This guide is designed to develop your understanding of ‘Spiritual Damage’ – it includes analysis of key sections, links to contextual information and a range of multimedia sources which may be of use to you. Additional resources may also be available from your teacher.
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Introduction

The study of the Rwandan Genocide and, specifically, Fergal Keane’s ‘Spiritual Damage’, forms a major part of the overall theme of the National 5 English course at Arran High School – coping with conflict.

The complete course will involve study of this text as well as ‘War Photographer’ by Carol Ann Duffy, ‘The Man I Killed’ by Tim O’Brien and ‘Bold Girls’ by Rona Munro. A reading assessment focusing on the Iraq war will also be used.

This guide is designed to support your learning in relation to this text as well as provide you with appropriate background information to allow you to add additional depth to your learning.

Of course, when writing your critical responses, you should focus on Keane’s writing rather than your general knowledge of the events of the genocide; however, in order for you to develop a full, mature and personal response to the text it is crucial that you understand – as far as possible – the scale of the events that are described in ‘Spiritual Damage’.
The Genocide

Background

The Republic of Rwanda is found in central Africa, very close to the equator. It is, by all accounts, a beautiful country featuring mountain ranges, savannah and numerous lakes.

Rwanda became independent in 1962, having been under the control of Belgium since the First World War (and, prior to this, Germany). Over the next 30 years cycles of violence between the dominant Hutu and minority Tutsi lead to many deaths.

In the years preceding the genocide the country was locked in a civil war, with neither side able to gain a decisive advantage over the other. As a result, a fragile peace was agreed when, in 1993, a peace accord was signed and a ceasefire agreed.

Unfortunately, this peace was not to last and, in 1994, the world witnessed one of the worst acts of genocide in modern history, with up to one million men, women and children violently murdered by soldiers, police and militia across the country. The vast majority of the dead were Tutsi, but many moderate Hutu – who did not support the killings – were also murdered.

The aim of the genocide was simple: to wipe out the entire Tutsi population of Rwanda.
**Key Events**

**August 1993** Following months of negotiations, Rwandan President Habyarimana (a Hutu) and the RPF (the Tutsi rebels) sign a peace accord that allows for the return of refugees and a coalition Hutu-RPF government. 2,500 U.N. troops are deployed in Kigali to oversee the implementation of the accord.

**Sept.1993-Mar.1994** President Habyarimana stalls on setting up of power-sharing government. Training of militias intensifies. Extremist radio station, Radio Mille Collines, begins broadcasting exhortations to attack the Tutsis. Human rights groups warn the international community of impending calamity.

**March 1994** Many Rwandan human rights activists evacuate their families from Kigali believing massacres are imminent.

**April 6, 1994** President Habyarimana and the president of Burundi, Cyprien Ntaryamira, are killed when Habyarimana's plane is shot down near Kigali Airport. Extremists, suspecting that the president is finally about to implement the Arusha Peace Accords, are believed to be behind the attack. That night the killing begins.

**April 7, 1994** The Rwandan Armed Forces (FAR) and the interahamwe set up roadblocks and go from house to house killing Tutsis and moderate Hutu politicians. Thousands die on the first day. U.N. forces stand by while the slaughter goes on. They are forbidden to intervene, as this would breach their "monitoring" mandate.

**April 8, 1994** The RPF launches a major offensive to end the genocide and rescue 600 of its troops surrounded in Kigali. The troops had been based in the city as part of the Arusha Accords.

**April 21, 1994** The U.N. cuts its forces from 2,500 to 250 following the murder of ten Belgian soldiers assigned to guard the moderate Hutu prime minister, Agathe Uwilingimana. The prime minister is killed and the Belgians are disarmed, tortured, and shot and hacked to death. They had been told not to resist violently by the U.N. force commander, as this would have breached their mandate.

