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*bulletin of*  
**Duke University  
Summer Session  
2008**

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## **University's Mission Statement**

James B. Duke's founding Indenture of Duke University directed the members of the University to "provide real leadership in the educational world" by choosing individuals of "outstanding character, ability and vision" to serve as its officers, trustees and faculty; by carefully selecting students of "character, determination and application;" and by pursuing those areas of teaching and scholarship that would "most help to develop our resources, increase our wisdom, and promote human happiness."

To these ends, the mission of Duke University is to provide a superior liberal education to undergraduate students, attending not only to their intellectual growth but also to their development as adults committed to high ethical standards and full participation as leaders in their communities; to prepare future members of the learned professions for lives of skilled and ethical service by providing excellent graduate and professional education; to advance the frontiers of knowledge and contribute boldly to the international community of scholarship; to promote an intellectual environment built on a commitment to free and open inquiry; to help those who suffer, cure disease and promote health, through sophisticated medical research and thoughtful patient care; to provide wide ranging educational opportunities, on and beyond our campuses, for traditional students, active professionals and life-long learners using the power of information technologies; and to promote a deep appreciation for the range of human difference and potential, a sense of the obligations and rewards of citizenship, and a commitment to learning, freedom and truth.

By pursuing these objectives with vision and integrity, Duke University seeks to engage the mind, elevate the spirit, and stimulate the best effort of all who are associated with the University; to contribute in diverse ways to the local community, the state, the nation and the world; and to attain and maintain a place of real leadership in all that we do.

Adopted by the Board of Trustees on February 23, 2001.

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The information in this bulletin applies to the Summer Session year 2008 and is accurate and current, to the extent possible, as of December 2007. The university reserves the right to change programs of study, academic requirements, teaching staff, the calendar, and other matters described herein without prior notice, in accordance with established procedures.

Duke University prohibits discrimination, and provides equal employment opportunity without regard to race, color, religion, national origin, disability, veteran status, sexual orientation, gender identity, sex or age. The university also makes good faith efforts to recruit, employ and promote qualified minorities, women, individuals with disabilities, and veterans. It admits qualified students to all the rights, privileges, programs and activities generally accorded or made available to students. The university prohibits harassment of any kind.

Questions, comments or complaints of discrimination or harassment should be directed to the Office of the Vice-President for Institutional Equity, (919) 684-8222. Further information, as well as the complete text of the harassment policy, may be found at <http://www.duke.edu/web/equity/>.

Duke University recognizes and utilizes electronic mail as a medium for official communications. The university provides all students with e-mail accounts as well as access to e-mail services from public clusters if students do not have personal computers of their own. All students are expected to access their e-mail accounts on a regular basis to check for and respond as necessary to such communications, just as they currently do with paper/ postal service mail.

Information that the university is required to make available under the Student Right to Know and Campus Security Acts may be obtained from the Office of University Relations at 684-2823 or in writing to 615 Chapel Drive, Box 90563, Duke University, Durham, North Carolina 27708.

Duke University is accredited by the Commission on Colleges of the Southern Association of Colleges and Schools to award baccalaureate, masters, doctorate, and professional degrees. Contact the Commission on Colleges at 1866 Southern Lane, Decatur, Georgia 30033-4097 or call 404-679-4500 for questions about the accreditation of Duke University.

January 2008

# Duke University Summer Session

## Term I

May 14 – June 26, 2008

## Term II

June 30 – August 10, 2008

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### Office of Summer Session

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Duke University

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E-mail address: [summer@duke.edu](mailto:summer@duke.edu)

Web Site: <http://www.summersession.duke.edu>

## Welcome to Summer Session 2008!

Summer Session at Duke is different. It's a special chance to focus your interests on a particular subject, engage with your professors on a daily basis and work intensively with your peers in a class that's smaller than you will find during the regular academic year. If you choose to live on campus, Central Campus Apartments affords a degree of independence that many students find to be a welcome change from dorm life.

Summer is also a time to get to know the culture of Durham and the greater Triangle area. Durham Bulls' baseball is in full swing by May when Term I of Summer Session begins. Term II starts the same week as the annual Festival on the Eno River. The American Dance Festival keeps campus life colorful, while a full slate of concerts fills summer nights at the Walnut Creek Amphitheatre. On weekends, explore the North Carolina coast and its mountains, both only a three-hour drive away.

Duke students come to Summer Session to get ahead, to catch up on a difficult subject or to study a special topic they can't fit into their schedules during the regular academic year. If you're not a regular Duke student, you may still qualify for this distinctive summer experience. If you are now, or have been, a student in good standing at an accredited institution of higher learning, and want undergraduate courses for academic, professional or personal enrichment, then you are eligible to enroll in summer courses at Duke. High school graduates accepted for fall matriculation at accredited colleges and universities are also invited to register.

The pages that follow will give you the information you need to make your summer plans at Duke University. For further information about programs, admissions, registration, regulations, course descriptions, financial aid and policies, please consult the appropriate current Duke University bulletin or contact us at the Summer Session office, 919/684-2621, e-mail [summer@duke.edu](mailto:summer@duke.edu), or consult our website—<http://www.summersession.duke.edu>.



## Summer Academic Calendar 2008

### February

25 Registration begins for all Summer Sessions.

### May

14 Wednesday. Term I classes begin. The Monday class schedule is in effect on this day. Regular class meeting schedule begins on Thursday, May 15.

15 Thursday. Regular class meeting schedule begins.

16 Friday. Drop/Add for Term I ends at 11:59 p.m. Duke students use ACES; visiting students call 919/684-2621 and leave your name, social security number, drop/add information.

26 Monday. Memorial Day. No classes held.

### June

11 Wednesday. Last day to withdraw W/P or W/F from Term I courses for compelling reasons.

23 Monday. Term I classes end.

24 Tuesday. Reading Period, Term I.

25 Wednesday. Term I final examinations begin. \* (See [page 38](#) for examination schedule.)

26 Thursday. Term I final examinations end.

30 Monday. Term II classes begin.

### July

2 Wednesday. Drop/Add for Term II ends at 11:59 p.m. Duke students use ACES; visiting students call 919/684-2621 and leave your name, social security number, drop/add information.

4 Friday. Independence Day. No classes held.

28 Monday. Last day to withdraw W/P or W/F from Term II courses for compelling reasons.

### August

7 Thursday. Term II classes end.

8 Friday. Reading Period (until 7:00 p.m.).

8 Friday. Term II final examinations begin at 7:00 p.m. \* (See [page 38](#) for examination schedule.)

10 Sunday. Term II final examinations end at 10:00 p.m.

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\* Any deviation from the examination schedule must be approved by the director of Summer Session.

*“Summer coursework is an amazing opportunity to meet the best of friends, learn from the most established minds, and attain a new level of intellectual understanding.”*

—Student, Summer '07

## Registration

**Duke Students.** Returning Duke students register using ACES, the Automated Computer Enrollment System. ACES provides on-line web registration capability. ***Graduating seniors, however, should register using the Summer Session registration form available on the web.*** Students desiring to study abroad (see Study Abroad section on [page 31](#)) register through the Office of Study Abroad (919/684-2174). Students desiring Marine Lab courses (see Marine Lab section on [page 19](#)) register through the Duke University Nicholas School of the Environment and Earth Sciences, Marine Lab 252/504-7502.

Undergraduate students who plan to enroll for courses, and graduate students who plan to enroll for research (graded or ungraded) or continuation in one or more terms of the 2008 Summer Session, are urged to have their course programs approved by their respective schools or colleges. Typically, but with the exception of the Master of Arts in Liberal Studies and the Master of Arts in Teaching programs, if a graduate student continuing in a degree program registers in the summer session, it is for continuation only.

**ACES PIN (Duke students only).** Duke students in residence during the spring semester receive their ACES personal identification number (PIN) from their advisors. Students not in residence during the spring receive their ACES personal identification number (PIN) with their mailed registration packet or by email. The PIN for Summer Session is the same as the PIN for fall semester 2008 and is required to access ACES beginning March 8.

Note: A special early summer pre-registration period will occur from February 25 through March 7. During this two-week period Duke students do not need a PIN to use ACES and register for Summer Session.

Registration for Summer Session continues through the first three days of each summer term.

**Incoming Duke Transfer and First-Year Students.** Incoming Duke students are permitted to attend Summer Session. However, as ACES PIN numbers will not have been assigned, incoming students register using the registration form available on the web. The form should be mailed or faxed to the Summer Session Office. Registration changes are processed through the Summer Session Office. Incoming transfer students are required to submit a final college transcript to and be approved by the Office of Undergraduate Admissions before registration will be permitted.

**Duke Alumni.** Any Duke graduate is eligible to register for Arts and Sciences summer courses. Alumni register using the registration form available on the web. The form should be mailed or faxed to the Summer Session Office. Registration changes must be processed through the Summer Session Office.

**Visiting Students.** Visiting students may be admitted as nondegree (unclassified) students by the director of the Summer Session for summer study if they meet one of the following conditions: (1) hold a degree from a college or university\*, (2) are presently in good standing at a college or university, (3) have left a college or university in good standing in the past or (4) have been accepted for the fall at a college or university. No admissions testing is required nor is there an application fee. The completed registration form should

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\* All references to “university” or “college” denote regionally accredited institutions.



be mailed or faxed to the Office of the Summer Session, Box 90059, Duke University, Durham, NC 27708-0059; FAX: 919/681-8235. Upon receipt of the registration form we will mail you a confirmation letter and fee statement or an explanation of rejection. When registering late or close to payment deadlines, it is advisable to send tuition and fees to the Office of the Bursar immediately (Duke University, Box 90035, Durham, NC 27708-0035). Registration forms received early will not be processed until summer registration begins on February 25.

**Interinstitutional Agreement.** One course per summer may be taken at a neighboring institution participating in this agreement (UNC-CH, NC State, and NCCU) provided that the student is concurrently enrolled at Duke for one full course credit. Credit so earned is not defined as transfer credit since grades in courses taken under this agreement are entered on the official record and used in determining the quality point ratio. The Duke student participating in this program pays the Duke tuition rate for the away course. This agreement does not apply to contract programs such as the American Dance Festival. For more information, contact the Office of the University Registrar, 705 Broad Street, 919/684-2813.

**International Students.** Persons wishing to take Duke credit classes must have a TOEFL score of 550 or above (213 or above on the CBT form). In addition, if they are not currently a university student in good standing, they must meet one of the following conditions: (1) have passed a university entrance exam (Baccalaurat, Abitur, etc.), (2) have completed an undergraduate university degree, (3) have left a university in good standing or (4) have been accepted to a college or university for the fall. Once an inquiry is received from an international student, an informational letter and visa request forms are mailed to the student. The forms, which include a request for a financial statement from a bank certifying that sufficient financial support is available for study at Duke, will be used to complete an I-20 visa form that will then be sent to the student. The student should take this I-20 visa form to the nearest U.S. consulate in order to apply for a F-1 student visa for the U.S. The I-20 is only available to students who will be enrolled full-time during each summer term. *If Duke will be issuing the I-20, it will be necessary to express mail the visa document to students in order to insure timely arrival. Students must provide a major credit card number and the card's expiration date in order to cover the mailing costs.* It may be possible to use a tourist visa if only one course will be taken per summer term at Duke. Please refer to the following website for additional information on tourist visas: <http://www.internationaloffice.duke.edu/FAQ/BVisitorVisaRules.htm>.

