

GEORGE MASON UNIVERSITY
DEPARTMENT OF SOCIOLOGY AND ANTHROPOLOGY

GLOBAL CONFLICT ANALYSIS AND RESOLUTION

CONF 340 - 007

(Upper-Division Undergraduate Lecture/Discussion, CRN # 79807)

Prerequisites: CONF 100, 300, and 60 credits; or permission of the instructor.

Fall Semester, 2010

John Dale
Assistant Professor

Office: Robinson Hall B, Room 314

phone: (703) 993-1444

e-mail: jdale@gmu.edu

Office Hours: Mondays, 3:00-4:00 p.m.;
Wednesdays, Noon-1pm
or by appointment.

Class Meetings: Innovation Hall, Room 209
Wednesdays 1:30-4:15 p.m.

► The URL for our course website on Blackboard will be provided in class. You will find this syllabus and your schedule of assignments on this site. I will also post on this site your weekly assigned readings. The website will have a discussion space where you can swap thoughts about our reading and class discussion.

COURSE DESCRIPTION

This course examines international, transnational and global conflict, justice, and resolution. It introduces students to various theories of power, and competing approaches to understanding contemporary global conflict. From class readings and discussion, documentary films, plays, (graphic) novels, critical essays, case studies, conflict analysis exercises, and group presentations, students develop analytical skills that will enhance their ability to understand the diverse kinds of conflict occurring throughout the world, and better prepare them for thinking about how to resolve such conflicts. This course prepares students for further course work in the international conflict concentration.

We examine the role of the following as they pertain to the analysis of global conflict and its resolution: competition over vital resources; inequality; political marginalization; economic exploitation; ethnic identity; religion; ideology; narrative and discursive representations; historical experience and collective memory; chosen trauma; emotions; art; foreign policies; economic policies of international financial institutions and funding organizations; law and perceptions of justice; human rights norms and institutions; and forms of collective action seeking social, political, and economic justice, as well as cultural recognition, preservation or advancement, deploying strategies and tactics ranging from peaceful to violent, legal to illegal, as

well as local to transnational, and targeting not only states, but also civil society, political society, corporations, and global institutions.

Some of the topics that we will cover include the following: the geopolitics of energy; the role of states and corporations in perpetuating economic and political violence; the implications for states and civil society of “corporatizing” military conflict; the relationship between free markets, democracy, and ethnic conflict; globalization and political backlash (ethnically targeted seizures and nationalizations; crony capitalism and minority rule; expulsions and “ethnic cleansing”; and assimilation and globalization); the International Criminal Court, humanitarian intervention and the new transnational regulatory system; democratizing the production of human rights; the global rise of ethnic violence and religious terrorism; “third world” riots stemming from structural adjustment policies as well as microfinance practices; cyberspace wars as a new frontier of global conflict; transnational social movements and activism in both democratic and authoritarian state contexts; transnational legal conflict; transnational networks of terrorism (including state-sponsored) and its governance; and the role of the media and marketing in shaping the emergence (and repression) of social movements and insurgency; the roles of emotions, memory, narratives, identity, and art in global conflict and resolution. In the process, students will engage in a deliberate survey of contemporary conflict occurring in countries throughout the world.

(3 Semester Credits).

REQUIRED TEXTS

You will not have to purchase any books for this course. All readings will be posted on our course website, or else distributed in class one week prior to their due date.

COURSE REQUIREMENTS (AND RELATIVE WEIGHT OF GRADED ASSIGNMENTS)

The course format mixes lectures, group discussion, and film/video presentations. Students should take notes, both on lectures and on the reading, and films, with the intention of addressing the key themes of the course.

Class Participation (10% of your final grade)

Class attendance is required. It is your responsibility to sign the class roster which I will circulate at the beginning of each class. Unexcused absences will lower your participation grade. If you must miss class, be sure to let the instructor know (in advance, if possible), because you may be eligible for an excused absence. Regardless of whether or not your absence is excused, it is your responsibility to arrange to have a classmate brief you on the material in class that you missed. Please do not ask the instructor if you “missed anything important” in your absence.