**April 30, 1994** The U.N. Security Council spends eight hours discussing the Rwandan crisis. The resolution condemning the killing omits the word "genocide." Had the term been used, the U.N. would have been legally obliged to act to "prevent and punish" the perpetrators. Meanwhile, tens of thousands of refugees flee into Tanzania, Burundi and Zaire. In one day 250,000 Rwandans, mainly Hutus fleeing the advance of the RPF, cross the border into Tanzania.
May 17, 1994 As the slaughter of the Tutsis continues the U.N. agrees to send 6,800 troops and policemen to Rwanda with powers to defend civilians. A Security Council resolution says "acts of genocide may have been committed." Deployment of the mainly African U.N. forces is delayed because of arguments over who will pay the bill and provide the equipment. The United States argues with the U.N. over the cost of providing heavy armoured vehicles for the peacekeeping forces.

June 22, 1994 With still no sign of U.N. deployment, the Security Council authorizes the deployment of French forces in south-west Rwanda. They create a "safe area" in territory controlled by the government. Killings of Tutsis continue in the safe area, although some are protected by the French. The United States government eventually uses the word "genocide."

July 1994 The RPF captures Kigali. The Hutu government flees to Zaire, followed by a tide of refugees. The French end their mission and are replaced by Ethiopian U.N. troops. The RPF sets up an interim government of national unity in Kigali. A cholera epidemic sweeps the refugee camps in Zaire, killing thousands. Different U.N. agencies clash over reports that RPF troops have carried out a series of reprisal killings in Rwanda. Several hundred civilians are said to have been executed. Meanwhile the killing of Tutsis continues in refugee camps.

Source: http://www.pbs.org/wgbh/pages/frontline/shows/rwanda/etc/cron.html
(an extended version of this timeline including events before and after the genocide can be accessed at the above address)
International Response

Following the Holocaust of the Second World War, the world vowed that “never again” would such acts be allowed to take place; in reality, the international community has stood silently by time and again as millions of innocent and defenceless men, women and children have been killed in countries such as Bangladesh, East Timor, Cambodia, Guatemala, Bosnia, Rwanda and, more recently, Sudan.

The international response to the Rwandan genocide was particularly shameful because the world was entirely aware of what was happening in Rwanda, and yet did not act to prevent it. Indeed, UN soldiers on the ground were first explicitly order not to intervene before, in many cases, being withdrawn entirely.

Western governments – most notably the United States – refused to use the term ‘genocide’ to describe what was happening (instead referring to ‘acts of genocide’ having taken place) as doing so would have forced them to intervene under international law.

In retrospect, many of the key players did admit their failures of Rwanda; US President Bill Clinton gave a speech in Kigali airport where he apologised for the slow response to the atrocities and admitted that the world did not do enough to stop what was happening.

As Keane points himself points out in ‘Spiritual Damage’, when the crises transformed into a cholera outbreak in the refugee camps the world was quick to act as the Americans – who had previously blocked action to halt the genocide itself – “rushed to organise air drops.”

Several years after the genocide, two reports (one by the French government and another by two human rights organisations) were released outlining the events that occurred before and during the genocide – both concluded that the international community must bear significant responsibility for one of the darkest acts of modern times. Even Kofi Annan (pictured) – who was responsible for peacekeeping in Africa and went on to become UN Secretary General – later admitted that “in their greatest hour of need, the world failed the people of Rwanda” and that he “could and should have done more.”
The Aftermath

In the immediate aftermath of the genocide, when the RPF finally took over the capital and halted the massacre, thousands of Hutu refugees flooded over the border to Zaire (now the Democratic Republic of Congo), Burundi, Tanzania and Uganda, sparking a fresh crisis. Disease (especially cholera) spreads in the camps, leading to more deaths, while murders do continue, although nothing like what had happened over the previous three to four months.

Both the Rwandan government and the UN have prosecuted individuals for their role in the genocide, with trials taking place in Rwanda itself as well as the International Criminal Tribunal for Rwanda (though this is scheduled to close by the end of 2014).

A number of documentaries examining the genocide have been broadcast, such as the two-hour PBS Frontline film. The genocide has also been portrayed on screen in films such as ‘Shooting Dogs’ and ‘Hotel Rwanda’ as well as in print by Fergal Keane and others.