In addition to the visa forms and paperwork, international students should complete and return the Summer Session application/registration form as soon as possible. Students may also be required to complete an immunization form. Inquiries should be received no later than mid-March for Term I and the beginning of May for Term II in order to complete the registration process in a timely manner. Applicants will be assessed Federal Express charges on return paperwork if registration is received too close to the deadlines listed on [page 5](#).

**Independent Studies.** An independent study enables a student to pursue individual research and reading in a field of special interest under the supervision of a faculty member. Independent studies, although not usually listed in the Schedule of Courses, are offered by most departments. Students may enroll in an independent study course through the Summer Session either on campus or at a distance (yet in the U.S.) by completing an independent study form, available from the academic department or from the Summer Session office. The completed independent study form, including the signature of the supervising faculty member, must be submitted to the office of the director of undergraduate studies (or, the director of graduate studies for graduate students) in the department of research interest.



For independent study at a distance, there are additional requirements: the student must work with a colleague of a Duke faculty member at that distant site, or if the necessary facilities and/or data for the research are available only at that distant site; no compensation (stipend or salary) may be received by the student for the research; the Duke student must be in weekly contact with either the Duke faculty member listed as course instructor or with the faculty supervisor at the site who is in turn in weekly contact with the Duke instructor; and a substantive paper containing significant analysis and interpretation is required to result from the experience. Tuition is the same as regular Summer Session tuition. Independent Study courses do not carry an Area of Knowledge designation, but they may count toward the Trinity College requirement for the Research designation.

One Research Independent Study (coded R) may be submitted for approval for the Writing in the disciplines (W) designation.

Students should contact the Office of Study Abroad, 919/684-2174, for information about arranging an independent study while participating in an international program.

## Course Enrollment

Introductory level courses are numbered below 100; advanced level courses are numbered 100 and above. Courses numbered from 200-299 are primarily for seniors and graduate students.

**Maximum Course Program.** The maximum program for one term of the summer session is two courses, one of which may be a laboratory science course. In addition, a student may enroll in a physical education activity course for one-half course credit or an applied music course for one-quarter or one-half course credit, not to exceed a total of 2.5 course credits. A greater load may be possible on rare occasions with the approval of the student's dean or the appropriate director of graduate studies. Visiting students must obtain approval for an overload from the director of the Summer Session.

**Minimum Enrollment Required.** Some courses are offered subject to minimum enrollments. If a course must be canceled because of inadequate enrollment, this decision is made as early as possible in an attempt to avoid undue hardship on students. Students already enrolled in a course to be canceled will be notified immediately. If at all possible, courses are offered as scheduled.

## Tuition and Fees

(see also section on [“Dropping, Withdrawal and Refunds”](#) on page 11.)

1. Tuition for undergraduates and visiting students: \$2,352 for each regular or non-science lab course, \$3,136 for each science course with a lab (BIOLOGY 25L, CHEM 21L, CHEM 22L, CHEM 151L, CHEM 152L, PHYSICS 53L, and PHYSICS 54L; also some Engineering courses with labs), \$1,568 for each half-course program, \$784 for each quarter-course program, and \$4,704 for each one and one-half course program offered at the Marine Laboratory. Charges for laboratory courses may not be split up to pay for the classroom portion separately from the lab portion, and vice versa.
2. Tuition for graduate students: \$2,352 for enrollment in a regularly offered Arts and Sciences' course or an independent study, \$3,136 for each science course with a lab, \$1,568 for each half-course program, and \$784 for each quarter-course program.
3. Ungraded graduate research: \$978 per unit.

4. Graduate continuation fee: \$2,400 for the summer. (Typically, if a graduate student continuing in a degree program registers in the summer session, it is for continuation only in Summer Term—Full.)\*
5. Duke alumni: \$1,176 for each regular or non-science lab Arts and Sciences' on-campus course, or \$1,960 for a science course with a lab (Engineering courses, including Computer Science 120L, not included).
6. Applied Music Fees: \$214 for 1/2 hr. private lessons; \$428 for 1 hr. private lessons; \$107 for group instruction classes. (Music fees are in addition to regular tuition charges.)
7. Coursework offered by a Duke professional school: consult the sponsoring school to acquire tuition charge information.

**Health Fee.** **Duke students** registered for on-campus courses are required to pay an \$88.50 student health fee per enrolled summer term. **Duke graduate students** registered for Graduate Continuation only are required to pay a \$175 student health fee for the entire summer. **Visiting students** registered for on-campus courses are required to pay an \$88.50 student health fee for each summer term in which they are registered for two or more courses. **Marine Laboratory** and **Ralph Bunche Summer Institute** students are required to pay a \$73 student health fee per term. (*The Health Fee charge is subject to change.*)

**Transcript Fee.** A one-time transcript fee of \$40 is assessed to all visiting students undertaking summer coursework for credit. Payment of this fee entitles the student to copies of the Duke transcript without further charge.

**Recreation Fee.** Individuals desiring to utilize the university's recreational facilities on either West or East Campus will pay a fee of \$33. Payment of this fee, handled in the DukeCard Office, permits access for the entire summer. (*The recreation fee is subject to change.*)

#### **Auditing Fees.**

1. **Charged Audit.** Students carrying less than a full course program may be granted permission by the instructor and the director of the Summer Session to audit one nonlaboratory course except physical education activity courses, studio art classes, applied music courses, foreign program courses, independent study courses and tutorials. Students must submit to the Summer Session office written permission of the instructor for the student to audit the class. Regular deadlines apply. Courses may not be changed from credit to audit (or vice versa) after the drop/add period. **For Arts and Sciences offerings, the 2008 auditing cost is \$235 per academic course.** Professional school course audit policies may differ; consult the school of interest for more information.
2. **Free Audit.** With permission of the instructor and the director of the Summer Session, students registered for a full course program (two academic courses in the same term) may audit a course at no extra charge (above exceptions apply). Regular deadlines apply.

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\* Graduate Continuation Fee. Graduate students who register for courses in either summer term will be prompted by ACES to register first for continuation. Please note that as long as you register for continuation for the same summer term in which you are taking courses, you will not be charged the continuation fee. Registering for a class in either summer term will meet any requirements for "continuation." However, if you are not registering for coursework, and you are a graduate student who is required to maintain registration during the summer, you should register for "continuation only" for the whole summer semester and the above fee will apply.

## Payment of Tuition and Fees

**Current Duke Students.** The Office of the Bursar will mail bills to current Duke students enrolled for Summer Session in May, June and early July. Students will also be able to view their bills on the web. Problems meeting these deadlines should be discussed with the Office of the Bursar prior to the start of the term.

**Visiting Students, Duke Graduates, and Incoming Duke Students.** The Summer Session Office will enclose a statement of charges with the confirmation of registration letter sent to all visiting students, Duke graduates, and incoming Duke first-year students. Payment for Term I charges will be due on or before Wednesday, April 30, 2008. Payment for Term II charges will be due on or before Monday, June 16, 2008. *If payment is not received by these dates, registration will be canceled.*

Summer Session retains the right to withdraw students from classes if they never attend, have not paid tuition and fees or if they have failed to clear with the bursar by the end of the drop/add period. Those withdrawn for these reasons will be billed the health fee and an administrative withdrawal fee of \$150 per course (\$75 per half-course). Attendance in classes after the first three days of the term obligates the student for the full tuition and fees for the course. (See page 9 on procedure for officially dropping a course.)

Students who, subsequent to withdrawal, clear with the Office of the Bursar may, with written permission of their academic dean, be reinstated in their classes as originally registered and receive regular grades. The administrative withdrawal fee will stand and the student will be liable for full tuition and fees.



*“The classes are small and engaging. I really enjoyed taking classes over the summer because the environment is so much more relaxed and I learned a lot more than I would have during the year.”*

—Student, Summer '07

## Adding

Students may add a course or courses before the beginning of the term, or during the official drop/add period (see Academic Calendar on [page 5](#)). Currently enrolled Duke students must use ACES; all other students must contact the Summer Session office.

## Drop/Add

Drop/add (dropping one class and adding another class in its place) may be done prior to the beginning of the term or during the first three days of the term. There are no charges for dropping and adding, as long as no reduction in course load takes place after classes begin. ***A reduction in course load after the term begins, however, will result in the assessment of a withdrawal fee.*** Currently enrolled Duke students must use ACES to drop and add; all other students must contact the Summer Session office.

**Currently Enrolled Duke Students.** Registering for a class but never attending, or registering but not paying prior to the beginning of the term, will not drop you from the class roll. Non-attendance does not constitute an official drop and *will not* drop you from the class roll(s) nor release you from financial obligations. Course withdrawal fees will be assessed.

## Dropping, Withdrawal and Refunds

1. There is no financial obligation of tuition and fees for students who officially drop their course(s) *prior to the first day of the term*. Currently enrolled Duke students must use ACES; all other students must contact the Summer Session Office. Never attending a class for which you have registered, or nonpayment for classes for which you have registered, *will not* drop you from the class roll(s) nor release you from financial obligations. Course withdrawal fees will be assessed.
2. There is a financial obligation of \$150 per course plus no refund of the health fee for students who drop their course(s) during the official three day drop/add period at the beginning of each summer term if this results in any reduction in course load not offset by adding a course or courses of equal value in the same term. Duke students should use ACES; visiting students and Duke students unable to use ACES must contact the Summer Session Office and leave a message on voice mail.
3. After the first three days of the term when drop/add ends, students may withdraw from their course(s) for compelling reasons only with the permission of their academic dean and by turning in a completed withdrawal form to the Registrar's Office by 4 p.m. on June 11 for Term I; and July 28 for Term II. Duke students obtain withdrawal forms from their academic dean, and visiting students obtain them from the Summer Session Office. Students will receive either a *WP* or *WF* (Withdrawn Passing/Failing) from their instructor(s) for each course withdrawn on their official transcript. There is a financial obligation of full tuition and fees for withdrawing from a course. No refunds are possible. In addition to being assessed full tuition and fees, students—by not officially withdrawing, and not attending—may receive a grade of *F* on their official transcript.

## Financial Aid

**Duke Students.** All current Duke undergraduates receiving financial aid during the regular academic year are also eligible to receive financial aid for two summer session terms. These two summer terms of financial aid are in addition to the eight regular academic year semesters. Summer financial aid may be used for on campus study, or for Duke-sponsored study abroad programs, or both—for the same summer or in two different summers. Summer financial aid, determined according to demonstrated need, may consist of institutional grant funds and/or low interest loans from the Federal Stafford Loan Program and the Federal Perkins Loan Program, or College Work Study funds. To qualify for on campus summer school aid, a student must be enrolled, or accepted for enrollment, at Duke during the academic year immediately preceding or immediately following the summer for which aid is requested. Students must have filed their aid applications (FAFSA and PROFILE) for the current year if studying during Summer Session Term I, or submit these forms for the coming year if studying during Summer Session Term II. Inquiries concerning need-based financial aid availability and application procedures should be directed to the Office of Undergraduate Financial Aid, 2106 Campus Drive (919/684-6225). *Applications should be submitted no later than two weeks before the beginning of each term to the Office of Undergraduate Financial Aid.*

Duke undergraduates who receive need-based financial aid during the academic year are eligible to apply for financial aid for up to two Duke summer abroad programs offering either one or two courses for credit. Eligibility for aid will be determined in the same manner as academic year aid. Note: this policy does not apply to a summer abroad program taken prior to matriculation or after graduation from Duke. Financial aid applications for Duke Summer Study Abroad 2008 are available on-line and in the Office of Study Abroad. To apply for financial aid, students must have applied to the program. *Submit completed aid applications to the Office of Study Abroad no later than 5 p.m., Friday, February 8, 2008.*

Duke graduate students seeking financial aid for summer study should contact the financial aid officer of the appropriate graduate division.