I will post a full schedule of assignments for the semester on the course website. The course requires a healthy dose of reading, and you should keep pace with the scheduled assignments. Class participation starts before you come to class, with having done the readings and thought about what seems useful and illuminating, what seems wrong or unclear. A good practice would be to take brief notes on your day’s reading – indicating what issues you found most interesting or most problematic – and therefore most worth attention during class meetings. Doing so will facilitate not only your comprehension of the lectures, but also regular class discussion, which is a central aspect of the course. Ten percent of your final grade will be based on class

participation, measured not only in terms of how often, but how well, you contribute to class discussion and activities.

Active, effective contribution means being attentive to the flow of the class' discussion, and being able to distinguish an apt intervention in an ongoing argument from an attempt to redirect the discussion to a new topic. Students are expected to actively engage with issues raised in classroom discussions and in homework assignments.

The readings are demanding and require intensive examination of a broad variety of issues and modes of thought. We will be discussing contentious political issues in this course. Students are encouraged to express diverse perspectives. You are likely to encounter strong opinions and it is inevitable that at least some of these opinions will make you or your colleagues uncomfortable. You will be expected to strike a healthy balance in conference between arguing your own position on these issues, listening to others, and helping the class as a collectivity to explore how the sociologists you read defend their approaches. Students and the instructor should interact with each other in a mutually respectful manner. They should articulate their ideas, concerns, arguments, critical questions and responses without alienating, marginalizing, or humiliating anyone. (For example, please avoid disrespectful *ad hominem* arguments, slanderous statements, hurtful stereotyping, or intentionally offensive non-verbal gesturing.) I am not requiring you to be "PC" (politically correct), but rather "BC" (basically civil).

There will be no mid-term or final exam. However, you will write two individual critical essays and, as a member of a research group consisting of three people, you will collectively research and present an analysis of a transnational or international conflict.

Critical Essays (50% of your final grade)

You will write 2 well-crafted critical essays (five pages each). The first essay will focus on our readings due October 13th, "Transnational Social Movements and the Problem of State and Corporate Impunity." This essay will be due on October 20th. The second essay will focus on our readings due November 3rd ("The Role of Relational Identities in International Conflict and its Resolution") 10th ("The Art of Conflict Resolution") and 17th ("Sixteen Wounded") but particularly as they inform your critique of Eliam Kraiem's play Sixteen Wounded. This essay will be due on our first meeting after Thanksgiving Break. See the guidelines in this syllabus for writing a critical essay. Each essay is worth 25% of your grade.

Group Presentation (40% of your final grade)

You will work in a group of three people to select a research topic of your choice that focuses on a transnational or international conflict. You will learn early in the semester how to track conflicts around the world, and I will provide use with a list of useful sources to help you research the conflict on which you choose to focus. This will be a semester-long process in which you collect empirical data on a conflict of your choosing (in consultation with me). The critical task for you is to decide how to frame the nature of the conflict, drawing upon themes, readings, lectures, and discussions from the course. Each week, you will get 15 minutes of class time to meet in your groups to organize your project, but you will also undoubtedly need to make time outside of class to work on it together.

Your group will give a 20-minute presentation of your analysis of this conflict to the rest of the class at the end of the semester. You will be required to submit in writing (as a group) the following: (1) research topic; (2) background; (3); actors involved in the conflict and the issues; and (4) context. [See guidelines below]

Before you begin, you will have to try to collect information on the following:

A. Background

1. Map of the area
2. Brief description of the area of conflict (e.g., country, region, transnational network, etc)
3. Outline the history of the conflict

B. The actors involved in the conflict and the issues

1. Who are the core conflicting actors (parties, stakeholders, etc)? What are their internal sub-groups, on what constituencies do they depend? How are they organized?
2. What are the conflict issues? Is it possible to distinguish between positions, interests (material interests, values, relationships) and needs?
3. What are the relationships between the conflicting actors? Are there qualitative and quantitative asymmetries or inequalities?
4. What are the different perceptions and framings of the causes and nature of the conflict among the conflicting actors?
5. What is the current behavior and collective action of the actors? And is the conflict in an “escalatory” or “de-escalatory” phase?
6. Who are the leaders of the conflicting parties? At the elite level, what are their objectives, policies, interests, and relative strengths and weaknesses?

