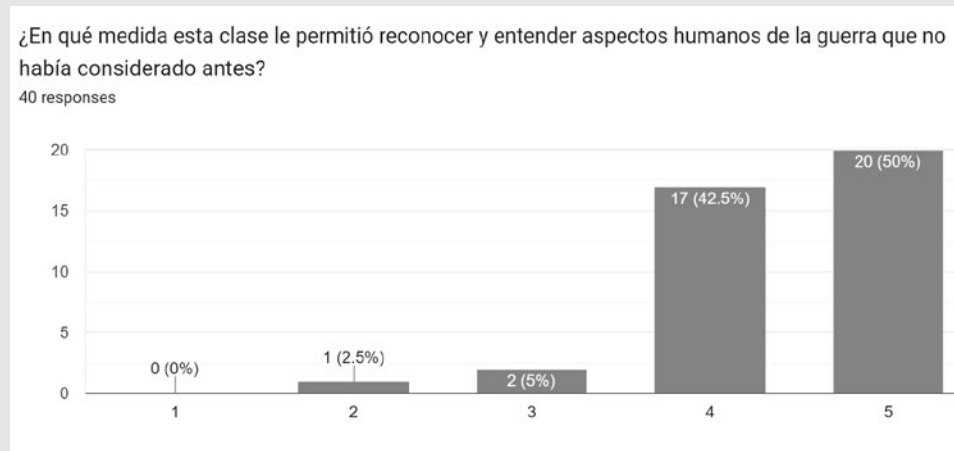
The class had forty-three students and thirty-eight answered the survey. Most of the students who responded to the survey (92%) said that the class enabled them to recognize and understand human aspects of the war that they have not recognized before (Graph. 1) and slightly less (85%) said they will accept discussion, after class, with someone with a different opinion on the armed conflict (Graph 2).

Regarding their interview assignment, the dominant sentiment they experienced among a list proposed to them was "surprise" (60%); "admiration" (52.5%); "sorrow" (20%); "pain" (20%); "indignation" (15%) and "guilt" (7.5%).

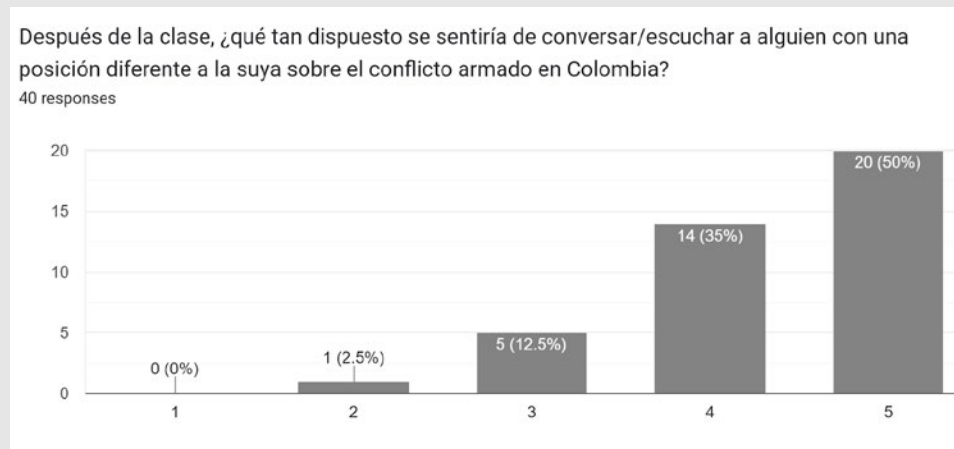
Regarding the exercise of "interviewing" portraits of combatants and war images, most of them reported feeling "solidary" (40%), followed by "comforted" (20%) and "useful" (12.5%)

Finally, in a separated question where I used the word "empathetic" to describe the overall experience in the class, on a 1 to 5 scale, 95% of the students said they felt more empathetic to the human drama of war than before taking the class (Graph. 5).