**Visiting students** enrolled only for the summer may be eligible to borrow from an outside lender under the Federal Stafford Loan Program in their home state. They should contact their college's financial aid office or their state's department of higher education for information and applications.

**Scholarships, Fellowships, Traineeships and Fringe Benefits.** It is the responsibility of the student to make arrangements with the appropriate office or department and to make certain that payment, a transfer journal voucher, and/or other appropriate certification covering tuition and fees is received by the Office of the Bursar by the deadlines listed on [page 10](#). Payments may be made by mail to the Office of the Bursar, 705 Broad Street, Box 90035, Durham, NC 27708) or in person to the Student Services Office in 101 Allen Building.

**Scholarship Athletes** should contact Mr. Brad Berndt or Dr. Chris Kennedy of the Duke University Athletic Department for information about scholarships for summer study.

**Duke Employees** with at least two years of full-time, continuous service may be eligible to participate in the Employee Tuition Assistance Program. This program provides a reimbursement of tuition for a maximum of two classes per semester or one course per summer term, up to \$5000 per calendar year. In order to qualify for reimbursement you must receive a grade of "C" or better in the course and remain employed at Duke for at least two more years. For more detailed information and an application, please visit

the HR website: [www.hr.duke.edu/benefits/education/tuition\\_assistance.html](http://www.hr.duke.edu/benefits/education/tuition_assistance.html). A Summer Session application/registration form can be found on the web as a part of this bulletin.

## **The Duke Community Standard**

Duke University is a community dedicated to scholarship, leadership and service and to the principles of honesty, fairness, respect and accountability. Citizens of this community commit to reflect upon and uphold these principles in all academic and nonacademic endeavors, and to protect and promote a culture of integrity.

To uphold the Duke Community Standard:

- I will not lie, cheat, or steal in my academic endeavors;
- I will conduct myself honorably in all my endeavors; and
- I will act if the standard is compromised.





*“The intensity with which we are able to work with the instructors due to the compressed schedule provides an experience very different from the regular term.”*

—Student, Summer '07

## Facilities and Co-Curricular Activities

**The DukeCard.** All students enrolled at Duke University will be issued a DukeCard (<http://dukecard.duke.edu>). This card serves as official identification for activities such as library book check out and recreational center, parking gate and academic building access. Students should report to the DukeCard Office, 100 West Union Building (919/684-5800), to have a DukeCard made. The DukeCard is also the means of accessing the Dining and Flexible Spending (FLEX) Accounts. Dining and FLEX are two prepaid accounts which allow students to make purchases with their DukeCard at Dining Services locations, retail stores, photocopiers, vending and laundry machines on campus. The Dining and FLEX Accounts may also be used to purchase pizza and sub sandwiches from several off-campus merchants that deliver food to campus. A FLEX Account can be opened via cash, check, debit card or charge to the Bursar Account at the DukeCard Office and additional deposits can be made at the office, on-line or by visiting any of the DukeCard Express Stations located across campus. The Dining Account can be activated at the DukeCard Office and will be billed to the student's Bursar Account (see Dining Arrangements).

**Bookstores.** Call for hours and information. Textbook Store, Bryan Center: 919/684-6793. Medical Center Bookstore, 106 Facilities Center: 919/684-2717. Gothic Bookshop, Bryan Center: 919/684-3986. Cokesbury Bookstore, 032 Westbrook Building: 919/660-3417.

**Libraries.** The William R. Perkins Library and its seven branches, together with the university archives and the separately administered libraries serving the schools of business, divinity, law, and medicine, comprise one of the nation's top ten private university library systems. The combined book collections number more than five million volumes. Among the additional holdings available to students and faculty are 17.7 million manuscripts, 1.2 million public documents, tens of thousands of films and videos, audio recordings and serials, and more than 7,000 computer files. Additional information is available from the Duke University libraries' web site at <http://library.duke.edu>. Call for summer hours and information: Perkins Library, West Campus, 919/684-3009; Lilly Library, East Campus, 919/660-5995; Medical Center Library, located in the Sealy Mudd Building between North and South Hospitals, 919/660-1111; Divinity School Library, located in the Gray Building on West Campus, 919/660-3450.

**Computer Labs, E-mail Stations, and Quad Printers.** Central Campus has its own computer room, located at 218C Alexander Avenue, containing a cluster of IBM PCs and Macintosh systems connected to DukeNet, which can be accessed with the DukeCard twenty-four hours a day. Twenty other computer clusters with networked laser printers are located in academic buildings on both West Campus and East Campus. In addition to the general-purpose computer labs, the Office of Information Technology oversees a number of e-mail stations and residential quad printer stations. The e-mail stations are located throughout public areas where students tend to congregate, for example, the Bryan Center, East Union, the Great Hall and the Blue and White Room. For additional information consult <http://www.oit.duke.edu/ats/labs/>.



**Summer Festival of the Arts.** To enrich your Summer Session experience, Duke Performances, the Sarah P. Duke Gardens and the Office of Summer Session plan special events throughout the summer, including chamber music, jazz, world music, outdoor films and an indoor film series. All of these are offered free for Duke students and at very low cost to others. The American Dance Festival is also at home on the Duke campus during the summer, offering workshops and many public performances (see Special Programs section for information on ADF).

**Athletics.** The athletic department invites your participation in the Summer Session Intramural Program by playing Intramural softball. Enter softball teams at Captains' Meeting, May 14 in Term I and June 30 in Term II. Play goes on from Monday through Thursday nights between 5 and 9 p.m. during both summer terms. In addition, you are eligible to use the many athletic facilities on Duke's campus for a small recreation fee, including basketball and tennis courts, swimming pools, track and weight room (Nautilus, Universal machines, lifestep, lifecycle, rowing machines and free weights). Physical education equipment is available to all students enrolled in summer school for a small fee. Physical education lockers are available for use at no charge, but you will need to supply your own lock that needs to be removed after each visit. Call 919/613-7514 for more information on intramural sports, and call 919/684-4006 for more information on physical education equipment and lockers.

See also [“Special Programs”](#) on page 18.



*"There are less distractions and almost all of your time is available for class. There are new opportunities to meet people you normally couldn't."*

—Student, Summer '07

## **Student Housing, Transportation, Food, Residential Programs**

**Living Accommodations.** Students using university housing during the summer live in Central Campus Apartments. These air-conditioned accommodations are fully furnished except for cookware, eating utensils and linens. Amenities include an outdoor swimming pool, two lighted basketball courts, a volleyball court and four lighted tennis courts. A park with a covered picnic shelter borders these facilities. Students are housed, double-occupancy, in one-bedroom apartments at a cost of \$915 a term per person; two-bedroom suites at a cost of \$965 a term per person; two-bedroom apartments at a cost of \$1135 a term per person; or three-bedroom apartments at a cost of \$965 a term per person. Complete laundry facilities are provided. For further information and a housing application, visit the Residence Life and Housing Services web site at <http://rlhs.studentaffairs.duke.edu> or contact Housing Assignments: by phone, 919/684-4304; fax, 919/681-6248; or email [housing@studentaffairs.duke.edu](mailto:housing@studentaffairs.duke.edu).

**Dining Arrangements.** Duke Dining Services operates 30 eateries on campus, many of which are open during the summer. DukeCard Dining or Flexible Spending Account (FLEX) can be used to purchase food items in any campus dining facility, convenience store, vending machines as well as pizza and sub sandwiches from several off-campus merchants that deliver food to campus. Summer dining plan debit accounts are entirely optional, and were developed in response to student demand. Three debit account levels are available: small (\$255 per term), medium (\$510 per term) and large (\$815 per term). Dining plans are activated at the DukeCard Office, 100 West Union Building, 919/684-5800 and will be charged to your Bursar Account. Unused Summer Dining Plan Food Points are refunded in full (to the Bursar Account), provided the account carries more than a \$1 balance. More information is available from Dining Services Administrative Office, 029 West Union, 919/660-3900, or browse online at <http://dining.duke.edu>. Kitchens in Central Campus apartments provide another dining option to students living on campus; however, students must provide their own cookware. Grocery items, deli sandwiches and snacks are available beside the swimming pool at Uncle Harry's General Store (accepts payment via the DukeCard Dining and FLEX Accounts). In addition, Duke University Stores operates locations throughout campus that provide books, educational resources, computers, clothing, school supplies, insignia items, copies, convenience foods and vending.

**Transit Services, Parking, Bicycles.** Duke Transit (919/684-2218) operates seven days a week between the hours of 7:15 a.m. (8:30 a.m. weekends) and 9:00 p.m., or by calling 919/684-2218. SAFE Rides (919/684-SAFE [7233]), operates door-to-door van service from 5:00 p.m. to 7:00 a.m. daily on campus when and where bus service does not operate, and to certain off-campus locations. Service maps for Duke Transit and SAFE Rides are available at <http://transportation.duke.edu>. Transit schedules for summer 2008 will be available at this website after May 1, 2008.

Students with cars must obtain a parking permit from the Duke Parking and Transportation Services Office, 0100 Facilities Center on Coal Pile Drive (919/684-PARK [7275]). See <http://parking.duke.edu> for information. Student parking permit fees are billed to their bursar account. Students living at Central Campus Apartments may only purchase "Central" permits. Students living on West Campus may only purchase permits for the "Blue Zone"

on West Campus. Students residing off campus may purchase “Blue Zone” permits or permits for commuter lots based on availability. Parking permits are valid only in their designated zones from 7:00 a.m. to 5:00 p.m., Monday through Friday. Information on valid parking outside these hours is available at the parking website.

Many students enjoy the short walk from Central Campus Apartments through the Sarah P. Duke Gardens (gardens pathways are open 8:00 a.m. to dusk, daily) to West Campus or ride their bicycles. Registering personal bicycles with Duke Parking and Transportation Services is encouraged and free.

A bike-loan program, Duke Bikes is a partnership between Duke students and university departments to provide students with no-cost options for exercise, adventure and campus commuting. Duke Bikes works much like checking out a library book. All you need is your DukeCard and pedal power. The fleet includes 1-speed and 3-speed Trek Cruisers, equipped with adjustable seats, lights and flashers. Borrow your bike today at the Outpost adventure gear station. Get to the Outpost by descending the stairs near Pauly Dogs hot dog stand on the Bryan Center Plaza.

**Residential Programs.** In order to enhance the quality of student life in Central Campus housing, a varied cultural, educational and recreational program is organized by the Summer Session office. Activities include picnics, pizza nights, extreme bowling, wafting on the Eno, dancing lessons, strawberry picking, ice cream socials and concerts along with outings to recreational sites and shopping centers in the RDU Triangle area. These opportunities enable you to get together with the Summer Session community in an informal way. In addition, study breaks and outings to special events in the surrounding area are organized (don't miss the annual 4th of July Eno River Festival). Calendars of events will be handed out at the Central Campus Housing Office during the first week of each term, plus a listing of upcoming events can be found on the web beginning in mid-May at <http://summersession.duke.edu>.