C. Context: Global, transnational, international, regional, state-level (or national), trans-local, and local factors.

1. Is the nature of the state (or international institution or transnational network of governance) contested? How open and accessible is the state apparatus? Are there institutions or for a which could serve as legitimate channels for managing the conflict? How even is economic development and are there economic policies which can have a positive impact?
2. How do relations with neighboring states, markets and societies affect the conflict? Do the parties/actors have external regional or other transnational or translocal supporters? Which regional or transnational or translocal actors might be trusted by the parties?
3. Are there outside geopolitical interests in the conflict? What are the external factors that fuel the conflict and what could change them?
4. Are there transnational advocacy networks that have interests in the conflict? How has their advocacy influenced the conflict?

(Source: adapted from Ramsbotham, Woodhouse, and Miall. *Contemporary Conflict Resolution. Second Edition.* Polity, 2005). P. 74

GRADING SCALE

<u>Letter Grade</u>	<u>Range of Number Grades</u>
A	100-94
A-	93-90
B+	89-87
B	86-84
B-	83-80
C+	79-77
C	76-74
C-	73-70
D	69-60
F	Below 60

Late Assignments

Late assignments will not be accepted for a grade unless authorized by the instructor prior to the due date.

Incomplete Grades

The instructor discourages incomplete grades and will give them only in unusual circumstances and, even then, only when formally arranged in advance between the student and the instructor.

PERCENTAGE RANGE LETTER GRADE COMMENTS

100 - 94 A

Given for work that meets all expectations, and also goes beyond an analysis of course material to develop new, creative, and unique ideas. An A is rarely given.

93 - 90 A-

Given for work that meets all expectations, and also contains some unique elements of insight and effort. You will have to work very hard to receive an A-.

89 - 87 B+

Given for very good to excellent work that analyzes material explored in class and is a reasonable attempt to synthesize material.

86 - 84 B

Given for work that meets most expectations, but contains some problems.

83 - 80 B-

Given for work that meets some expectations, but contains numerous problems.

79 - 77 C+

Given for adequate work that satisfies the assignment, but offers a more limited analysis of material explored in class.

76 - 74 C

Given for work that is of average quality.

73 - 70 C-

Given for work that does not meet basic expectations.

69 - 67 D+

Given for unsatisfactory work; but which nevertheless reflects a high degree of participation and effort.

66 - 60 D

Given for unsatisfactory work; and reflects a low degree of participation and effort

59 - 0 F

Given for unsatisfactory work; and reflects unsatisfactory participation and effort.

CONTESTING GRADES

I strongly encourage you to talk to me about any grade I give you in this course. The best time for this is during my office hours or by appointment. While there is no guarantee that I will change your grade, at the very least you will get a better sense of what my expectations are - and this may help you on future assignments.

GETTING ASSISTANCE DURING THE COURSE

I strongly encourage you to contact me if you want to discuss or clarify any course material. I check my email regularly, and am also willing to chat any time I am in my campus office. Please do not hesitate to let me know if there is anything I can do to make your experience in this course more positive for you.

ARRANGING SPECIAL ACCOMMODATIONS

I am very happy to work with students in need of special accommodations in order to ensure that everyone is able to learn and participate fully in the course. If you need disability-related accommodations in this class, or if you have emergency medical information, or if you need special arrangements in case the building must be evacuated, please see me privately after class or at my office. The Disability Resource Center is the campus office responsible for verifying that students have disability-related needs for academic accommodations, and for planning appropriate accommodations in cooperation with the students themselves and their instructors. The Disability Resource Center is located in SUB I, Room 222, where you can make an appointment, or call 703-993-2474 or 703-993-2476 (TDD/TTY). A web page describing the Center's resources and policies regarding accommodations is available at <http://www.gmu.edu/student/drc/>.

HONOR CODE POLICY ON ACADEMIC INTEGRITY

I expect you to understand and abide by the University's policy regarding the Honor Code, which may be found at <http://www.gmu.edu/catalog/apolicies/#Anchor12>.