GRAPH 1 To what extent did this course allow you to consider human aspects of war that you haven't thought about before?

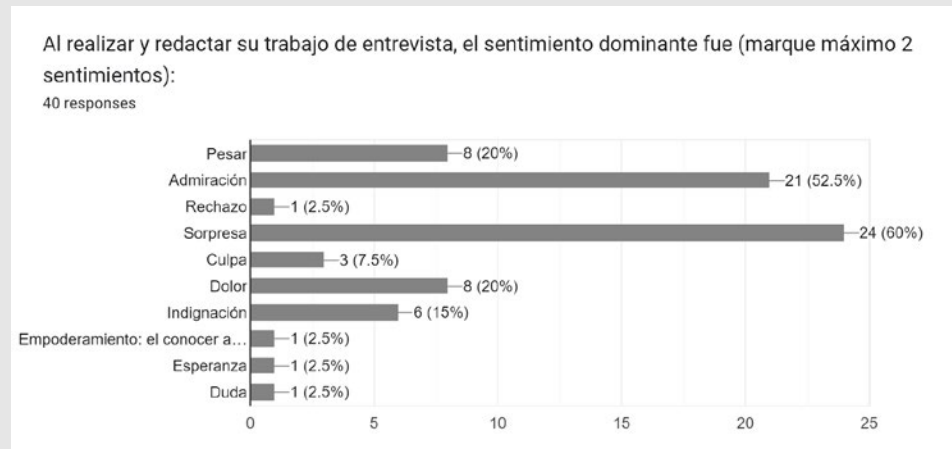


GRAPH 2 After this course, how willing would you be to discuss/listen to someone with a different opinion of the armed conflict in Colombia?

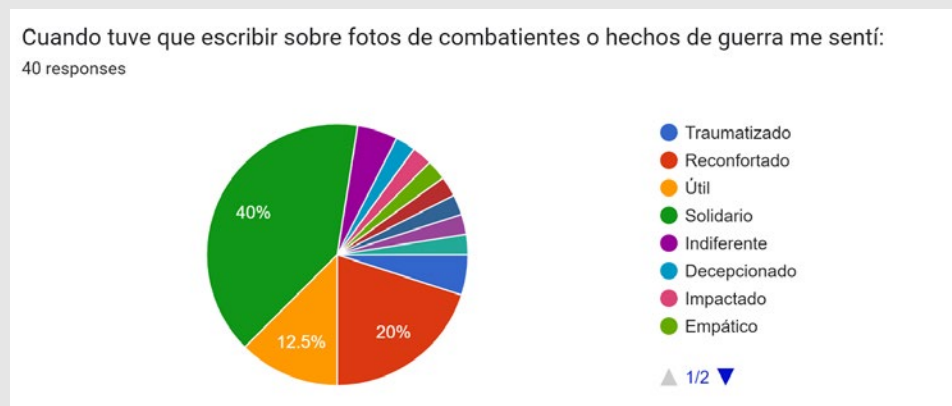


1= much less willing; 5= much more willing

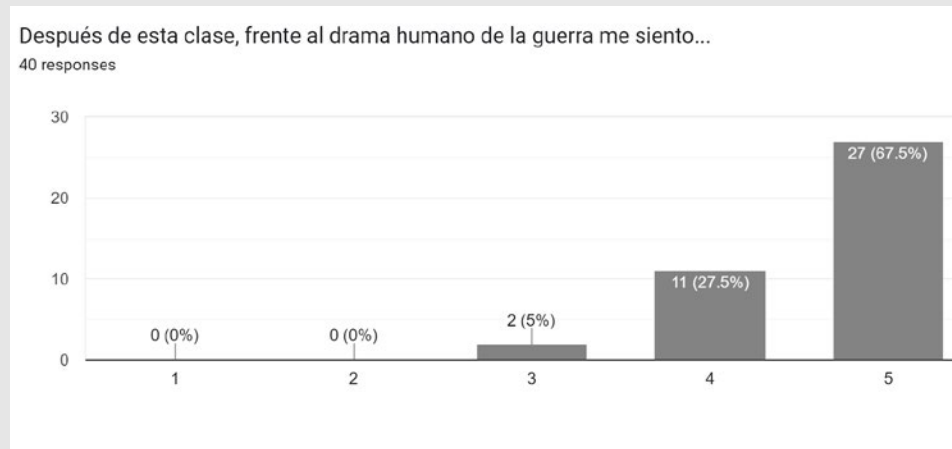
GRAPH 3 After doing your interview exercise and submitting your text, the dominant feeling was (mark only 2 feelings):