Of particular note is the work of Thomas James Hurst, a photographer who documented the conditions of the Hutu and Tutsi refugees following the genocide (shown below).
‘Spiritual Damage’

Overview

Written in 1995 for The Guardian (and later published in Letter to Daniel), ‘Spiritual Damage’ is a reflective essay which explores the impact on Keane of witnessing the Rwandan genocide. The text is an incredibly powerful examination of the crushing emotional effects of his experiences, as well as an attempt to convince us that atrocities such as that witnessed in the central African country – where up to one million people were killed in one hundred days – must not be dismissed as unimportant due to their geographical isolation from our day-to-day lives.

Throughout the essay Keane argues that the genocide – which was allowed to continue by an international community which refused to intervene – is a stain on all of humanity. He also describes the feeling of evil being manifest as a physical presence and questions whether journalism – the profession to which he has of course dedicated his life – is in fact an inadequate form of expression when faced with one of the most horrific acts that human beings are capable of.

In the end, Keane explains why he believes that it is so important for us to care about places like Rwanda: “if we ignore evil, we become the authors of a guilty silence.”

“Before you read this book and while you read it, remember the figures, never ever forget them: in one hundred days up to one million people were hacked, shot, strangled, clubbed and burned to death. Remember, carve this into your consciousness: one million.”

from Seasons of Blood
Analysis Tasks

Re-read ‘Spiritual Damage’ and then answer the following questions. You should attempt to refer to the text throughout, gathering evidence for future critical responses.

1. The long first paragraph details why Fergal Keane and his production team had been “looking forward to this moment for weeks.” With specific reference to the language used in the first paragraph, consider how Keane illustrates how “nerve-wracking” the experience of the last stage of the journey had been.

2. Paragraph 2 deals with the emotional depth of the crew’s common experience. By reference to sentence structure and language explain how Keane illustrates this depth of feeling.

3. (a) Explain how the first two sentences of the first full paragraph on page two (Looking back...incomprehension) acts as a link between the introduction and the rest of the passage.

   (b) Read further into the paragraph. Comment on the following sentence structure: “That smell. On your clothes, on your skin.”

   (c) Explain what the writer means by: “set against the vastness of the evil of genocide, journalism was at best a limited vehicle of expression, at worst a crude and inadequate tool.”

4. Read page 2, paragraph 2 (The experience still leaves me...)

In what way are the ‘images’ of the killing useful, and what do they fail to do?

5. Read the first full paragraph on page 3 (Although I felt...)

   (a) Why does Keane feel guilty?

   (b) How is the idea of comparing him to a vulture developed?

   (c) Discuss the metaphor that Keane uses in the final sentence of this paragraph.

6. Summarise the final paragraph on page 3 in your own words.

7. Look at paragraph 2 on page 4 (In writing this article...)

   (a) Why does Keane “walk away from the task again and again”?

   (b) Explain in your own words which “belief has disappeared.”
8. Look at page 4, paragraph 4 (and on until ‘now rushed to organise air drops’)
   (a) What angers Keane about the world’s attitude to the cholera outbreak in Rwanda?
   (b) Explain, in your own words, how the Americans particularly annoy him.

9. Look at page 5, paragraph 3.
   Explain in your own words the paradox surrounding “the perpetrator of one of the worst massacres.”

10. Look at page 6, paragraphs 2 and 3 (from Now that I have...)
    (a) Why will Fergal Keane continue to care about Africa?
    (b) Explain as fully as you can what Keane feels about witnessing genocide.

Personal writing task:

On your own, write down your response to this text - focus on your intellectual and emotional response to Keane’s writing. Think about what you have learned about the genocide, how effective you find Keane’s writing, and your own response to the text overall.
Key Sections

This information should not be seen as exhaustive – it is simply a selection of some of the most important extracts from the text. Whilst these may be of use to you when preparing critical responses, it is perfectly acceptable to use material which is not covered in the following pages. Please also note that you would be required to tailor any information in this section to the question you are answering and, crucially, your own emotional and intellectual response to the text.

Keane’s description of leaving Rwanda is immediately evocative.

