The purpose of this course is to provide an overview of various topics, theories, and research on international politics at the graduate level. The subject matter is organized with the purpose of introducing some of the broader theoretical debates in the field and the study of world politics. Later we will turn to the introduction of various topical areas in international politics research, such as International Political Economy, International Organization, and International Conflict. Four important issues will pervade our class discussions: theory construction, research design, testing/evidence, and policy implications. In regard to theories, what makes them important and useful? How are they constructed? Then, how do we test our theories and know that they explain properly the phenomena under investigation? What should constitute evidence? How then does theory and evidence support policy?

By the end of the course, students should have a basic knowledge of the deeper theoretical debates in the field and an understanding of contemporary scholarship on world politics in certain issue areas, as well as the ability to evaluate theories. Students will also critique the literature in written and oral work, and practice academic/professional public speaking and presentation.
**Evaluation of Student Performance**

Student performance will be evaluated based on various assignments and class participation. Students are expected to attend class and come prepared to participate in discussions. Additionally, each student will present twice on the readings in class during the semester, with one of these presentations will being the last module prior to the final exam. See the appendix on critique papers and presentations at the end of this syllabus for additional information. Two exams will be used to test comprehension and synthesis of the course material. The grading scale for this course is as follows: 90-100 = A, 80-89 = B, 70-79 = C, 60-65 = D, <59 = F. The final grade will be based on the following components:

- **Midterm Exam** – 15%
- **Final Exam** – 25%
- **Critique Papers** – 30% (5 highest grades)
- **Gender and War Presentation** – 10%
- **Class-led Presentation** – 10%
- **Class Participation** – 10%

**Exams:** All students will be tested on the subject matter through midterm and final exams. Exams will be in a take-home, essay format. These exams will consist of a few essay questions that will require deep thought and synthesis of the course material. Each student will prepare an essay answer to each essay question posed by the instructor. It is important that student answers to the questions posed reflect the readings during the semester.

**Class Participation:** All students will need to participate in seminar discussions based on the readings. This requires being prepared and offering insights in both quantity and quality. Note that this means the quality of discussion should not be reduced in weeks where critique papers are not submitted.

**Class Presentation:** Each student will also be responsible for leading a class discussion on a week’s readings. This will require a professional presentation outlining the major points of the readings, providing questions for discussion, and providing your own critique of the readings. The nature of the critique should be much the same as what is included in the critique papers (below). **This is a formal presentation that requires professional style, tone, and dress (professional and semi-formal).** The presentation of each week’s material should take roughly 30 to 45 minutes, but no more. The remainder of the class session the student will help lead discussion and provide questions for class discussion. It is expected that the student will provide handouts and present in a professional manner, and the use of a power point slide show is highly suggested. It is also very rational to write a critique paper for the week in which you present, so plan ahead.

**Critique Papers:** All students will need to write five papers throughout the semester (that count for credit – I will only average the five highest grades, which means you may write more than five). The purpose of these papers is to foster a deeper understanding and synthesis of the readings, with the purpose of understanding both the strengths and weaknesses of published
work. This is the first step to contributing to such literatures. These papers will allow students to hone analytical and writing skills. The style of these papers will be such that students will need to be clear and succinct. It is advised that students especially write papers at the earliest opportunities so that they will more quickly learn the subject matter and the instructor’s expectations. See the last section at the end of the syllabus for details about how these critique papers should be written.

Readings

The following books are required for the seminar:


Plagiarism (Read this disclaimer and avoid trouble!!!)

I have often had the unpleasant experience of catching a student plagiarizing, which entails the use of other’s words, ideas, or images without documentation or their consent. Students must provide parenthetical citations for passages in their papers that are borrowed or inspired by other’s works. It is not hard to avoid plagiarizing -- if you use a quote from an author, acknowledge it in a footnote with citation of the author, year of publication, and page number. If you paraphrase or summarize an argument, cite the source from where you obtained the idea. For example, one might write “One compelling reason why governments do what they do is that all people have goals, and they work to achieve those goals through political behavior. (Lowi, Ginsberg, and Shepsle 2002, 14)”, and then cite the work again in a bibliography or reference section at the end of your paper. Notice how quotations require the citation of page numbers.