In short, the University's policy regarding the Honor Code prohibits any form of cheating on exams or written assignments. It also prohibits plagiarism, so be certain to properly cite all information that you use in your papers. Also, make extensive, very specific references to our course materials in your papers. Cheating and plagiarism are very serious infractions, and I deal with them severely in this course. If I receive a paper that has few specific references to our course materials, I will be inclined to assume that you have downloaded it off the Internet. If I determine that the paper has been plagiarized, then I will give you a failing grade. I will also likely report this alleged violation to the Honor Committee, who will consider further sanctions. If you have any questions about this policy I encourage you to come and talk with me about it.

A new website, academicintegrity.gmu.edu, is under construction and is scheduled to be up-and-running within a few more weeks. In the meantime, you can still find information and forms pertaining to the Honor Code and Committee at <http://honorcode.gmu.edu>. For more information or assistance, feel free to contact Dr. Donna Fox at dfox1@gmu.edu or call 703-993-8797.

For additional help in identifying and avoiding plagiarism, see the Georgetown University Honor Council's article presenting excellent examples and tips on what NOT to do when writing a paper

at the following website: <http://www.georgetown.edu/honor/plagiarism.html> . This article includes an ethical statement and definition related to plagiarism.

Also, you can always consult the Student Academic Affairs Ombudsman Dolores Gomez-Moran, who provides students with a neutral, independent, informal, and confidential resource for resolving academic concerns fairly. Her office is located at the Johnson Center, Room 245. Phone: 703-993-3306; E-mail: ombuds@gmu.edu; Web: www.gmu.edu/departments/ombudsman

GUIDELINES FOR WRITTEN WORK

Always put your name on your paper. Give your paper a title and page numbers. Do not insert double-returns between paragraphs. Unless I request it, do not turn assignments in with report covers. Use 1-inch margins, a normal font size, and double-spacing on each page. Please do not use small fonts or single spacing, as this makes it hard to insert comments.

****KEEP MULTIPLE COPIES OF ALL YOUR WORK****

Always keep a duplicate copy of your paper or any other course work in a safe place, in case the original gets lost or you run into computer problems. Save a copy of your paper on a separate computer diskette, and update frequently as you are writing. Keep extra copies of all your assignments until after the semester ends and you have received your official grades from the Registrar's Office. This is a crucial point: *No credit can be given for papers that are lost (by you or me) or rendered un-retrievable because of computer problems.* There are no exceptions to this rule, so be extremely careful to keep a backup copy of all your work!

THE "THREE ERROR" RULE

I will allow up to three basic grammatical or formatting errors to slide without penalizing you. However, I will deduct one percentage point from your final paper grade for every subsequent basic error of grammar or formatting. In other words, if I was going to give you a 90 percent on your paper, but I identified thirteen basic grammatical errors, you will receive an 80 percent. Basic grammatical errors include: incorrect spelling; incorrect punctuation; incorrect verb agreement; sloppy paragraph construction; run-on sentences; and other basic errors. If you are concerned about your ability to write error-free papers, you can do one or more of the following: 1) turn in an initial draft to me, and I can give it back with suggestions for revision, 2) work with a friend or someone at the writing center on an initial draft, or 3) read Strunk and White's *Elements of Style* -- an invaluable resource for improving your writing, and which is now online at <http://www.bartleby.com/141/>.

TEN POINTS TO KEEP IN MIND WHEN WRITING ESSAYS/PAPERS

- 1) Begin your paper with an engaging introductory paragraph. Make the reader really wants to read your paper.
- 2) In the first or second paragraph of your paper, insert one sentence that clearly states what your paper is about.
- 3) In general, use normal terminology in your papers. Avoid the use of overly-complicated phrases or jargon.
- 4) Avoid relying on over-generalizations. Refer to specific cases and evidence to build your arguments.
- 5) In general, do not begin or end paragraphs with quotations from sources.

- 6) Do not turn in papers that are mostly quotations. Make sure most of the words in your paper are yours.
- 7) Make sure that every sentence in your paper is very straight-forward and clear.
- 8) Make sure that every sentence in your paper builds on the last. Organize your ideas carefully.
- 9) Carefully construct your paragraphs. Make certain all sentences in a paragraph are connected with one another.
- 10) End your paper with a strong conclusion. Leave the reader with something intriguing to think about.

NOTE: In addition, see “**How to Write a Short Critical Essay**” on our course website.