- He describes this time as “nerve-wracking”.
- “Through roadblock after roadblock manned by drunken Hutu militiamen, Riza had pleaded our case.” – the repetition suggests that the experience seemed to go on and on; describing those manning the roadblocks as ‘drunken Hutu militiamen’ emphasises the sense of danger, as these men are clearly volatile, unpredictable and violent; ‘pleaded’ has connotations of begging, making clear that Keane’s party were effectively at the mercy of the militiamen.
- “Some dangled their grenades through the open windows of our vehicles.” – it is clear here that the militiamen have little if any respect for life, as ‘dangled’ suggests that they are toying with Keane and his colleagues’ lives.
- “Most of these people had been involved in the murder of their Tutsi neighbours. Tutsi men, women and children had died at roadblocks like this. Now and again the smell of the dead would drift out across the warm air of the afternoon.” – These sentences are designed to shock the reader with the listing sentence emphasising the fact that these militiamen had been indiscriminate in their actions towards the Tutsi – all had been killed regardless of their innocence. The reference to the smell (which is repeated later in the text) is important as it shows that Keane’s memories of these events are, in many ways, sensory rather than intellectual, suggesting that while they are far too horrific to be understood, they are also too traumatising to ever be forgotten.
- “Only when we reached the other side of the border and stopped to check the vehicles did I notice that my hands were shaking.” – This sentence perfectly sums up the fear felt by Keane as he attempted to escape from Rwanda and suggests that he was so afraid he was, in a way, numb. The fact that it was only when they had reached safety that he realised what his own body was doing clearly demonstrates his emotions during this time.
These feelings and reactions are not restricted to Keane – they are shared by the whole team.

- “Now, as we sat waiting for lunch in Nairobi, far from the darkness of those roads, we found ourselves wordless.” - The word ‘darkness’ here obviously has two meanings, referring both to the darkness of the night through which they travelled, and the scale of the evil that they witnessed. The use of ‘wordless’ is especially noteworthy as it is being used by a journalist whose livelihood depends upon his ability to express himself - this is the clearest indication yet of the devastating effects of witnessing the genocide and is one that the author returns to several times.

- “We stared at the menu, although we had already ordered. We gazed out of the window, looking around at the other guests, and stared at the cutlery and tapped our fingers on the tabletop.” - The words ‘stared’ (used twice in quick succession) and ‘gazed’ reinforce the sense that the group - all of whom are experienced journalists - are utterly unable to comprehend what they have seen, nevermind be able to express it.

- “Some bloody place – I mean, can you believe the place? Unreal. Bloody Rwanda.” - Here sentence structure is used very effectively. The question being asked adds to the sense that the group simply could not comprehend what they had seen, and this is reinforced by the emphasis placed on the word: ‘Unreal’. The repeated swearing is also associated with the feeling (which becomes a central theme of the text) that words are not able to adequately express what these individuals have experienced.

- “Looking around me I noticed that Tony and Rizu had also started to weep. Then one by one we left the table, leaving our food uneaten...” - Clearly, this is a shared experience which has affected each member of the group, not just Keane, and that none of them seem able to cope with what has happened.

The true horror of the experience is made clear

- “Ours was an inarticulacy born of sorrow, fear and incomprehension. Each of us had experienced war and killing before, but in Rwanda we had stepped into a place where all previous experience of death and conflict paled into insignificance.” – Once more, Keane makes clear that he feels unable to express or even understand the horror of what he saw through the words ‘inarticulacy’ and ‘incomprehension’. He also contrasts his previous experiences of ‘war and killing’ with Rwanda, making clear that this particular experience was infinitely worse than anything he had previously been exposed to.
“To this day I am at a loss to describe what it was really like. That smell. On your clothes, on your skin.” – Keane again highlights his inability to adequately express the reality of what he saw, drawing our attention instead to his strong sensory memory of the experience. Just like in the first paragraph this reference to ‘smell’ demonstrates that the events witnessed by Keane were too awful to be understood, but too shocking to be forgotten. Anaphora is used to suggest the idea of the smell being everywhere and inescapable, even more than year after the experience itself.

“To walk at night across an overgrown courtyard strewn with the rotting dead, to have to watch every step because in the long grass there are the decapitated heads of the murdered.” – This sentence is especially effective in developing the reader’s response to the text as the structure used makes the sentences seem unfinished, perhaps suggesting that the memory is too painful to be fully recounted. The detailed description of the scene is also utterly shocking, and is made worse by the certain knowledge that Keane really was faced with this situation.