## Academic, Advisory and Counseling Services

Students have access to a variety of support services while on the Duke campus in the summer. Individual sessions to help students develop better academic skills and course specific study strategies are available free of charge from the **Academic Skills Instructional Program** (919/684-5917) on East Campus. The **Peer Tutoring Program** offers tutoring in selected courses. For information regarding the tutoring program and courses for which tutoring is provided, contact the Coordinator of the Peer Tutoring Program at 919/684-8832. Students who have an impairment and would like to receive consideration for reasonable accommodations should contact the **Student Disability Access Office** at 919/668-1267. Duke University has a process in place for students who request to be considered for reasonable accommodations. Each student's request is considered on an individual basis. Receiving accommodations on the high school level or at another college or university does not necessarily qualify a student to receive accommodations at Duke University.

Staffed by trained tutors, the **Writing Studio** offers undergraduates free assistance with any aspect of writing, from brainstorming to drafting to revising to preparing a final paper. Tutors can also assist students with non-academic writing, including personal statements. Students should schedule appointments in advance by using the on-line appointment calendar at <http://uwp.aas.duke.edu/wstudio>. Tutors will be available to meet with students both during the day and in the evening at Perkins Library, Monday through Thursday.

Additional academic support services include the **Math Help Room**, located in the Physics Building, the **Statistical Education and Consulting Center**, located in the Old Chemistry Building, and **EcoTeach**, located in the Social Sciences Building.

Smaller classes afford opportunities for academic advising and assistance from professors, and specialized academic centers such as the *Department of Women's Studies* (919/684-5683), located in 210 East Duke Building, East Campus, are open to you during one or both summer terms. *Counseling and Psychological Services (CAPS)* (919/660-1000), located in Page Building, provides confidential individual assistance with personal problems. The *Career Center* (919/660-1050), in 110 Page, provides numerous services designed to assist you with planning your career; these include use of a career resource library and access to vocational interest testing and a computerized career information database. International students may obtain useful information and support at the *International House* (919/684-3585), at 2022 Campus Drive between East and West campuses. The *alcohol and substance abuse coordinator* (919/684-3850), located in the Civitan Building, 2213 Elba Street, next to Duke North Hospital parking deck, offers counseling regarding addiction, whether experienced by yourself, your friends or family members. *The Mary Lou Williams Center for Black Culture* (919/684-3814), on the second floor of the West Union Building, provides opportunities for African and African American students to meet as well as all students seeking a greater understanding of black culture. The *Women's Center* (919/684-3897), located in 126 Few Federation, is an advocacy and support center for women concerned with such issues as sexual assault and harassment, eating disorders and campus climate as a whole, and also sponsors programs designed to promote personal and professional development. The *Center for Lesbian, Gay, Bisexual and Transgender Life* (919/684-6607), in 02 West Union Building, is also an advocacy and support center.

## Special Programs

**Languages for Reading Purposes.** These eight-week, noncredit courses are intended for graduate students and other researchers who need to consult texts in French or German, and/or who need to satisfy reading knowledge requirements for graduate and professional programs. Students will gain reading skills through guided in-class work, supplemented by intensive independent study of necessary grammar and the opportunity to apply these skills to an individualized project. Limited enrollment. May 14-July 11, 2008. For more information call 919/684-5375 or 684-2621.

**Writers' Workshop.** This creative writing program, featuring instruction across several genres including short fiction, the novel, nonfiction and poetry, is offered by Duke Continuing Studies in conjunction with Alumni Lifelong Learning. This year, the 29th annual Duke Writers' Workshop will be held at Kanuga Conference Center near Hendersonville, North Carolina, May 4-8, 2008. For further information on the Duke Writers' Workshop, send e-mail [geubanks@duke.edu](mailto:geubanks@duke.edu), telephone 919/684-6259, or visit <http://www.learnmore.duke.edu/SummerAcademy>.

**Youth Programs.** Duke Youth Programs provides summer enrichment for academically motivated middle school and high school students in the areas of performing arts, science, writing and college selection/admissions. Program design includes a supportive atmosphere of active learning with co-curricular social and recreational activities to complement instructional periods. In most programs participants may choose to attend as a residential or day camper. For more information and to register, visit the web site <http://www.learnmore.duke.edu/Youth> or contact: Duke Youth Programs, Box 90700, Duke University, Durham, NC 27708-0700; telephone: 919/684-6259; fax: 919/681-8235; e-mail: [youth@duke.edu](mailto:youth@duke.edu).

**Duke Divinity School.** Each summer The Divinity School offers courses intended for the following students: 1) current Divinity School students and/or students officially

admitted to the Divinity School beginning with the upcoming fall semester; 2) students currently enrolled in a degree program in an ATS accredited seminary; and 3) students seeking to satisfy academic requirements for ordination in the United Methodist Church as an elder or deacon. For more information, please contact the Divinity School Admissions Office: toll free call 888/GO-2-DUKE; regular telephone 919/660-3436; or e-mail: [admissions@div.duke.edu](mailto:admissions@div.duke.edu).

**Duke Youth Academy.** The Duke Youth Academy for Christian Formation seeks rising high school juniors and seniors of all Christian traditions to spend two weeks on campus exploring Christian formation and discipleship. Play... Pray... Study... Worship... Create... Serve... Reflect. The dates for the 2008 Academy will be July 13-26. Applications are due February 15, 2008. For additional information call 919/660-3542, e-mail [duyouth@div.duke.edu](mailto:duyouth@div.duke.edu) or consult the web site <http://www.duyouth.duke.edu>.

**The American Dance Festival.** This world renowned program of American and international dance attracts students and dance aficionados to the Duke campus every summer. Over a six-week period (June 5-July 19) you can take a wide variety of dance classes and workshops, participate in the ADF Arts Administrative Internship Program, or simply enjoy the performances. For course registration information or for a season performance brochure, write to the ADF, Box 90772, Duke University, Durham, NC 27708-0772; call 919/684-6402; FAX: 919/684-5459; e-mail: [adf@americandancefestival.org](mailto:adf@americandancefestival.org); web site: <http://www.americandancefestival.org>.

**Foreign Language Study Opportunities.** The summer provides an excellent opportunity to study a foreign language at the beginning, intermediate, or advanced level on the Duke campus. See the Chinese, French, German, Greek (classical), Hindi, Italian, Japanese, Latin, and Spanish language courses in the schedule. See also Languages for Reading Purposes above.

**Duke University Nicholas School of the Environment and Earth Sciences, Marine Laboratory.** Located on the coast of North Carolina in Beaufort, the Marine Lab offers courses that fulfill requirements for a variety of majors as well as general studies requirements. During Term I students take one of four intensive classic marine biology courses or General Physics I. During Term II, as part of the Integrated Marine Conservation Program, students usually take Conservation Biology and Policy plus one of five complementary electives. Enrollment in only one course is also permitted. The second option in Term II is to take only General Physics II. Undergraduates, graduate students, and those who already hold an undergraduate or graduate degree are eligible. Summer tuition scholarships and Bookhout Research Scholarships are available on a competitive basis. For information see <http://www.nicholas.duke.edu/marinelab> or contact the Admissions Office, Duke University Marine Laboratory, 135 Duke Marine Lab Rd., Beaufort, North Carolina 28516. Tel: 252/504-7502; fax: 252/504-7648; or email: [ml\\_admissions@nicholas.duke.edu](mailto:ml_admissions@nicholas.duke.edu).

**High School Students.** Gifted local high school students who are rising seniors may be eligible to take one course per term in the Summer Session. The Summer Session office has more information: 919/684-2621.

*“Summer Session enables you to keep active academically during the summer and come back in the fall to a more manageable workload.”*

*—Student, Summer ‘07*

## **Special/Selected Topics Courses**

### **Term I**

**AALL 195S Contemporary Chinese Culture.** Please see LIT 162ZS below. *Hui*

**CULANTH 180S Comparative Perspectives on Mass-Killing and Genocide in the Twentieth Century.** The twentieth century witnessed unprecedented instances of violence amounting to exceptionally destructive effects on ethnic religious communities or even ideological/political groups. In most cases violence and mass-killings went well beyond traditional methods of ‘chastisement’ of targeted populations and have instead been deemed by the perpetrators as a ‘final solution’ to ongoing political and social crisis. The course will aim at comparatively analyzing the making of the episodes of mass-annihilation emphasizing particularities of each case as well as similarities with the others. Taking a strictly interdisciplinary approach, the seminar is designed to address the philosophical and ideological foundations of genocide by incorporating analyses from the disciplines of anthropology, history, sociology, political science and geography. Thus, the intricate links between mass-killing and 1) ideologies of modernity, i.e. scientific discourses referring to rationalism, social Darwinism, and evolutionary theories of development, 2) colonial or nation state-formation and (3) ‘community building’ will form the focal points of inquiry. The ties between mass killing and memory-making will also be examined. Here the aim is to unravel the ways in which communal experiences of massacres are processed and woven into current, everyday lives of people as a major signifier of group identity and mark of difference. This also entails inquiring into the debates on the definition and categorization of cases of mass-killing such as pogrom, ethnocide, ethnic cleansing and genocide. The most contentious of these is, of course, genocide. Since genocide has become a marker of ultimate victimization through mass-killing, it continues to be a major arena of controversy. The seminar will also evaluate the conceptual and ethical disputes around classifying mass-killing. *Turkyilmaz*

**CULANTH 180S Religious Expressions: Movements, Media and Anthropological Mappings.** This course examines multiple expressions of religion that have developed in our contemporary moment, most notably religious socio-political movements and media representations and enactments of religion. In examining these expressions, we will scrutinize hegemonic discourses and forces that both animate and circumscribe our understandings and approaches to them. Drawing on the work of anthropologists, critical theorists, literary critics and historians, we will also explore other ways in which we can think about and address contemporary religious phenomena. *Ahmad*

**CULANTH 180S Contemporary Chinese Culture.** Please see LIT 162ZS below. *Hui*

**EDUC 170S Education through Film.** Film has been an intricate part of our society since its inception. This course will focus on the documentation and portrayal of education in film from the 1950s to present day. In our six weeks we will examine twelve films that exemplify the changes that have occurred in education throughout this period. *di Bona*

**HISTORY 103 The Crusades, 1050-1291.** There is a history of conflict between the European West and the Islamic countries of the Middle East that goes back centuries. Although this conflict has evolved over time, the crusades represent a foundational piece of this very relevant interaction. This course offers an overview of the crusades from their



beginnings in the eleventh century to their height in the thirteenth, exploring the motivations behind the movement(s), determining who was involved and watching how the crusades evolved, all the while looking at how they influenced and were affected by events in Europe. Each of the major crusades as well as the Spanish Reconquista and Germanic aggression into Slavic lands is looked at in detail, and put into a broader social, political and economic context. By looking at the crusade movement, students will gain a new perspective on European life during the Middle Ages and see a nascent expansionist movement in its early developmental stages. *Bell*

**LIT 120BS Hitchcock.** This class will provide an in-depth look at the films by the man known as “the master of suspense.” Beginning with a sampling of his British silent and sound films, we will ultimately focus on the American films from the 1950s and 1960s for which he is most famous. The class will engage a variety of interpretations and approaches to these films and will serve as a general introduction to film form and film theory. We will consider questions of sexuality and desire, the concepts of suspense and anxiety and the role of knowledge and the subject. Readings will include Hitchcock, Truffaut, Rohmer, Mulvey, Zizek and others. *Baumbach*