GRADING CRITERIA FOR WRITTEN WORK

- 1) Logical coherence (33%)
 - Organize your thoughts and information in a clear order.
 - State your observations and conclusions clearly.
 - Use evidence to support your conclusions.
- 2) Engagement with course issues and concepts (33%)
 - In every paper, make use of concepts/methods of analysis discussed in class.
 - Unless I give you specific permission, you should be sure to incorporate at least **three** course readings/lectures into any research paper you write. Shorter critical essays must incorporate the key concepts from at least **one** course reading/lecture.
 - For “conflict analysis exercises,” keep in mind that each subsequent assignment is expecting from you a more complex analysis that draws cumulatively upon the material from the course. Thus, for example, the first exercise may ask you to focus on the role that resources play in a particular conflict that I have you analyze; whereas the second exercise may ask you to consider the role that both resources and ethnic identity play in a particular case of conflict that I have you analyze. By the fifth exercise, you may be considering the role of all of the following: resources; ethnic identity; national foreign policy; global financial institutions’ structural adjustment policies; transnational networks; and the politics of narrative and discursive representations.
- 3) Quality of your particular analysis (33%)
 - Try to make your paper interesting and unique.
 - Try to go beyond simply re-stating someone else's argument.
 - Always make sure that your paper ends with a clear and interesting conclusion.

GUIDELINES FOR CITING YOUR SOURCES

In your papers, you must cite all sources of information used in the body of your paper and then include a complete list of references at the end of your paper. Below I provide examples of the format that is most widely used in the fields of sociology and anthropology, and that I prefer you use. This format is from the Chicago Manual of Style (Documentation Two). For a more complete list of citation examples than those that I provide below, see <http://library.gmu.edu/resources/sources/citation.htm>.

Remember, you must cite not only direct quotations (which should be identified with quotation marks and page numbers), but also summarized information you got from a text. I expect you to

look over these examples carefully, and utilize this format in your written work. Failure to do so will seriously impact your grade.

SCHEDULE OF ASSIGNMENTS

Sep 08 Introduction and Orientation to the Course

[In class] Watch video documentary introducing Kevin Sites Project, “A World of Conflict.” Available at <http://www.kevinsitesreports.com/>

Sep 15 What is Political Power?

Gene Sharp, *The Politics of Nonviolent Action, Part One: Power and Struggle*, (Porter Sargent Publishers, 1973), pp. 3-48, and 63-74.

Carl Schmitt, *The Concept of the Political*, (Rutgers, University Press, 1976), pp. 19-53.

Joseph S. Nye, Jr., *Soft Power: The Means to Success in World Politics*, (PublicAffairs, 2004), pp. 1-32.

Timothy Mitchell, “Everyday Metaphors of Power,” *Theory and Society* 19 (1990), 545-577.

Sep 22 Approaches to Understanding Contemporary Change in Global Conflict

Michael T. Klare. *Resource Wars: The New Landscape of Global Conflict*, (New York: Henry Holt & Company, 2002), pp. 1-26.

William I. Robinson, “Beyond the Theory of Global Capitalism and the Transnational State.” *Societies Without Borders* 2 (2007) 5-26.

Thomas Weiss, *Humanitarian Intervention*. (Polity Press, 2007), Chs. 3 and 4, “New Wars and New Humanitarianisms,” and “New Thinking: The Responsibility to Protect.”

Richard E. Rubenstein, “Conflict Resolution and Power Politics in Global Conflict After the Cold War: Two Lectures”. ICAR Working Paper # 10 (January, 1996).

Sep 29 Resource Wars: The Case of Central Africa

[In Class] Film: *Blood & Oil*

The notion that oil motivates America's military engagements in the Middle East has long been dismissed as nonsense or mere conspiracy theory. *Blood and Oil*, a new documentary based on the critically-acclaimed work of Nation magazine defense correspondent Michael T. Klare, challenges this conventional wisdom to correct the historical record. The film unearths declassified documents and highlights forgotten passages in prominent presidential doctrines to show how concerns about oil have been at the core of American foreign policy for more than 60 years – rendering our contemporary energy and military policies virtually indistinguishable. In the end, *Blood and Oil* calls for a radical re-thinking of US energy policy, warning that unless we change direction,

we stand to be drawn into one oil war after another as the global hunt for diminishing world petroleum supplies accelerates.