“Or to listen to a fourteen year-old boy describe how he took a club and beat his elderly neighbour’s head to a pulp...” - Again, this incredibly horrific description is guaranteed to shock readers by confronting them with the terrible, honest details of the genocide (a child engaged in acts of almost unimaginable violence).

Words are simply not enough to express the horror of what happened in Rwanda

“The experience still leaves me struggling for adequate words.” – The fact that Keane – an experienced, award-winning journalist - still struggles to put his feelings into words is a testament to just how damaging the experience was for him.

“I have tried to tell the story in film and print but I have begun to accept that the ordinary language of journalism has failed me.” - Keane considers his profession to be unable to express the extraordinary horrors of the genocide. Once again, the wordlessness introduced at the beginning of the text is revisited, reinforcing the ‘spiritual damage’ that has been done.

“Perhaps the only definitive testament can come from a survivor, a Rwandan Primo Levi who will give voice to that for which I can still find no words.” – The reference to Primo Levi here is especially powerful as it once again links the events of the Rwandan genocide to the horrors of the Holocaust, drawing clear parallels between the two. Keane also suggests that the photographs and writing of those who witnessed the genocide may not be
enough to provide a ‘definitive testament’; that only the first person accounts
of those who experienced the horror from the inside can ever honestly and
fully “illuminate the horror” of what happened in Rwanda.

Conveying the horrors left Keane with feelings of personal guilt

- “Perhaps it is an inescapable part of the territory. If you operate in the zones
  of misery, the sense of being somehow an exploiter is never far away. I have
  had people call me a vulture and there are times when my own reactions
  have made me feel ashamed.” – The reference to vultures is a common one
  in relation to those who make a living from reporting on war, and may even
  seem appropriate given that vultures are scavengers which profit from the
  pain, suffering and death of other creations. Keane himself acknowledges this
  fact when he admits to often feeling like an ‘exploiter’ and his reactions
  leaving him ‘ashamed’.

- “This thought flickered through my mind when I first picked up Peress’ book
  but, on a second viewing, I believe he has illuminated, not softened the
  horror.” – While it is sometimes claimed that by ‘packaging’ atrocities for
  public consumption (in books, documentaries, films etc.) we ‘soften the
  horror’ and detach people from the reality, in this case Keane believes that
  Peress’ work has shone a light on a terrible chapter in human history allowing
  everyone to see what truly happened.

Keane explains why he believes the story of Rwanda must be told

- “We must not report countries like Rwanda as if they were demented theme
  parks, peopled by savages doomed to slaughter each other in perpetuity.” –
  This striking image is a direct challenge to those who would dismiss events
  such as the genocide as being just ‘the way things are’ in Africa. Theme parks,
  places where the ‘real’ world is suspended and different rules apply, are an
  entirely appropriate comparison for what happened in Rwanda.

- “Too much of the reporting of Africa has been conditioned by a view of its
  people as an eternally miserable smudge of blackness stretching across the
  decades...” – The imagery employed here is extremely effective in its
  representation of the way that many people view the history of Africa.
  Specifically, the connotations of ‘smudge’ suggest a lack of detail or definition,
  reflecting the fact that many people (including journalists) fail to make
  important distinctions when reporting on Africa (such as the differences
between the tribes, or the fact that the 1994 genocide was a pre-planned act of mass murder).

- “The fact that this was an act of systematically planned mass murder, a final solution of monstrous proportions, was too often lost in the rush to blame the catastrophe on the old bogey of tribalism.” – Again, Keane links the Rwandan genocide to the Holocaust, this time through the use of the phrase ‘final solution’ – he argues (effectively) that what happened in Rwanda must be seen in the context of other acts of ‘systematically planned mass murder’ rather than simply dismissed as a consequence of tribal conflict in a faraway African nation.

- “This was not just lazy journalism, it was an insult to the nearly one million dead.” – The tone of this line shows the anger that Keane feels not just at what happened during the genocide, but in the way that some people reported it, and draws our attention directly to the number of onnocent people who died.

