WAR is Only Half the Story
Stories from the Aftermath Project
Lesson Plans

Aftermath: Bosnia’s Long Road to Peace
Sara Terry

“I went to Bosnia with a desire to document the incredibly difficult period when humans move out of war’s desperate struggle to survive, and begin another equally mighty struggle: that of learning to live again.”
- Sara Terry

Viewing the Aftermath Photographs
We hope you find the following general viewing structure helpful as you introduce these photographs in the classroom. As you follow this three-part template (describe, analyze, interpret), take notice of the specific questions provided for each image. These are intended as a guide to spark further conversations as you explore the Aftermath Project.

Describe
Begin by simply describing what you see in the photograph. What is occurring? What details stand out to you? What objects are in the photograph? Describing details is an important first step in helping students build critical viewing skills.

Analyze
As a second step, begin to analyze the photographer’s choices. For example, why are some areas lit up while others are in shadow? Why do you think the photograph is framed the way it is? What feelings does this photograph provoke? What do you think was occurring around the camera as this image was captured? You might find the captions composed by the photographer to be a useful resource as you analyze the images.

Interpret
As a final step, interpret the photograph. What larger story is the photographer trying to tell? What might the photographer hope to communicate about the subject? How does this photograph convey the consequences and opportunities that surface in the aftermath of violence in this community or nation?

Introducing “Aftermath: Bosnia’s Long Road to Peace”
The five images selected here follow the sentiments Sara Terry expressed in her foreword to the second volume of War is Only Half the Story. Terry writes, “For me, the stories of aftermath are the stories of what it means to be human—in contrast to the stories of war, which all too often are the sad summary of what it means to be inhuman. . . . I believe that what we hold up in our culture—the stories we tell ourselves—are in fact the people we become. If we shine a light on conflict, but neglect the stories of recovery and struggle, what grows?” As you view these photographs, keep this idea in mind and take note of the signs of humanity that appear in Sara Terry’s images.
A Muslim Widow
- What details about the way this photograph is composed stand out to you? What roles do light, shadow, and color play?
- Why do you think the photographer chose not to reveal the face of the woman?
- Photographer Sara Terry notes, “I went to Bosnia with a desire to document the incredibly difficult period when humans move out of war’s desperate struggle to survive, and begin another equally mighty struggle—that of learning to live again.” What is your response to her statement?
- What role do exhumations play in the aftermath of war? How can this process help with the process of “learning to live again”?

Legendary Jumper
- After standing for over 400 years, Stari Most, or the Old Bridge, was destroyed during the 1993 Croat-Bosniak War. International efforts led to the reconstruction of the bridge, and it was reopened in 2004. This physical bridge does not guarantee lasting peace between these communities, but such symbolic public efforts are significant as the nation looks toward the future. Given this context, what thoughts, feelings, and questions do you have as you view this photograph?
- Is it necessary to rebuild structures destroyed during times of war in order for communities to reconcile? What else might be necessary for reconciliation efforts to succeed? What challenges to such efforts might exist that threaten their endurance?
- How does this image help to tell a story of recovery and hope?

Prayer for the Dead
- How does the title of this photograph inform your understanding of what is occurring?
- What details in the photograph seem to stand in contrast to the title? What larger story could Sara Terry be seeking to suggest by framing the image this way?
- Imagine what is occurring behind the camera and in the surrounding landscape. How might your interpretation of the image change based on the backdrop?
- What reasons might the photographer have had for keeping the woman’s face concealed in the shadow of her head covering?

Roadside Vendor
- What larger commentary could the photographer be offering by focusing on fish on the side of a road in Bosnia?
- How does this photograph help to tell the larger story of war’s aftermath in Bosnia?
- In the video that opens this section, Sara Terry notes that this image prompted her to ask, “What am I not seeing?” Why is this question critical as we view the images included in the Aftermath Project? What are we missing in media coverage of war and the aftermath of conflict?

Headstone
- While the title of this photograph is singular, “Headstone,” two black granite headstones occupy a prominent position in the image’s composition—both with laser-engraved images of the deceased (presumably) holding a gun. Why do you think Sara Terry chose to focus on these headstones? What larger story is being told about the community where this cemetery exists?
- These headstones honor dead warriors who are buried in the town where they helped to kill some 2,000 men and boys. How does the composition of this photograph remind us of the loss that has taken place? Why?