Michael T. Klare, "The Global Assault on Africa's Vital Resources," in *Rising Powers, Shrinking Planet: The New Geopolitics of Energy* (Metropolitan Books, 2008), pp.146-176.

Abdelkader, Rima, "Conflict Cell Phones" (2009). *International Reporting*. Paper 5.
<http://mediaworks.journalism.cuny.edu/ir/5/>

Democratic Republic of Congo and Africa's "First World War":
<http://www.globalissues.org/article/87/the-democratic-republic-of-congo>

Sites, Kevin. "A World of Conflict" – Democratic Republic of Congo.
<http://cosmos.bcst.yahoo.com/up/player/popup/?rn=3906861&cl=4538678&ch=4226732&src=news>

Oct 06 **Exporting Democracy and Financing Global Conflict: "From Above" and "From Below"**

[In Class] Film: *Life & Debt*

This feature-length documentary which addresses the impact of the International Monetary Fund, the World Bank, the Inter-American Development Bank and current globalization policies on a developing country such as Jamaica.

Chua, Amy. *World on Fire: How Exporting Free Market Democracy Breeds Ethnic Hatred and Global Instability*. (Bantam Doubleday Dell Publishing Group, 2004.), Pp. 1-21.

Jerry Pubantz, "The US-UN Relationship and the Promotion of Democratic Nation-Building," *Societies Without Borders 2* (2007): 93-116.

Stephen Young, "The 'Moral Hazards' of Microfinance: Restructuring Rural Credit in India," *Antipode 42*: 1 (January, 2010): 201-223.

Evans, Peter. 2000. "Fighting Marginalization with Transnational Networks: Counter-Hegemonic Globalization." *Contemporary Sociology 29*: 1: 230-241.

Clifford Bob, 2002. "Merchants of Morality." *Foreign Policy 129* (March/April): 36-45.

Oct 13 **Transnational Social Movements and the Problem of State and Corporate Impunity**

Group Research Topic Due!

[In class] Film: *The Reckoning—*

The Epic Story of the Battle for the International Criminal Court"

This documentary follows dynamic ICC Prosecutor Luis Moreno Ocampo and his team for 3 years across 4 continents as he issues arrest warrants for Lord's Resistance Army leaders in Uganda, puts Congolese warlords on trial, shakes up the Colombian justice system, and charges Sudan's President Omar al-Bashir with genocide in Darfur, challenging the UN Security Council to arrest him.

John G. Dale. *Free Burma: Transnational Legal Action and Corporate Accountability* (University of Minnesota Press, Forthcoming 2011).

Kathryn Sikkink, "From State Responsibility to Individual Criminal Accountability: A New Regulatory Model for Core Human Rights Violations." In Mattli, Walter and Ngaire Woods, eds. *The Politics of Global Regulation*. Princeton University Press, 2009), pp. 121-150.

John G. Dale, "Democratizing the Production of Human Rights in Burma." *Global Studies Review*, Vol. 6, No. 3 (Fall, 2010).

Oct 20 **Cyberspace Wars: New Frontier of Global Conflict?**

Critical Essay # 1 Due!

John Arquilla and David Ronfelt, "The Advent of Netwar (Revisited)," in *Networks and Netwars: The Future of Terror, Crime, and Militancy*, (Rand, 2001), pp. 1-25.

William J. Lynn III, "Defending a New Domain," *Foreign Affairs* 89: 5 (Sept/Oct 2010): 97-108.

Stephanie Wang, "Pulling the Plug: A Technical Review of the Internet Shutdown in Burma," (OpenNet Initiative, 2007), available at <http://opennet.net/research/bulletins/013>

Oct 27 **Transnational Networks of Terrorism and its Governance**

Group Background Paper Due!

Mark Jurgensmeyer, "The Religious Roots of Contemporary Terrorism." In Kegley, Charles W., Jr., ed, *The New Global Terrorism: Characteristics, Causes, Controls* (Prentice Hall, 2002).

Jeff Goodwin, "A Theory of Categorical Terrorism." *Social Forces* 84: 4 (2006) : 2027-2046.