**LIT 151S Literature and Human Rights.** This course is about how literature and related cultural forms have played a crucial role in establishing the meaning of human rights and of enriching our understanding of what it means to be a human being entitled to freedom, life and liberty. We will study literature as an ethical and political project, one that raises enduring questions about the uniqueness of the human being, the relation of the self to the other and the possibility of human understanding across cultural, ethnic, racial and national boundaries. Through fiction we will reflect on the ethical challenges presented to the modern world by the *Universal Declaration of Human Rights* (1948) that recognized the “inherent dignity and the equal and inalienable rights of all members of the human family” and asserted that all human beings “are born free and equal in dignity and rights.” We will read works that have helped define and redefine the meaning of human rights. In addition to the classics such as Primo Levi’s *Survival in Auschwitz*, we will study more recent narratives on human rights, including Toni Morrison’s *Beloved*, Arundhati Roy’s *The God of Small Things*, Athol Fugard’s *Master Harold and the Boys* and Ariel Dorfman’s *Death and the Maiden*. *Oruc*

**LIT 151S Monsters, Cyborgs and Robots: The Technological Inhuman in Literature and Film.** From Frankenstein’s ‘monster’ to the Terminator, figures of the technological inhuman have long fascinated and terrorized the cultural imagination. In this course, we will interrogate the varied ways in which the term ‘human’ has been defined in relation to one of its excluded others: the technological inhuman. Why do these monstrous figures of technology fascinate us so? Is it that they are so far from what we know to be human, or so close? In what ways do these figures of the technological inhuman bear the specter of the human, and vice versa? What does it mean to be human, and how do we delineate this often fluid, always heavily charged term? In this course we will attend to the human and its other through both philosophical theories on the human as well as fictional representations of these ‘monstrous’ figures of technology in literature and film. By existing within this interdisciplinary intersection of philosophy and literature and film, we will explore the interconnected questions of the human, subjectivity, the other and technology. This course will read philosophical texts that closely inquire into questions of the human (including works by Rene Descartes, Diana Fuss, and Jean-Francois Lyotard) alongside works of literature and film that attend to the fluid yet rigid boundary between the human and its technological other (including Mary Shelley’s *Frankenstein*, Philip K. Dick’s *Do Androids Dream*



of *Electric Sheep?* and Alex Proyas' 2004 film *I, Robot*). Alongside these philosophical and fictional texts, this course will introduce the disciplinary discourses of literary studies and film studies. The goal of this course is twofold: students will explore questions of the human and its monstrous technological others, while also introducing the theoretical and methodological apparatuses of literary and film analysis. *Rhee*

**LIT 162ZS Contemporary Chinese Culture.** The starting point of this course is that the making of modern China is not so much a national project as it is an international enterprise. Thus to understand the making of modern China we need to study the cultural texts (both literary and cinematic) produced in mainland China as well as examine texts formulated in Hong Kong and Taiwan (which constitute Greater China) and Chinese diaspora (e.g., Chinese in Singapore and Malaysia). In addition we need to study how Chinese Americans and British Chinese contribute to the making of Chinese modernity by using the ethnic studies model in American Studies and the postcolonial studies model in English studies. This leads to important questions regarding the politics of knowledge production. While Hong Kong was a British colony and is now part of China, to what extent should we consider Hong Kong writing as postcolonial writing (English studies) or as Chinese writing (Chinese studies)? While Taiwan was a Japanese colony and is now occupying an ambiguous position in Chinese and international politics, to what extent should we consider Taiwanese writing as postcolonial writing (Japanese studies), Chinese writing (Chinese studies) or as world literature (English studies)? While in some ways Chinese Americans and British Chinese share similar diasporic experience, why should we study the former in ethnic studies in American studies and the latter in Anglophone postcolonial studies in English studies? When they examine the making of Chinese modernity as an academic object of study, do they not ask similar questions and share similar methodologies? To what extent can we bring these two academic discourses into constructive dialogue so as to deepen our understanding of the making of modern China? The underlying question of this course is that the notion of Chinese modernity (as well as Chinese-ness as a cultural identity) as highly heterogeneous and indeterminate is in part constituted by the American academic division of labor. That is to say, we can only understand the making of Chinese modernity through a comparative framework (i.e., to compare how Chinese modernity is studied and examined in various disciplines) and through an interdisciplinary approach. Therefore, this course asks questions about the questions we ask. *Hui*

**MUSIC 120 American Popular Music.** Count Basie, Captain Beefheart, Coldplay; blackface minstrelsy, the Beatles, boy bands; Ma Rainey, Motown and Metallica – these are just a few of the fascinating characters in America's popular music history. We'll study these and many others as we delve into issues of musical style and artistic expression in the social, cultural and political contexts of popular music in the U.S. from the mid-nineteenth century to the present. This course is designed for the non-specialist, so musical elements and terminology will be presented in a user-friendly manner throughout the course. We'll answer questions both big (what was music's role in the counter cultures of the 1960s?) and small (what instrument is making that sound?) as we gain an understanding of the roles popular music has played in American history and culture. *Smith*

**PSY 170IS Human Development in Literature.** Literature is rich in human development theory and principles. This course will utilize current popular fiction and biographies to illustrate important theories in human development. Through this literature, the theories and principles will come to life and be more easily understood and remembered. In addition, students will gain the ability to assimilate theory into their everyday observations. Through

the reading and discussing of these books, students will practice application and analysis, rather than memorization of theory and principles. For example, *About a Boy* deals with multigenerational individual development with realism and humor, while *Tuesdays with Morrie* explores the process of dying. Readings may include *About a Boy*, *Ramona the Pest*, *Shiloh*, *Mrs. Piggle Wiggle*, *Sign of the Beaver*, *It's Not About the Bike*, *A Year by the Sea*, *Walk Two Moons* and *Hannah's Gift*. Maxson

**PSY 170RS Intimate Relationships and Dating: Theories and Research.** This course focuses on romantic relationships and will provide students with a general overview of research and theory based on classic and contemporary findings from the social psychological literature. We will study how individuals think about and behave in interpersonal relationships. Topics covered include issues such as jealousy, factors affecting breakups, how partners can bring about the best or worst in each other, factors that influence attraction and dating, the difference between loving and liking and a research-based discussion of modern dating trends such as 'hooking up'. More generally, students will learn about the development of romantic relationships, individual differences that affect how people function in relationships and typical patterns of conflict in relationships. The scientific study of relationships is fascinating and certainly one that readily applies to our lives. *Estrada*

**RELIGION 185S Religious Expressions: Movements, Media and Anthropological Mappings.** Please see CULANTH 180S above. *Ahmad*

**THEATRST 149S Dramatic Improvisation.** Improvisation is a vital tool for all careers and relationships. Through inquiry into the technique and freedom of working without a set script one develops the ability to read situations and other people. This course is ideal for business people and artists alike – anyone with the need to express himself or herself with honesty and assurance. No acting experience is necessary. *O'Berski*

**THEATRST 149S Voice, Speech and Communication.** The sounds of your voice send out volumes of information to others about: the kind of person you are, where you come from, your emotional state, your desires, and your fears, strengths and weaknesses. On stage AND off, vocal power and agility are needed not only to be heard but to create character and be understood. We will rediscover the voice as a physical gesture, as strong and clear as a run or the swing of a fist. Pitch, volume, tone, diction and dialect will be explored. *Marks*

**WOMENST 150S Love, Etc: The Use and Abuse of Emotions.** In this course we will examine the ways emotions – love, in particular – are used in constructions of gender and sexual difference. We will begin by focusing on a selection of theoretical texts addressing the topic of love in its different instantiations and from different perspectives (psychoanalytical, sociological, Marxist, etc). Possible texts and authors include Audrey Lorde, *The Uses of the Erotic*; Teresa de Lauretis, *The Practice of Love*; Martha Nussbaum, selections from *Upheavals of Thought*; Luce Irigaray, selections from *An Ethics of Sexual Difference*; Elizabeth Grosz, *Love's Labours Lost: Marxism and Feminism*, as well as texts from the wages for housework debates. With an increased awareness of the complexity and subtleties of these issues, we will, in the second part of the class, shift our attention to a series of fictional texts written by women, in an effort to understand how literature can disseminate feminist ideas and to what effect (the novels were all published after 1960). Possible titles include Penelope Mortimer, *The Pumpkin Eater*; Angela Carter, *The Passion of New Eve*; Fay Weldon, *The Life and Loves of a She-Devil*; Jeanette Winterson, *Sexing the Cherry*; A.S.Byatt, *Babel Tower*; Helen Simpson, *Hey yeah right get a life*. *Stan*

**WOMENST 150S Body Politics.** The “body politic” has historically been a central metaphor in political theory, and yet the body itself remains underspecified as a source of political theory and practice. The course will begin with a brief review of the “body politic” metaphor, especially its instantiation in liberal political theory, to grasp the centrality of our assumptions about a “body politic” for our understandings of key ethical and political terms, such as reason, rights, freedom, equality, difference, political community, nation, political economy, etc. We will pay special attention to how the body figures into—or more often remains absent from—many of these articulations. With this foundation in canonical political theory, we will take up selections in feminist theory, queer theory and radical democratic theory to explore alternative imaginations and practices of ethics and politics that begin with the body. *Grattan*

**WOMENST 150S Bodies of Evidence: Forensic Fictions.** How is crime imagined? What is the evidence? This will be a *CSI*-style investigation of our contemporary fascination with DNA, bodies, crime and knowledge. Using a broad variety of media including crime novels, contemporary television dramas, current fiction, forensic science primers and the age-old fascination with celebrity trials, we will trace an understanding of the kinds of narratives we use to talk about missing bodies, pieces of evidence and what we see at the crime scene. We will unearth how the concept of ‘evidence’ came into such popularity and what kind of impact it has registered. Our texts will provide clues to help us uncover the rules of the game – who is allowed to go missing, under what circumstances, how they are ‘found’, and the narrative of the resulting legal case. What happens in these texts when no actual body is found? We will determine what we mean when we say the “the scene of the crime,” why there is a difference between bodies and corpses, how subjectivity plays a role in what we assume is entirely neutral science, and how the female body occupies and performs a very specific role in this genre. What is it that we understand to be evidence, and what does forensics presume about understanding or knowing the body? What is the difference between a mug shot and a wanted poster? There seems to be an overwhelming public investment in the writing of crime narratives; this class will investigate why this genre has such resonance for our understanding of how our culture works and why crime fiction was so inextricably tied to the rise of mass media. If it has to do with genre, suspense and fear of the unknown element, how does DNA change the stakes of that discussion? DNA seems to be the answer to many questions of crime these days – what is the question that requires such a culturally constructed certainty? What might DNA *not* answer, and why might that be an interesting question? We will be looking at a variety of media and contexts, including forensic technologies, classic crime fiction, gumshoe detectives, film noir, serial killers, ‘mass’ disasters and contemporary discourses of celebrity crime scenes. We will read classic and contemporary fiction where crime or evidence plays a starring role – including Edgar Allan Poe, Susan Glaspell, Truman Capote, Patricia Cornwell and Sherlock Holmes. We’ll watch a variety of films and television programs, including *Gattaca*, *Silence of the Lambs*, *Memento*, *In Cold Blood*, *CSI*, *Alias*, and *Medium*. We will also do some reading on the science of forensics, DNA analysis and photographing crime scenes. Our current investment in evidence centers around a specific cultural anxiety about the status of the body. What does DNA allow us to understand about the body’s contextualization, and how does DNA allow a new vocabulary about the body to be circulated? At what cost? How has crime fiction – one of the most popular genres, no doubt – adapted to include this piece of evidence, or is it simply the latest version of a series of technologies used to police, corral, capture and condemn various kinds of subjects? DNA and its use in solving crimes has been tied to the very new understanding of how our bodies work and can be read, made legible and reduced to biological certainty. This has very deep effects in terms of our understanding of gender, race, sexuality, ethnicity and identity. *Barnett*