If you use facts or figures from some source and they are not common knowledge, note the source of the information. Copying and pasting text from websites or other electronic documents is unacceptable and constitutes plagiarism. If you directly borrow sentences, or even clauses or sentence fragments, these should be set-off in quotation marks and include a reference to the original source, including page numbers. If you are inspired to borrow the style, organization, or ideas of other person’s work, you will still need to provide references to specific passages and bibliographical information. Another strategy that is acceptable is to paraphrase another person’s work, which is fine again as long as the source is noted in the text.

It is unacceptable to include multiple paragraphs or long passages not set off as block quotes and then provide a single reference of the original source at the end. The goal of writing is to use your own words and ideas first and foremost, and use other people’s words as examples or
evidence. Moreover, plagiarism is often obvious to the instructor for various reasons. UTEP takes steps to inform students about plagiarism. Thus, it is your responsibility to avoid this behavior. I join the University in taking plagiarism very seriously. If caught plagiarizing, I will report you for college review and possible discipline. Similarly, all other forms of cheating are also dishonest and unacceptable.

**Expectations and Penalties**

Graduate education often requires a higher level of organization and commitment. Assignments not turned in on time will be potentially penalized twenty points a day. And as mentioned herein, students should be prepared for class each week. Nonattendance in class without some valid excuse constitutes a large reduction in participation points; attendance in class is a mandatory university policy. Additionally, all papers and assignments need to be professional, meaning word-processed with standard citation and writing styles (one can review the APSA guidelines), including page numbers, the use of headings/subheadings, etc.

**Special Circumstances**

The University of Texas, El Paso encourages qualified persons with disabilities to participate in its programs and activities. If you anticipate needing any type of accommodation in this course or have questions about physical access, please tell the instructor as soon as possible. I will do my best to make special arrangements for students with any required special needs or conflicts as far as course lectures or test-taking circumstances. However, if you anticipate a particular requirement, let me know as soon as possible. I will always try to accommodate legitimate needs, but I am unlikely to accommodate last minute requests. Special circumstances include disabilities and any scheduled activities that you have that conflict with this class. If you do not notify me of conflicts early on, I am under no obligation to allow you a make-up exam or assignment extension. **Emergencies such as deaths in the family or illness must be documented.**

**Schedule of Classes**

**8/25:** *Introductions and Discussion on Methodology*

**9/1  Power and Anarchy (Critique Paper Option Week)*

- James Dougherty and Robert Pfaltzgraft, *Contending Theories of International Relations*, 4th edition, Chapter 1. (See PDF file in Blackboard content area)
- “The Melian Dialogue” Thucydides (in Art/Jervis)
- “Six Principles of Political Realism” Hans J. Morgenthau (in Art/Jervis)
- “The Anarchic Structure of World Politics” Kenneth Waltz (in Art/Jervis)
- “Legitimacy in International Politics” Ian Hurd (in Art/Jervis)
9/08  *Realism as an Explanation of World Politics* (Critique Paper Option Week)

- John J. Mearsheimer, *The Tragedy of Great Power Politics*

9/15  *Anarchy and Security in a Changing World?* (Critique Paper Option Week)

- “The Four Functions of Force” Robert Art (in Art/Jervis)
- “The Diplomacy of Violence” Thomas C. Schelling (in Art/Jervis)
- “Hierarchy and Hegemony in International Politics” David Kang (in Art/Jervis)
- “Kant, Liberal Legacies, and Foreign Affairs” Michael Doyle (in Art/Jervis)

9/22  *Primer on Conflict and Cooperation Using Simple Game Theory* (Critique Paper Option Week)


9/29  *Readings in International Institutions and Law* (Critique Paper Option Week)

- “The Uses and Limits of International Law” Stanley Hoffman. (in Art/Jervis)
- “Human Rights in World Politics” Rhoda E. Howard and Jack Donnelly (in Art/Jervis)

10/06  *International Political Economy and Globalization* (Critique Paper Option Week)

- “The Domestic Sources of Foreign Economic Policies” Michael J. Hiscox (in Art/Jervis)
- “Why Doesn’t Everyone Get the Case for Free Trade?” Dani Rodrik (in Art/Jervis)
- “Globalization of the Economy” Jeffreay Frankel (in Art/Jervis)
- “Why the World Isn’t Flat” Pankaj Ghemawat (in Art/Jervis)
- “What Globalization IS and IS not” Moises Naim (in Art/Jervis)
- “A Sane Globalization” Dani Rodrik (in Art/Jervis)
- “The Western Slump and Global Reorganization” Robert H. Wade (in Art/Jervis)
10/13 Midterm Examination