GRAPH 4 When writing about combatants portraits or war images I felt:



GRAPH 5 After completing this course, when I think about the human dimension of war I feel:



1= much less empathetic; 5= much more empathetic

A NON-CONCLUSIVE CONCLUSION

Many of the pedagogies involving writing (and listening) presented here seem to contribute to creating “contact zones” in my class. Below I list four non-conclusive conclusions I extract from my observations, data gathering and experience in the classroom:

- 1 Intense in-class reflective writing embodied in IWT techniques such as the ones presented here seem to bolster the learning benefits of recognizing affection and emotions to building knowledge and refining critical thinking.
- 2 Sometimes students feel uncomfortable speaking up in class with their ideas and opinions. Using short dialectical writing exercises to produce co-created texts allows students to engage in less polarizing discussions and permits finding more refined arguments and recognizing common grounds in divergent opinions and values.
- 3 Using writing as a medium for enhanced listening and in-person conversational engagement (such as in the interview exercise) seems to foster empathetic emotions and contextual curiosity, and challenges students’ preconceptions and biases in a non-intellectual way.
- 4 Addressing people with antagonistic views and opposite life stories, using written forms and narrative strategies (such as in the letter exercise) can open unexpected channels of communication with “otherness.” Emotions and sentiments, such as compassion and solidarity, can foster understanding of others’ circumstances and put their beliefs, decisions, and actions in context.

These “contact zones” seem to work in at least two different directions: first, connecting students with people involved in the war, both as combatants (or former combatants) and victims, creating unexpected rapport, even among antagonists. Second, connecting students with other students through their own stories and perspectives, allowing conversations that are not always possible in contexts outside the classroom.

Finally, I would like to mention how the use of pedagogies developed by the IWT has allowed me to revise my pedagogical practices beyond this course and incorporate new strategies and activities in other courses. Overall, I have moved from viewing writing as a tool exclusively for assessment outside the classroom to writing as a tool for reflection and discussion within the classroom.

Although at first I was skeptical of the potential of such short writing spaces in the classroom (2 to 5 minutes) versus what one expects to happen in home assignments (several hours), in practice I realized that those spaces and the texts that

were produced, however brief, sharpened reflection and raised the level of class discussions. Likewise, the short time they had to write limited the possibility of relying on Internet searches or generating answers with Artificial Intelligence tools; the smartest, fastest and most efficient thing to do was to think for themselves.

On another front, the fact that writing moments could arise inadvertently during class, made students more attentive to the session. Students, I believe, felt a greater degree of responsibility for their opinions and made a better effort to be clear and precise than when speaking spontaneously. Nowadays, when speed and acceleration are ever present and short attention spans are dominant, writing moments in class bring students back into the habit of concentration and allow them to rediscover writing as the most sophisticated – and even luxurious – way to think slowly and to marvel at the astonishing capabilities of their innate intelligence.

NOTES

- ¹ Pratt, Mary Louise. 1991. "Arts of the Contact Zone." *Profession*, pp. 33-40
- ² Elizabeth Belanger "Radical Futures: Teaching Public History as Social Justice" in *Radical Roots: Public History and a Tradition of Social Justice Activism*. Denise D. Meringolo (Ed.), Amherst College Press. (2021)
- ³ Ibid.