**WOMENST 150S The Nation in Feminist Fiction.** In this course we will study a global collection of feminist fiction that thematizes the centrality of gender to ideas of what a “nation” is. In particular we will examine the complex and often problematic linkages that postcolonial women’s literature draws among feminism, racism, nationalism and imperialism. We will work closely on the following texts: Ama Ata Aidoo, *Our Sister Killjoy* (1977, Ghana); Isabel Allende, *The House of the Spirits* (1982, Chile); Assia Djebar, *Fantasia: An Algerian Cavalcade* (1985, Algeria); Toni Morrison, *Beloved* (1987, USA); and Arundhati Roy, *The God of Small Things* (1997, India). Each of these acclaimed works revisits and re-evaluates the traditional sites of national memory and inherited history. Through imaginative recuperation and recodification, they aim at the creation of new ways of imagining national belonging by invoking the domains of difference embedded within the nation. In each context, we will focus on how feminist authorship and storytelling is engaged with how dominant national narratives are woven through patriarchal forms of desire that circulate around female sexuality and power and how women’s political agency as historical subjects is regulated through specific, limited notions of citizenship. *Oruc*

**WOMENST 150S Feminist/Womanist Theologies, Culture and Quotidian Issues.** This course seeks to explore the many ways feminist and womanist theologies contribute to and complicate key ethical debates in Women’s Studies and to consider the ways such theologies might lead to deeper moral reflection and earnest consideration of civic involvement based on an ethic of care. Course materials selected are organized thematically (SXL, domestic and reproductive labor, transnational mothering, identity and self-image) and all demand ethical decision-making on either the part of the individual or the community. Human trafficking, domestic and reproductive labor, multiculturalism, sexual ethics and transnational mothering are among the topics this course endeavors to examine, all with an eye toward how these debates are framed by secular feminists, how they are portrayed in novels, film, poetry and religious texts and how these issues might be better negotiated by listening to the voices of feminist and womanist theologians. *Broyles*

**WOMENST 150S Cultural Politics, Sexuality and U.S. Mass Media.** Things have changed, or so it would seem, in regards to the depiction of homosexuality on U.S. television. While never absent, the pattern of representation has gone from complete stigmatization and condemnation (e.g., the 1967 CBS news special *The Homosexuals* where the special guests – hiding behind potted plants – were shown as symptomatic of urban dangers while ‘sympathetically’ rendered as deeply tormented by their affliction) to a limited acceptance where LGBT characters increasingly appear as “familiar visitors and even regular characters” (Gross, 2001, p. 257) in late 1990s/early 2000s programming. As sociologist Suzanna Danuta Walters (2001) notes, the rise in visibility of LGBT persons in U.S. mass media, especially television, serves multiple and often competing interests. These include (1) furthering the mainstreaming objectives of the prominent pro-gay advocacy groups, (2) satisfying television programmers looking for queer characters to make their shows more youth-appealing (Becker, 2001), and (3) providing a political target for the Right, who have made gay visibility the predominant “culture war” of the late 1990s and early 2000s (often using the figure of “the child” as a rallying point, for example, in the controversies over the Teletubbies character Tinky Winky and TV programs *Ellen*, *Dawson’s Creek*, and *Postcards from Buster*, the film *Brokeback Mountain*, the murder of gay college student Matthew Shepard, and the 2004 presidential debate where mention of Mary Cheney’s sexuality itself launched a debate about decency and the publicity of lesbianism). This course will examine how and why issues of sexual citizenship are being negotiated in U.S. mass media in the present moment, focusing on how these representations inform, participate in and depict political debates and social reality. *Kachgal*

**WOMENST 150S Real Women: From Documentary Film to Reality TV.** The goal of this course is to provide students with a range of theories useful for critical analysis of gender in nonfiction visual culture. The course begins with second wave feminist notions of gender and the cultural representation of women. We cover early feminist film theories about the Hollywood dream machine and narrative cinema and later feminist theoretical explorations about ‘reality’ in documentary film. Finally, we’ll take on Reality TV (possibly with the FOX network series *When Women Rule the World*) and new digital technologies of the visual. Student group projects will explore new digital technologies of the visual, including YouTube and Facebook. We will be keenly attuned to the deceptions of “realism” and the work of ideology in the realm of nonfiction. But we will be equally curious to examine the ways that images and stories of “real” women do historical and political work, both radical and conservative. *Warren*

## Term II

**CLST 180 Dirty, Sexy Money: Economic Theory and Practice in Ancient Greece.** This course surveys the economic history of the Greek world from the Archaic period (6<sup>th</sup> century B.C.E.) through Alexander the Great (d. 323 B.C.E.). We will read and discuss relevant documents in translation from literary sources (e.g., Homer; Aristotle’s discussion of price), inscriptions (e.g., Athenian tax laws), coins and beyond. Group projects will investigate topics of interest such as maritime insurance, commercial sex and inheritance. The course will be of interest to students of history, economics, sociology and the ancient world. *Cline*

**ENGLISH 173S Gluttons, Lechers and Prodigals: Excess in Renaissance and Contemporary Literature.** Can there really be too much of a good thing? This seminar aims not just to answer that question but to interrogate the assumptions that go into it: what exactly does “excess” mean, and how can we understand excessive behavior in the context of exhortations to temperance and experiences of scarcity? First we will read Shakespeare’s *Twelfth Night* and selected episodes of *Sex and the City* as commentaries on the Petrarchan lyric tradition, foregrounding a discussion of intersubjectivity, gender and representation and the political fallout of transgressive or excessive love. Next, we will sweep from Montaigne’s essay *Of Cannibals* to Michael Pollan’s recent blockbuster *The Omnivore’s Dilemma*, troubling categories of the edible and inedible as part of larger discussions of social conflict, distinctions of kind and matrices of health. Finally, we will explore the desire for wealth in action, studying economies of excess from Shakespeare’s *The Merchant of Venice* to Ousmane Sembène’s film *Mandabi (The Money Order)*. *Eklund*

**LIT 132S Contemporary Fashion: Object, Idea, Image.** This course focuses on contemporary fashion. The two main points of intersection will be the interface of fashion history and theory in relation to contemporary practice. We will analyze the collections, exhibitions and individual works by designers such as Hussein Chalayan, Alexander McQueen, Yohji Yamamoto, Martin Margiela, Boudicca, and John Galliano. This course has four main units as it explores fashion as image, object and idea. First, we will view and interpret the fashion ‘spectacle’ (the scene of the catwalk) and contemporary fashion photography images as visual expressions of collective desires and anxieties of consumer culture, characteristic of late capitalism. Second, we will contextualize the fashion media scene as one of many aspects of ‘new media practice.’ Third, we will discuss fashion as an important feature of materialist culture. Finally, we will acknowledge the diverse cultural and social histories that inform the aesthetic principles (or ideologies) of individual designers or design teams. *Arinaz*

**LIT 150S Fictions of the Sixties.** This course is designed to offer an overview of the 1960s in the U.S. and western Europe, to familiarize students with famous novels published during the period and to introduce the theoretical debates that animated linguists, anthropologists, literary theorists, philosophers and psychoanalysts as the decade wore on and afterwards. Of interest will be the question of “theory” itself, invented in the 1960s to supplant traditional philosophy and other discourses, as well as the still debatable “postmodernism” at various levels of conceptualization. We will start by setting the sixties in perspective with the help of Gunter Grass’s fascinatingly idiosyncratic account of the twentieth century (*My Century*, 1999) and proceed possibly with Ken Kesey’s *One Flew Over the Cuckoo’s Nest* (1962), Doris Lessing’s *The Golden Notebook* (1962), Anthony Burgess’s *A Clockwork Orange* (1962), B. S. Johnson’s *Albert Angelo* (1964), Philippe Sollers’s *Drama* (1965), V.S. Naipaul’s *The Mimic Men* (1967) and John Fowles’s *The French Lieutenant’s Woman* (1969). Our discussion of these novels will bring to the forefront various themes and topics such as gender, colonialism, critique of traditional psychology, ethical behavior and the relationship to the past, as well as issues pertaining to the formal aspects these novels display (formal experimentation, impersonality, self-reflexivity, etc.).  
*Stan*

**LIT 151S Dystopias in Fiction and Film.** From *Brave New World* and *1984* to *The Handmaid’s Tale*, the twentieth-century has produced a slew of horrific visions of the future. This course examines the genre of dystopia with a view to understanding its common traits, ideological valences and historical specificity. Although the term “dystopia” predates 1900, dystopia became a recognizable literary genre during the early twentieth century and has not lost its hold on our imagination in the twenty-first, as evidenced by recent films such as *The Island*, *V for Vendetta* and *Children of Men*. Cautionary tales, social criticism and thought experiments, these stories about terrifying futures generally tell us more about the conditions in which they are made than about any anticipated future. While hopefully not prophetic, they deserve our attention as registers of social fears and anxieties. Rather than determine the single form of a generic dystopia, the course will focus much more on the differences between dystopian texts and contexts. Over the term we will examine how different authors adapt and adjust generic traits to respond to different socio-political circumstances and concerns, and how this adjustment is re-inscribed back into the genre. As a way of focusing our reading and selecting specific dystopian texts, special attention will be given to questions of gender, the importance or non-importance of sexual difference and the role and fate of reproduction in dystopian fictions. To reinforce this emphasis on historical and social context the course is divided into four units, organized chronologically. These units include: 1) taking a look at two of the most famous dystopias from the early twentieth century (Zamyatin’s *We* and Huxley’s *Brave New World*); 2) focusing upon one utopian/dystopian fiction (Le Guin’s *The Dispossessed: An Ambiguous Utopia*); 3) examining a graphic novel (Moore’s and Lloyd’s *V for Vendetta*), a novel (Atwood’s *The Handmaid’s Tale*) and a film (*Brazil*) all clustered around Orwell’s big year; and 4) concluding with a look at two recent films (*V for Vendetta* and *Children of Men*).  
*Ruch*

**MUSIC 120 Rock & Role: Theories of Performance in Popular Music.** What do we demand of a good pop performer? What makes for a powerful show? How is it that one singer can seem sincere and “real” but another trite and rehearsed? When does emotion become excessive, sappy, campy or embarrassing? Why is it that, despite so many advances in recording, fans still flock to see artists perform live? This course surveys theories of pop performance as advanced by key journalists, pop scholars and bloggers, including Lester Bangs, Jessica Hopper, Simon Frith, Ann Powers, Robert Christgau and Phil Auslander,

among others. To think through these readings, we will draw on case studies from glam rock, hardcore punk, dance pop and local cover bands. *Wood*