The damage done to Keane is made painfully clear

- In writing this article, I find myself walking away from the task again and again. It is not a subject I wish to face. I make coffee. Go for a walk. Listen to the radio.” - Keane’s sentence structure is extremely effective in demonstrating his reluctance to sit down and face the task of reflecting on his experiences during the genocide - the short, sharp sentences are designed to demonstrate his frequent (and fruitless) attempts to distract himself, making clear that he is deeply upset each time he thinks of the things he saw.

- “Although I had covered acts of evil, I had managed to retain a belief in a world where the triumph of evil was prevented by an ultimate force for good. That belief has disappeared. It was whittled away in Kigali, Butare, Rusomo, Nyarabuye and all the other acres of suffering where the genocide was acted out.” – This is perhaps the clearest explanation of the emotional and psychological impact of Keane’s experience in Rwanda. He initially explains that he had believed that the basic goodness of people would win out against our potential for evil, but this belief is this dismissed with a short, blunt second sentence that leaves no room for misinterpretation. He then goes on to name specific places where he witnessed some of the worst horrors of the genocide (Nyarabuye, for example, is mentioned earlier in the essay when he discusses the ‘courtyard strewn with the rotting dead’), referring to them as ‘acres of suffering’ where, little by little, body by body, his old beliefs were ‘whittled away’.
“What has not gone, what may never go, is a deep feeling of sorrow for all the poor ruined humanity I encountered in those months of spring last year.” - Keane’s parenthesis highlights his belief that he has been fundamentally changed by his experiences, and that the emotional impact of what he witnesses is likely to remain for him for the rest of his life.

Events after the genocide are also explored

“Although I sympathized with the dead and dying, I felt angry with the world for caring so much now when it had cared so little about the genocide.” - By this stage in the essay, Keane’s emotions transfers seamlessly to the reader. This demonstrates how successful the author’s use of language has been throughout the text, as even readers with no prior knowledge of the subject matter are likely to share his anger at the international community’s failure.

“The second act of the great Rwandan tragedy was played out in full view of the media. The disaster was a much easier story to cover than the genocide.” – Keane’s anger is clearly shown here through his use of language, with the term ‘second act’ being associated with a piece of drama rather than a great humanitarian tragedy. This suggests that the world was only willing to act when faced with a situation they could easily understand.

“...the catastrophe in the camps was the direct consequence of one of the worst acts of genocide since the Holocaust. It was as if the memory of mass slaughter was being buried under a fresh mound of dead bodies.” – Here Keane combines another reference to the Holocaust with a particularly shocking image, the suggestion being that the world forgot about the previous massacre once its attention was focused on a ‘fresh mound of dead bodies’. The definitive image of the Holocaust itself is a ‘mound of bodies’ and to reuse this iconic image is to turn it into the definitive symbol of the sort of suffering witnessed by Keane and his team.

“There wasn’t a scintilla of political reaction.” – Keane’s specific use of language - ‘scintilla’ - makes clear that there was not the tiniest reaction to what was going on despite the clear horror.

Why we should all care about what happened in Rwanda

“The ragged peasants who died and those who did the killing belong to the same human family as I do. This me a troubling kinship but I cannot reject it.” – Regardless of their guilt or innocence, everyone that he saw in Rwanda is as much a human being as Keane (and ourselves). There is no such thing as an
inhuman monster, no matter how comforting it may be to dismiss perpetrators of atrocities in this way.

- “To witness genocide is to feel not only the chill of your own mortality, but the degradation of all humanity.” – Put simply, Keane argues that the act of genocide – generally accepted as the worst possible crime that can be committed – stains not just those involved, but all of mankind, and that we are all corrupted by events such as those he witnessed in Rwanda.

- “…if we ignore evil we become the authors of a guilty silence.” – Keane concludes his essay with this powerful and memorable statement, echoing a number of famous phrases which relate to the triumph of evil through the inaction of good people. For example, as far back as 1867, the philosopher John Stuart Mill said:

  Let not any one pacify his conscience by the delusion that
  he can do no harm if he takes no part, and forms no
  opinion. Bad men need nothing more to compass their
  ends, than that good men should look on and do nothing.