APPENDICES

- 1 Interview Guide
- 2 Classroom
- 3 Dialectical Notebooks

INTERVIEW GUIDE

(Assignment No. 2)

A1 INTERVIEW GUIDE

- 1 The interview should be conducted with a person whose testimony about war or peacebuilding is interesting or revealing. This depends not only on the person chosen, but also on the journalist's ability to conduct the discussion and prepare the interview.
- 2 War is not just about combatants. The range of possible interviewees is wide: from doctors who have worked in conflict zones to people who have had to leave their homes or land. The ability to understand the breadth of the spectrum and originality in the choice of interviewee will be an asset.
- 3 Interviews for this assignment are not biographical interviews. The interviewer must know how to conduct the interview and maintain the focus on the topic he/she wants to develop with the interviewee. Never lose the thread and intention of the interview; the interviewee may be prone to do so.
- 4 In general, interviews with anonymous people will not be accepted, unless the revelations of the interview or the need to protect the interviewee make this essential. Each case should be discussed with the monitor or the professor.
- 5 Interviews should address some general questions: What does the war mean to the interviewee? How has his or her experience of war changed his or her life to date? What is his or her interpretation of the conflict he or she has suffered or is suffering? What would be an acceptable or desirable solution? (NOTE: these questions are for illustrative purposes only and do not necessarily have to be part of the interview verbatim).
- 6 All interviews must be face-to-face.
- 7 The interviewee should not be a family member or someone in the service of the interviewer. The interviewee should not be obliged to give the interview.
- 8 Important: You must include a photo of you and the interviewee at the time of the interview,

Presentation:

- 1 The text must have the form of a question and answer narrative.
- 2 The maximum extent is 10,000 characters.
- 3 The title should be a verbatim quote from the interview.
- 4 Interviews must have a brief introduction in which the character is presented, the context of the situation that is going to be discussed and why their testimony is important (see example in class, interview with Jesús Abad Colorado).

Grading criteria:

- 1 Relevance of the chosen character and recursivity to gain access to him/her.
- 2 Preparation of the interview by the interviewer
- 3 Interest and relevance of the questions
- 4 Ability to counter-question
- 5 Quality of writing and editing of the final text.
- 6 Additional resources: photos, documents, etc.



A2 CLASSROOM



* Me atore el hecho que tuvieran deber
diferente a la batalla, como hacer videos,
Tambien el hecho que quiere dedicarse a
una actividad importante y que aporta mucho
en la actualidad como es ingenieria de
sistemas. Me repeli el hecho que tuvo que
sufrir una intervención medica como un legado
en el bosque/selva, lo que pudo terminar mal
para ella. Asi mismo es incómodo pensar como
aunque estaban en recuperación tuvo que levantarse
por su cuenta para volver, demostrando como la
necesidad individual y fundamental pesan a
un segundo plano en la guerra.

Se Pudo ver a una mujer que se encuentra en
un lugar calido que ~~se~~ parece la selva, donde
tiene instalado su campamento. Parece ser que
la cama es de costales. Asi mismo, la mujer
parece joven y tiene una mirada seria.
Al ser joven me pregunto como fue su
crecimiento como persona y cual la dificultad
tuvo que sufrir. ~~Para~~

A. Kristal Diettes

Creo que es interesante que te
fijas en que en la guerrilla no
solo hay actividades como medicina,
explosivos, cocina, etc. sino tambien
algo como el uso del computador.
Me pregunto si sentiste empatia al
saber esto o si ya sabias que la
guerra iba más alla de lo que
"normalmente" pensamos. Yo tambien
pienso que fue muy difícil para
Cristina buscar su supervivencia
estando enferma, pero no lo veo
incómodo sino de admirar.
Sobre la imagen, veo que te fijaste en
su entorno bastante y junto a tu
pregunta, me parece curioso saber
cómo ella llegó a ese lugar.