**POLSCI 199C Politics at the Border.** This course examines the definition, policing and crossing of both geopolitical and ideological boundaries, as well as the interaction between geographic and ideological border practices. We will begin with a survey of theoretical readings drawn from ancient, pre-modern, modern and postmodern sources (including, among others: Thucydides, Cicero, Thomas More, John Locke, Simone Weil, Derrida, Anzaldua). The latter part of the course will employ academic texts, news articles and documentary film to look concretely at immigration debates and border practices in contemporary settings such as the U.S., Latin America, Europe and Israel/Palestine. Students will explore how politics requires attention to borders and boundaries, as well as how and under what circumstances border definition, policing and crossing either constrain or enable human freedom. *Rice*

**PSY 170LS Psychology of Stereotypes & Prejudice.** Within the field of psychology, there is a wide range of perspectives on the nature and causes of prejudice. There is also considerable debate surrounding the different methods for defining, measuring and performing research on stereotypes, prejudice and discrimination. This course will introduce students to the major cognitive and social psychological theories that help to explain why people rely on and reinforce cultural stereotypes, develop prejudicial attitudes and behave in ways that negatively impact members of other social groups, as well as how these phenomena can be reduced. *Hall*

**RELIGION 185S The Qur'an Over Time.** This course will offer an introduction to the Qur'an (Koran), the central text of Islam and one of the most widely read texts in all of human history. This study of the Qur'an will engage the history of Islam as well as the use of the Qur'an in Muslim ritual. Students will explore interpretations of the Qur'an from medieval to modern times, from Rumi to Osama bin Laden. *Wilson*

**THEATRST 149S Dramatic Improvisation.** Improvisation is a vital tool for all careers and relationships. Through inquiry into the technique and freedom of working without a set script one develops the ability to read situations and other people. This course is ideal for business people and artists alike – anyone with the need to express himself or herself with honesty and assurance. No acting experience is necessary. *O'Berski*

**THEATRST 149S Voice, Speech and Communication.** The sounds of your voice send volumes of information to others about: the kind of person you are, where you come from, your emotional state, your desires and your fears, strengths and weaknesses. On stage AND off, vocal power and agility is needed not only to be heard but to create character and be understood. We will rediscover the voice as a physical gesture, as strong and clear as a run or the swing of a fist. Pitch, volume, tone, diction and dialect will be explored. *Marks*

**WOMENST 150S Sex, Self and Others in Postcolonial Contexts.** This course focuses on the role of sex and sexuality in characters' understandings of themselves and others, and on the way authors' representations and readers' perceptions make use of sex and sexuality. How do sexual experiences and feelings contribute to identity? How do they form a sense of connection to and/or distinction from others? In reading novels, plays, short stories and poems by authors from places once part of the British Empire—India, Pakistan, South Africa, Tanzania, Antigua, Sri Lanka, Ireland and England itself—we will be able to think about how sexuality is tied up with representations of cultural difference and national identity in postcolonial literature. We will also discuss more general issues such as plot, structure, style, genre, literary techniques, setting, etc., along with whatever you find striking, problematic or interesting in the texts. *Westerman*



**WOMENST 150S Hard-Boiled Gender: The Sexual Politics of Film Noir.** Whether we call it a genre, a historical movement or a visual style, film noir is consistently fascinating. Referring to a group of films made primarily in the decade or so after World War II, noir films frequently addressed (in the narrative terms of the thriller) questions about the instability of gender as a regulation of sexualities and social identities in American culture. This course will examine film noir both for its representations of masculinity and femininity in a historical context while considering what the narrativizations of sexual difference efface. How do the aesthetic and narrative codes of noir represent male and female characters in worlds shown to be limited by, even trapped in, social worlds that are psychologically and spatially gendered? How do the gender plots of original-cycle noir function as “cover stories” of other ideological and historical conflicts—including those related to class, race and ethnicity, as well as the urban experience and modernity? What lessons might these representations offer to the present? Finally, pushing the boundaries of the noir concept, we will reconsider its categorical presuppositions: does noir have a politics? is it an ideologically ambiguous aesthetic form or potentially critical cinema? *Keeton*

**WOMENST 150S Gender, Science and Nature.** The fundamental question of humanity and its traditional place in opposition to the animal is central to this course and spawns other ideas, including a reworking of the culture/nature binary within the context of evolutionary theory. In other words, science has produced a way of understanding and classifying the world through evolutionary theory and the implications of this narrative are far-reaching. On the one hand, evolution brings us closer to the animal world as it argues that we have common ancestors with living animals. On the other, science continually attempts to maintain the sacred divide between human and animal. Some biological scientists view animals as beings without depth, language or social complexity. In turn, many humanists and social scientists have either not examined these issues or accepted the divide between humans and the natural world. This class presumes that language and its creations of power within a complex society become defining regimes. Language is often viewed as the pinnacle of evolutionary progress and unique to humans, while simultaneously language choices perpetuate the perception of separation between humans and nature. We will examine the projections of gender and social complexity on our closest living relatives, the other primates. Some of the questions we will address include: does sex always serve a reproductive function in the wild? do non-humans also form complex societies on par with humans? what do these animals tell us about both humanity and gender? The class will review the animal behavior literature on non-humans of homosexuality and other non-reproductive sexual activity, advanced cognition and language skills and social complexity. Simultaneously, the class will review feminist and other critiques of the meaning of these patterns to the notions of humanity and gender. This course will also address the historical construction of the human evolutionary past addressing such issues as the myths of paleoanthropology. This course will tackle the questions of how humanity invented a separation with nature: how did language and culture evolve and what can the non-human world reveal about this evolutionary pathway? Science, both historically and contemporarily, often argues that phenomena such as the sexual division of labor are an essential adaptation of our species. Some of the questions stemming from this line of inquiry include: how is the examination of our evolutionary past shaped by our present day notion of what is “natural” for humans? when and how do we separate humanity from the rest of the animal world and why? how do these ideas about our evolutionary pathway effect our current ideas about gender boundaries and the human/animal boundary? *Barrickman*

*“Summer Session gives one an opportunity to explore the world of academics in an intimate environment with passionate teachers and peers.”*

*—Student, Summer ‘07*

## Evening Courses

Evening classes are offered three times a week, on Mondays, Tuesdays, and Thursdays.  
Term I

### Term I

**EDUC 140 The Psychology of Work.** 5:00-7:05 p.m. *Ballantyne*

**FVD 138S Documentary Theory and Practice.** 6:00-8:05 p.m. *Kaul*

**LIT 120B Hitchcock.** 5:00-7:05 p.m. *Baumbach*

**PHYSEDU 15A Weight Training.** 5:00-7:05 p.m. *Falcone*

**PHYSEDU 15B Weight Training.** 5:00-7:05 p.m. *Falcone*

**POLSCI 131 Introduction to Political Philosophy.** 5:00-7:05 p.m. *Perkins*

**WOMENST 150S Bodies of Evidence: Forensic Fictions.** 5:00-7:05 p.m.  
*Barnett*

**WOMENST 150S Feminist/Womanist Theologies, Culture and Quotidian  
Issues.** 5:00-7:05 p.m. *Broyles*

**WOMENST 150S Real Women: From Documentary Film to Reality TV.** 5:00-  
7:05 p.m. *Warren*

### Term II

**BAA 184S Primate Conservation.** 5:00-7:05 p.m. *Linder*

**CULANTH 111 Anthropology of Law.** 6:00-8:05 p.m. *Van Vliet*

**FVD 107 American Film Comedy.** M, 6:00-7:15 p.m.; Tu & Th, 6:00-8:30 p.m.  
*Paletz*

**LIT 132S Contemporary Fashion: Object, Idea, Image.** 5:00-7:00 p.m. *Arinaz*

**PHYSEDU 15A Weight Training.** 5:00-7:05 p.m. *Falcone*

**PHYSEDU 15B Weight Training.** 5:00-7:05 p.m. *Falcone*

**POLSCI 109 Left, Right and Center.** 5:00-7:05 p.m., *Brown*

**PUBPOL 82 Public Speaking.** 5:00-7:05 p.m. *Frey*

**WOMENST 150S Sex, Self and Others in Postcolonial Contexts.** 6:00-8:05  
p.m. *Wasterman*

## Study Abroad

The Duke University Office of Study Abroad, in cooperation with several university departments, provides opportunities for students to study abroad while earning Duke University credit. Applications from non-Duke students are welcome. Additional information about these programs may be obtained from the program directors or from the Office of Study Abroad, 2016 Campus Drive, Duke University, Box 90057, Durham, NC 27708-0057 (Tel.: 919/684-2174, Fax: 919/684-3083, E-mail: [abroad@aes.duke.edu](mailto:abroad@aes.duke.edu)). For the most current listings, visit <http://studyabroad.duke.edu/>. New program information will be uploaded to the site as it becomes available.

**Australia : Sydney, the Northern Territories and Queensland (June 22-August 4).** Focusing on the biogeography and environmental history of Australia, this two course, six-week program is based at the University of New South Wales in Sydney. Beginning in the Northern Territories, the program travels to varied Australian locales and concludes on Lady Elliott Island on the Great Barrier Reef at the university's research facility and in the tropical rain forest of Northern Queensland. The required course is *BIOLOGY 101 Biogeography in an Australian Context*, taught by Department of Biology Professor Paul Manos. The second course will be selected by the student from several elective courses taught by faculty of the UNSW. Electives are: *HISTORY 100K Special Topics: Australia – The History and Culture of Sport*; *HISTORY 100K Special Topics: Australian Environmental History*; *POLSCI 100Z Advanced Special Topics: A Comparison of Australian and US Politics*. For further information, contact Professor Paul Manos, Department of Biological Sciences, 330 Biological Sciences Bldg., Box 90338, Durham, NC 27708-0338 (Tel.: 919/660-7358; E-mail: [pmanos@duke.edu](mailto:pmanos@duke.edu)).

**Brazil : Rio de Janeiro (May 12-June 26).** Offered jointly by the Office of Study Abroad and the Department of Romance Studies, and based in Rio de Janeiro and Salvador, Bahia, this program offers intensive language training in Brazilian Portuguese through on-site study of Brazilian popular culture and social movements. Directed by Professor Leslie Damasceno, the program will be six weeks in length and will offer two courses, complemented by excursions. All participants will register for *PORTUGUESE 103 Conversational Brazilian Portuguese*, taught by Professor Magda Silva of the Department of Romance Studies and staff from the host institution. The second course is *PORTUGUESE 140S/AAAS 140S/CULANTH 140AS Brazilian Popular Culture* and is taught in Portuguese by Professor Damasceno and guest lecturers. Graduate students may register for *PORTUGUESE 392S Brazilian Popular Culture*. For further information, contact Professor Leslie Damasceno, Department of Romance Studies, 011 Languages Bldg., Box 90257, Durham, NC 27708-0257 (Tel.: 919/660-3120; E-mail: [ljhd@duke.edu](mailto:ljhd@duke.edu)).

**China : Beijing (June 13-August 8).** A two course, eight-week intensive Chinese language program at Capital Normal University in Beijing. Students earn one year of Chinese language credit at the intermediate or advanced level. Excursions to local sites are scheduled each weekend with an extended visit to Xian in July. Students live in dormitories and will be assigned a Chinese-speaking partner. Prerequisite: one or more years of Chinese language instruction. For further information, contact the Asian/Pacific Studies Institute, 2111 Campus Dr., Box 90411, Durham, NC 27708 (Tel.: 919/684-2604, email: [china-abroad@duke.edu](mailto:china-abroad@duke.edu)).