Alex Neve, "Extraordinary Rendition, the Canadian Edition: National Security and Challenges to the Global Ban on Torture," *Societies Without Borders* 2 (2007): 117-130.

John G. Dale and Tony Roshan Samara. "Legal Pluralism within a Transnational Network of Governance: The Extraordinary Case of Rendition ." *Law, Social Justice, and Global Development*, Vol. 12 (2008) , No.2 (Special Issue on "Legal Pluralism"). Available at <http://www2.warwick.ac.uk/fac/soc/law/elj/lgd/>

Recommended reading:

•Marty, Dick (2006) Committee on Legal Affairs and Human Rights, Council of Europe Parliamentary Assembly, 'Alleged secret detentions and unlawful inter-state transfers of detainees involving CoE member States', Doc. 10957, June, 12, 2006,
<<http://assembly.coe.int/Main.asp?link=/Documents/WorkingDocs/Doc06/EDOC10957.htm>>

•Marty, Dick (2007) Committee on Legal Affairs and Human Rights, Council of Europe Parliamentary Assembly, 'Secret detentions and illegal transfers of detainees involving Council of Europe member states: second report', Doc. 11302, June 11, 2007,

<http://assembly.coe.int/Documents/WorkingDocs/Doc07/edoc11302.pdf>

Nov 03 **The Role of Relational Identities in International Conflict and its Resolution**

Group Write-up of “key actors involved in conflict and the issues” Due!

Vamik Volkan, Volkan, “Deadly Distinctions: The Rise of Ethnic Violence,” “Ethnic Tents: Descriptions of Large-Group Identities,” “Anwar el-Sadat Goes to Jerusalem: The Psychology of International Conflicts Observed at Close Range,” and “Chosen Trauma: Unresolved Mourning,” in *Bloodlines: From Ethnic Pride to Ethnic Terrorism* (Westview, 1997), pp. 3-49.

William J. Bien, “The Oslo Channel: Benefits of a Neutral Facilitator to Secret Negotiations,” in *Words over War: Mediation and Arbitration to Prevent Deadly Conflict*, eds. Melanie C. Greenberg, John H. Barton, and Margaret E. McGuiness (Rowman & Littlefield, 2000).

Nov 10 **Arts of Conflict Resolution**

Jeff Goodwin, James M. Jasper; and Francesca Polletta, “Introduction: Why Emotions Matter.” In Jeff Goodwin, James M. Jasper; and Francesca Polletta (eds.), *Passionate Politics: Emotions and Social Movements* (University of Chicago Press, 2001). Pp. 1-25.

Joe Sacco, *Palestine* (Fantagraphics Books, 1996). [Selections from this graphic novel.]

Primo Levy, *The Periodic Table* (Schocken, 1995), Translated by Raymond Rosenthal. Originally published in Italy as *Il Sistema Periodico*, 1975). [Selections]

[In class] audio recording of Eliam Kraiem’s *Sixteen Wounded*, Act I (50 minutes)

The play, which has been performed on Broadway and in Berlin, examines the complex human elements behind terrorism and explores the Israeli-Palestinian conflict with compassion for both perspectives. There are no simple answers to the religious and political battles that are waged in the Middle East, but "Sixteen Wounded" attempts to shed light on both sides through the unlikely friendship that grows between a lonely Jewish baker and a Palestinian medical student who is far from home. The two struggle with their beliefs and are forced to confront their own senses of identity. Set in modern-day Holland, the play is a provocative and poignant discussion and journey into the intricate roots of hatred, love, and friendship.

Nov 17 **Discussion with the Playwright of *Sixteen Wounded***

Group Context Paper Due!

No reading due this week. But you should work on your Essay #2.

[In class] audio recording of Eliam Kraiem’s *Sixteen Wounded*, Act II (50 minutes), followed by a class discussion with the playwright.

Nov 24 – No Class – Thanksgiving Break

Dec 01 Research Group Presentations – Groups 1-4
Essay #2 Due!

Dec 08 Research Group Presentations – Groups 5-8

Copyright © John G. Dale, 2010. **All federal and state copyrights reserved for all original material presented in this course through any medium, including lecture or print.**