B. Camila Del Sol Moyano

A mi, al contrario, si me parece que
tener que pararse enferma para
sobrevivir en medio de una guerra
es algo completamente incómodo,
obvio que es de admirar, pero mi
primera impresión es de incomodidad.
Tambien me encanta que centren
su atención a ese lado que nunca
se ve a simple vista del conflicto
armado que son las actividades
como ~~la~~ ~~comput~~ ~~los~~ el manejo de
computadores. Hicieran que me
preguntara ¿por qué sería relevante
este medio/aparato en medio de
la selva y en un conflicto armado?
Igualmente, con la descripción de la
mirada seria me pregunto ¿que
guerra es esa mirada? y
¿una niña de 16 años suele tener
una mirada así?

Angel Julian Pulido Gamboa 2020132841

Me atraen las habilidades que Mayeri adquirió en los FARC, puesto que son habilidades que requieren una serie de conocimientos técnicos que uno imagino no están disponibles fácilmente en la selva. No me gusta el "... en las FARC todo me gusta", dado que no son conscientes del impacto que ha tenido la organización en todo el país.

En la imagen veo la mirada de una mujer decidida. La mirada de una persona que está segura de lo que ha hecho y hacia adonde planea ir ahora. Dado que porta un arma me hace preguntarme ¿Alguna vez quitó una vida? Así como es enfermera y salva vidas, habrá asesinado o alguien?

A Juan José Myrta A. (201922654).

Es interesante ver que el análisis realizado ocurre desde un punto de vista abstracto de la situación de Mayeri. El comentario sobre su apreciación de sus habilidades contrasta con su observación del impacto de la organización.

Me pregunto si el texto contribuya a la hora de ponerse en los zapatos de Mayeri.

Me pregunto si el texto cuestiona las premisas sobre las que realiza sus juicios.

B Santiago José Tovar

Es un análisis interesante sobre cómo Mayeri ayudó y trató el dolor de sus compañeros, pero a su vez, con esas mismas manos causó dolor a otros.

Es un ejercicio interesante, cuestionarse cómo serían nuestras vidas si hubiéramos creído en esos mismos lugares y oportunidades, ¿qué sería de nosotros?, ¿qué sería diferente en la vida de Mayeri si se intercambaran los papeles?

Fabio Rodríguez 202013363

* La Guerra no le gusta a nadie

Este testimonio revela la cruda realidad de vivir en una zona de conflicto, donde la guerra no es deseada por nadie. Nancy describe cómo la necesidad y la falta de oportunidades la llevaron a unirse a la guerrilla, destacando su determinación y adaptabilidad en circunstancias extremadamente difíciles. Su visión pragmática sobre el futuro refleja una resignación hacia su destino dentro de un contexto donde las decisiones personales se ven eclipsadas por las estructuras de la guerrilla.

Este relato ofrece una mirada sincera a la complejidad de la vida en medio de un conflicto armado.

YO NO VOY A EXTRAÑAR LA GUERRA.
LA GUERRA NO LE GUSTA A NADIE."

Veo a una mujer joven y llena de expectativas y a la espera de buenas oportunidades. Perseverante, empática, pero sobre todo consciente de su realidad. Ver a Nancy me lleva a preguntarme cómo hubiese sido su vida si hubiese seguido estudiando, que ese 4 de Primaria y educación no acabase ahí.
¿Cómo sería la vida de Nancy?

Esteban Linares

Me interesa mucho el texto debido a que habla acerca del destino y el futuro y cómo esa decisión que toma a tan temprana edad cambió por completo su forma de ser. Pues está como a pesar de las complicadas opciones que tenía Nancy decidió como lo menciona este texto "resignación hacia su destino".

¿Nancy tomó la mejor decisión?

Juan Camilo Gomez Camacho

¿Considerarías que Nancy es un buen modelo a seguir?



Ahora que Nancy ha salido de la guerra tiene una oportunidad para vivir otra vida y quizás cumplir sus sueños. Pero... ¿qué sucede con los fallos de oportunidades que la llevó a unirse a la guerrilla en un primer momento?
¿Puede una mujer que solo hizo hasta cuarto de primaria vivir otra vida?



Johana Sofia Baena Diaz