10/20 Understanding the Causes of War and Peace

- “Rationalist Explanations of War” James Fearon (in Art/Jervis)
- “On Development and War” Charles Boehmer and Rafael Reuveny, manuscript
- “The Era of Leading Power Peace” Robert Jervis (in Art/Jervis)
- “The Shape of Violence Today” The World Bank (in Art/Jervis)

10/27 The Kantian Prescription for World Politics (Critique Paper Option Week)

- Russett and Oneal, *Triangulating Peace*

11/03 Civil Wars, Interventions, and Regime Change (Critique Paper Option Week)

- “Reflections on Intervention” Kofi Annan (in Art/Jervis)
- “Humanitarian Intervention Comes of Age” Jon Western and Joshua Goldstein (in Art/Jervis)
- “The True Costs of Humanitarian Intervention” Benjamin Valentino (in Art/Jervis)
- “To the Shores of Tripoli? Regime Change and Its Consequences” Alexander Downs (in Art/Jervis)
- “Crafting Peace through Power Sharing” Caroline Hartzell and Matthew Hoddie (in Art/Jervis)

11/10 Oil and Domestic Conflict (Critique Paper Option Week)

- Ross, Michael *The Oil Curse*

11/17 Terrorism (and Crime) (Critique Paper Option Week)

- “What is Terrorism?” Bruce Hoffman (in Art/Jervis)
- “Transnational Organized Crime and the State” Phil Williams (in Art/Jervis)
- “The Strategic Logic of Suicide Terrorism” Robert A. Pape (in Art/Jervis)
- “Economic Development and Domestic Terrorism”, Charles Boehmer and Mark Daube
- “Ending Terrorism” Audrey Kurth Cronin (in Art/Jervis)
- “Dealing with the Current Terrorist Threat” Barack Obama (in Art/Jervis)
11/24  Current and Emerging Issues of International Politics

- “The Tragedy of the Commons” Garrett Hardin (in Art/Jervis)
- “The Climate Threat We Can Beat” David Victor, Charles Kennel, and Veerabhadran Ramanathan (in Art/Jervis)
- “Cyber Conflict and National Security” Herbert Lin (in Art/Jervis)
- “Why Iran Should Get the Bomb” Kenneth Waltz (in Art/Jervis)
- “Getting Ready for a Nuclear-Ready Iran” Henry Sololski (in Art/Jervis)
- “The Strategic Implications of Climate Change” Alan Dupont (in Art/Jervis)
- “The United States and the Rise of China” Robert J. Art (in Art/Jervis)

12/01  Gender and International Relations

- Goldstein book War and Gender: Chapters divided amongst the class for presentations

Finals Week: Final Exam will be a take-home exam due on 12/08/15, or thereabouts

Appendix on Critique Papers and Presentations: These papers are meant to improve writing and analytical skills. The page length for these papers will be five to eight pages in length, give or take depending on the number of readings and other issues. Given the limited length of these papers, you will need to write in a very precise and succinct manner; powerful writers say much with few words. However, social scientific writing also stresses to clarity, which is necessary to fully comprehend theoretical arguments and evidence. These papers thus force you to summarize arguments, theories, and evidence made by authors in a finite amount of space, as if writing abstracts, but also requires you to put forth some argument/critique about the readings. All this is done in relatively few pages, which is similar to other business or government reports. An emphasis is made on getting to the main points and providing enough argument, logic, insight, evidence, etc. to be persuasive and to adequately communicate essential thoughts and ideas. The latter aspect of critique and argument involves creative and analytical thought. While reading the readings for a given week, you should be thinking about how they fit together. What are the common issues and themes? What are common theories, or contrasting theories? What are some policy related problems? Is evidence presented to support arguments or theories (not that all readings are set up as a hypothesis-testing format, so do not enforce this over all readings)? What are some important policy implications?

The critique papers should include the following components below:

- Description of each reading (do not exclude any readings from each module of the syllabus or else you will lose significant points)
- Critique of readings. Examples of critique include discussions of strengths and weaknesses of individual readings, or readings as a group or cluster when readings speak directly to each other or build on each other. Critique also includes synthesis of readings, and illustrations of topics in readings as applied to
current policies or political situations or other discussions of theory and empirical issues. Discuss some policy implications if relevant (but do not substitute this for a deeper critique).

- Final remarks including direction of future research or other thoughts (roughly a paragraph or so and likely tied directly to critiques put forward). Policy implications may go here, or could be discussed at other points depending on creative style.