Keane’s determination that we must ‘care about what happens in remote African countries’ is rooted in the belief that by failing to act to prevent evil we become complicit in it. This is an extremely provocative and uncomfortable conclusion to the whole text.
Critical Response Advice

In your exam there will be an option to write about a non-fiction text and, if the specific question is suitable, ‘Spiritual Damage’ is an excellent option. This is due to the combination of Keane’s use of language with the powerful subject matter, which means that you should always have plenty to write about. In the past, questions such as those below have been suitable for this text at either Higher or Intermediate level:

- **Choose a prose text (fiction or non-fiction) in which a society or a person or a culture or a setting is effectively portrayed.** Show how the writer’s presentation of the subject makes an impact on you, and helps you to understand the subject in greater depth.

- **Choose a novel or a short story or a non-fiction text or group of texts which deals with an important human issue (such as the abuse of power, conflict between good and evil, loss of freedom or hatred between individuals or groups).** Show how the author reveals the issue through the portrayal of people and events throughout the text, and show how your understanding of the issue has deepened.

- **Choose a work of biography or autobiography or travel writing which you feel is inspirational or moving.** Explain why you find the text inspirational or moving and discuss how the writer evokes this response.

While the National 5 questions are slightly different to those of the older courses the recently released specimen paper indicates that ‘Spiritual Damage’ is likely to remain an excellent choice for your exam.

An example of a possible National 5 prose question is:

*Choose a novel or a short story or a non-fiction text or group of texts which made a strong impact on you.*

*By referring to appropriate techniques, explain how the writer’s use of language creates this impact.*

Essentially, suitable questions for ‘Spiritual Damage’ will ask about a text which provokes a strong response from you, or one which concerns a particular experience, or one which explores an important theme.
It is crucial to remember a few key things when writing critical essays on this particular text:

- **Personal response** – this is likely to be key to any insightful, high-scoring essay, so be sure to make it a central feature of your work.
- **Analysis** – although this isn’t poetry, the analysis of the effect of the writer’s use of language is still of paramount importance.
- **Breadth** - it is important to demonstrate an understanding of the whole text and not just the first few paragraphs, so be sure to include evidence from the whole essay.

The essay structure remains the same for this text as it is for any other:

- **Introduction** (remember the 5 points)
- **Main paragraphs**
  - Statement (introduce your point)
  - Evidence (provide a quotation)
  - Explanation (clearly explain the effect achieved by your choice of evidence)
  - Comment (show how this answers the question that has been asked)
- **Conclusion** (remember the 5 points)

The major difference when preparing to write about prose (as opposed to poetry) is that you will not be able to remember the entire text – instead, it will be necessary for you to learn a selection of quotations. Whilst you will use five in the essay itself, you should aim to prepare a larger selection of evidence than this (probably 8-10 quotations) so that you can select the most appropriate for the essay question that you are faced with on the day.
Sources

Material for this study guide has been sourced from a range of books and websites, many of which may be useful for you to develop your understanding of the events of the Rwandan genocide and Fergal Keane’s reaction to them.

Books


Websites (much of this material is linked to through the guide)

http://en.wikipedia.org/wiki/Rwanda

http://www.genocidearchiverwanda.org.rw/index.php/Welcome_to_Genocide_Archive_Rwanda

http://www.thomashurst.com/#/international/rwanda/Rwanda-1b

http://www.pbs.org/wgbh/pages/frontline/shows/rwanda/etc/cron.html

http://www.spiegel.de/international/genocide-since-1945-never-again-a-338612.html

http://www.hrweb.org/legal/genocide.html

http://www.pbs.org/wgbh/pages/frontline/shows/evil/etc/slaughter.html

http://www.presidency.ucsb.edu/ws/?pid=55677


http://news.bbc.co.uk/1/hi/world/africa/3573229.stm

Youtube

http://www.youtube.com/watch?v=zeCIZJ-yRaA (Ghosts of Rwanda – PBS Frontline Documentary)

http://www.youtube.com/watch?v=qZzfL90100 (Hotel Rwanda – official trailer)

http://www.youtube.com/watch?v=NqyKqzx2GhI (Shooting Dogs – official trailer)

https://www.youtube.com/watch?v=bjJdZ0cUZFs (Christine Shelley’s explanation of the term ‘acts of genocide’)