There is no one correct way to organize and write these papers besides the point that each paper should include description of all readings in a given week and critique therein. A safe approach is to start with the description of each reading and then the place critique in the latter part of the paper. This is logical because a reader must have some idea of the readings before you start to critique them. However, creative writers that see an ability to synthesize the readings can often find ways to describe multiple readings at the same time when they directly relate to each other, which also means these are natural opportunities to critique readings as clusters, stopping where appropriate to draw differences among readings. You will find that writing these papers is quite challenging, and perhaps the part of the course you find most rewarding.

Here are some other points or elaboration on points above. On the description component of the paper, do not get lost in the details unless there is an issue that is centrally relevant to your points of critique; the reader must see the whole forest, and if you neglect this then focusing on a single tree is out of context. You should stick to major components of the book or articles, such as major theoretical points, general approach or methodology, and conclusions or evidence; this approach is best reflected in professionally written abstracts, but then the paper also includes similarities to book reviews. For this reason, writing a paper on a book is often easier than a list of articles. Still, even with articles, you can often connect readings together if they use similar arguments, data, etc. The reader should have a decent idea about the major points of each reading but not drown in details.

The remainder of the paper is the critique component and you should go into a bit more detail about the readings’ contributions, strengths, or weaknesses, and also how they fit together. In other words, look for the common themes and implications that tie them together (if articles). It is ideal if your critique can point to topics that should be further researched based on weaknesses or holes in current research. It can be useful to tie readings, albeit briefly, with readings in prior weeks. It is also important that your critique not become a laundry list of issues. A strong critique will advance a clear argument that is persuasive, which means it takes a bit of space to make the argument clear and logical. You must avoid superficial critiques that simply relate to you making statements about what you like or dislike, or praising authors because they are presumably quite smart. Avoid hyperbole and superlatives, and do not assume that the works you read are perfect and written by people fundamentally smarter than you. You may not be experienced in this subject matter, but you will not learn the subject well unless you have confidence that you can critique the work in the field (a few pet peeves and gut instincts I had about some topics in the field when I was just a student eventually led to major publications in the field).

Do not write in bullet points, even if they are useful at the start as a means of organization; it is important that you elaborate and discuss your points. You do not need to provide full citations of any of the readings that are on this syllabus, given it is assumed
knowledge to the instructor and other students in the class. Although readings outside the course should not be required to write these papers, if you do cite something not on our syllabus, then provide a full citation either in a footnote or endnote. There is no reference section or bibliography required.

On other stylistic issues, do not use contractions (don’t, it’s, wasn’t, etc.) and do not capitalize words that are not proper nouns or titles. Be sure to always include page numbers. Cover pages are at your own option, although I think for these papers it is the waste of a piece of paper. If you use a cover page, do not begin paginating on that page; if you do not know how to do this properly, then learn it, even if it is a pain in MS Word. Paragraphs must be complete. A paragraph with only one or two sentences is incomplete and reflects either incomplete thoughts or poor organization where related thoughts are separated into separate paragraphs. When facing a short paragraph, you should always look to add what is missing or merge it with another paragraph.

I am sure that I am missing some points here that you may learn when you write the papers and receive my comments. However, an important point to state again is that there is no single way to write these papers. I can provide an example of a paper, but that can be limiting. A writing sample is of use to those students who are lost, and less useful to those who quickly see what they need to do. The danger of a writing sample is that it provides too much of a model for other writers and thus stymies others’ own creativity and style. However, I can provide a sample paper from a different course on a different topic.

**Guidelines for Presentations:** Beyond learning the subject matter, the presentations should be directed toward professional development. This includes public speaking and presentation. I suggest you dress formally and conduct yourself in a professional manner. The structure and content of presentations are similar to the critique papers. You have a limited amount of time to present what can be abstract and/or technical material. This means you need to try to provide some means to organize the literature to highlight the most important points while not becoming bogged down in details, but also providing some critique on your part or other insights. A goal of presentations is that they be informative and interesting. **It is logical to write a critique paper on the material on which you present.** Again, both the paper and the presentation should be parsimonious and clear in regard to major points and issues instead of becoming bogged down in details. Presentations should last no more than a half hour unless frequent interruptions occur. Moreover, please emphasize what you think are the particularly important points in the readings. **You must also provide some questions for the rest of the class to serve as a basis of discussion.**