**Costa Rica: Organization for Tropical Studies (OTS)/Duke University.**

**Program 1: Field Tropical Biology (June 9-July 8).** This one course, four-week program offers the opportunity to study first-hand the evolutionary ecology of

plants and animals and their importance to tropical ecosystems. *BIOLOGY 134L Fundamentals of Tropical Biology* emphasizes intensive fieldwork and visits all three OTS field stations as well as other well-known Costa Rican natural areas. Students will be introduced to the tremendous biodiversity in multiple tropical habitats and will have the opportunity to work closely with resident professors in the design, implementation and interpretation of an independent research project in field ecology. Results are presented orally following the protocol of a scientific meeting. Students will also submit a formal research report that becomes part of the permanent record of the OTS field stations. This course concludes with a short unit on conservation biology, including the application of island biogeography to reserve design and management, as well as the impact of deforestation and fragmentation. For further information, check out the OTS web site at <http://www.ots.duke.edu> or contact Enrollment Management at 919/684-5774 or [ots@duke.edu](mailto:ots@duke.edu).

**Program 2: Field Ethnobiology** (July 14-August 12). This one course, four-week program, based at the Las Cruces Biological Field Station, visits several indigenous communities and natural ecosystems throughout Costa Rica. *BIOLOGY 136L Introduction to Field Ethnobiology* offers the opportunity to study the medicinal, ceremonial, aesthetic and subsistence use of plants and animals by humans in Costa Rica. Topics covered include archaeology, bioprospecting, linguistic diversity and medicinal plants. Course design emphasizes intensive fieldwork and visits all three OTS field stations as well as other sites. Students are introduced to a variety of Central American ethnic groups and their relationships with the tremendous biodiversity in Costa Rica. As part of the course, students work closely with resident professors in the design, implementation and interpretation of an independent research project. In addition to a research paper, research results will be presented orally and will become part of the permanent record of the OTS field stations. For further information, check out the OTS web site at <http://www.ots.duke.edu> or contact Enrollment Management at 919/684-5774 or [ots@duke.edu](mailto:ots@duke.edu).

**England: London-Drama** (June 28-August 9). Students will study drama in performance as they see over twenty performances in a variety of both classic and new plays and musicals in London and perhaps, Stratford-upon-Avon. The courses are *THEATRST 116/ENGLISH 176B Theater in London: Text* and *THEATRST 151/ENGLISH 176C Theater in London: Performance*. Classes are taught by Professor John Clum of Duke and a variety of well-known British actors, writers and directors. The program is designed to meet the needs of both the novice with an interest in theater and the Theater Studies major. Accommodations are in a dormitory of University College London. For further information, contact Professor John Clum, Department of Theater Studies, 205 Bivins Bldg., Box 90680, Durham, NC 27708-0680 (Tel.: 919/660-3350, E-mail: [jclum@duke.edu](mailto:jclum@duke.edu)).

**England : Oxford** (June 28-August 9). New College, University of Oxford, utilizes the tutorial system of education supplemented with guest lectures given by noted British scholars in this six-week session. Students may choose one of the following two course credit courses: *ENGLISH 132CS Topics in Renaissance British Literature: Shakespeare: Comic Visions, Dark Worlds*; *ENGLISH 132ES Topics in 19th Century British Victorian Literature and Poetry*; *POLSCI 100LS/HISTORY 100MS Political Systems of Modern Britain*; *POLSCI 100LS/PHIL 100LS Classical and Contemporary Political Philosophy and RELIGION 185AS Science, Ethics and Society*. For further information, contact Dr. Alex

Rosenberg, Duke University, Department of Philosophy, Box 90743, 203A West Duke Building, Durham, NC 27708 (Tel.: 919/660-3047, Email: [alexrose@duke.edu](mailto:alexrose@duke.edu)).

**Flanders and The Netherlands : Ghent and Amsterdam** (June 28-August 10). This two course, six-week, interactive program in visual culture starts out in Amsterdam, The Netherlands, where students spend the first two weeks. The program then travels to Ghent, Flanders, for the final four weeks. The double course, *ARTHIST 158-159 History of Netherlandish Art and Visual Culture in a European Context* is taught by the Duke program director, Professor Hans J. Van Miegroet, with distinguished Dutch and Flemish guest professors. *ARTHIST 241-242* is available for graduate students. Participants explore numerous Dutch, Flemish and French cities, private collections, museums, performances and sites. Accommodations are in hotels, where faculty also reside to strengthen student-faculty interaction. For further information, contact Professor Hans J. Van Miegroet, Department of Art, Art History & Visual Studies, 115B East Duke Bldg., Box 90764, Durham, NC 27708-0764 (Tel.: 919/684-2499, E-mail: [hvm@duke.edu](mailto:hvm@duke.edu), <http://www.duke.edu/web/art/flanders01.htm>).

**France : Paris** (May 19-June 28). Paris is the stunning backdrop for this two course, six-week program focusing on French culture, literature and language. Directed by Professor Deb Reisinger of the Romance Studies Department, the program includes numerous visits within the vicinity of Paris and a weekend in the South of France. The first course, *FRENCH 196 Aspects of Contemporary French Culture: French Society at the Dawn of the 21st Century*, poses cultural questions that are associated with contemporary France. The second course, *FRENCH 197S Aspects of French Literature: Text/Performance: Le Spectacle Parisien*, concentrates on theatre and performance. The program is conducted entirely in French; four semesters of college French or equivalent are required. For further information, contact Professor Deb Reisinger, Department of Romance Studies, 015A Languages Bldg., Box 90257, Durham, NC 27708-0257 (E-mail: [debsreis@duke.edu](mailto:debsreis@duke.edu)).

**Germany: Berlin** (May 16-June 28). The Office of Study Abroad and the Department of Germanic Languages and Literature, in cooperation with Rutgers University, offer a two course program in Berlin. The Duke Summer in Berlin offers various levels of German language study, plus a range of English and German elective courses in a stimulating and historical urban environment. The city itself is often used as a classroom for group outings and class research trips to museums, galleries, libraries and monuments. Proposed courses to be taught in German include: *GERMAN 1 First Year German I*; *GERMAN 2 First Year German II*; *GERMAN 65 Intermediate German I*; *GERMAN 66 Intermediate German II*; *GERMAN 76 Readings in German Literature*; *GERMAN 115S Advanced German in Berlin*; *GERMAN 133S Introduction to German Drama: Berlin Theater* (cross-listed with *ICS and Theater Studies 123S*); *German 148S Zero Hour to Post Unification Society and Culture*; and *GERMAN 153 Aspects of German Culture: Current Issues and Trends in Germany*. Additional courses to be taught in English are these: *GERMAN 196A/ARTHIST 190B Art & Architecture of Berlin: Fifteenth to the Twentieth Century*; and *GERMAN 196B/HISTORY 100L Berlin Since the War*. *GERMAN 298S Special Topics: Political Architecture of Berlin* will be taught by Professor William Donahue. The program is interdisciplinary in nature, attractive to students with a substantial interest in German politics and culture as well as other disciplines. For further information, contact Professor William Donahue, Department of Germanic Languages and Literature, 116A Old Chemistry Bldg., Box 90256, Durham, NC 27708-0256 (Tel.: 919/660-3089, E-mail: [william.donahue@duke.edu](mailto:william.donahue@duke.edu)).

**Ghana : Accra** (May 12-June 27). This six-week, two course program focuses on culture and life in Ghana and is based at the University of Ghana, Legon, just outside the

capital city of Accra. One course, *CULANTH 100/AAAS 102 Back to Africa: The History of an Idea*, will be taught by Professor Lee Baker of Duke's Department of Cultural Anthropology and will offer a chance to conduct cross-cultural field research projects in Accra. The other course, *CULANTH 100/SOCIOL 100/AAAS 102 Special Topics: Ghanaian Culture and Politics*, taught by talented Ghanaian faculty, is a comprehensive introduction to cultural, social, economic and political facets of Ghanaian life, including but not limited to such topics as ethnic and language groups of Ghana, pre-colonial life, the slave trade, chieftancy and traditional rule in Ghana, Ashanti Empire and the evolution of modern Ghana. A variety of field trips throughout Ghana will complement course work. Accommodations will be with host families and in hotels. For further information, contact Professor Lee Baker, Department of Cultural Anthropology, 205 Science Bldg., Box 90091, Durham, NC 27708-0091 (Tel.: 919/681-3263, E-mail: [ldbaker@duke.edu](mailto:ldbaker@duke.edu)).

**Greece : Athens and the Islands of the Aegean** (May 15-June 15). This four-week, one course program offers a study of the classical Greeks' pronounced emphasis on the rational aspect of human nature which enabled them to lay the foundations for subsequent intellectual developments in western thought. The Athenian Empire will serve as a case study for an investigation of the five major ancient ethical systems. *PHIL 136 Birth of Reason in Ancient Greece* is taught by Professor Michael Ferejohn of the Department of Philosophy. Concentration is on Athens and northern and southern Greece as well as the Cycladic Islands. Travel in Greece is by private coach. Accommodations are in hotels. For further information, contact Professor Michael Ferejohn, Department of Philosophy, 201B West Duke Bldg., Box 90743, Durham, NC 27708 (Tel.: 919/660-3053; Email: [mtf@duke.edu](mailto:mtf@duke.edu)).

**Italy: Venice** (May 18-June 28). This six-week, two course summer program examines the myth of Venice through plays, poetry, novellas, letters, trial transcripts, contemporary accounts, travel literature and films that celebrated this city. Taught in English by Duke Professor Valeria Finucci, *ITALIAN 136P/HISTORY 175B/ICS 128 City and City Life in Italy: Special Topic: The Myth of Venice* will focus on the many facets of Venice, a city of luxury and mercantile pursuits as reflected in Shakespeare's *The Merchant of Venice* and *Othello*, as well as the epitome of lust, greed, seduction and power. Known as La Serenissima (a most serene city), Venice combined incomparable beauty and urban charm, beautiful women and lavish art. The second course, *ARTHIST 135A Topics in Italian Art & Architecture: Venetian Art of the Renaissance (15th-16th Century)*, examines a retrospect of sixteenth-century art, sculpture and architecture – considered the Golden Age of Venetian art. Extensive museum, church and archaeological site touring will enhance course lectures and readings. This course will be taught by Professor Maria Agnese Wiel, a Venetian art historian. Students live in the dormitories of Venice International University on San Servolo Island. For further program information, contact the director, Professor Valeria Finucci, Department of Romance Studies, 205 Languages Bldg, Durham, NC 27708 (Tel: 919/660-3119; Email: [vfinucci@duke.edu](mailto:vfinucci@duke.edu)).

**Mexico : Cholula** (May 16-June 28). This program is Duke's only summer language program geared for beginning to low-intermediate students. *SPANISH 13 Intensive Elementary Spanish* combines coursework currently offered at Duke in Spanish 1 and 2. *SPANISH 16 Intensive Intermediate Spanish* covers material included in Spanish 63 and 76. Both are double courses valued at two course credits. Immersion into Mexican society is enhanced by increased exposure to language and Hispanic culture. Excursions to archaeological sites around Oaxaca and Mexico City, along with local city tours, complement the program. For further information, contact Professor Lisa Merschel, Department of Romance Studies, 05 Languages Bldg., Box 90257, Durham, NC 27708-0257 (Tel.: 919/660-3154, E-mail: [merschel@duke.edu](mailto:merschel@duke.edu)).



**Russian Republic : St. Petersburg** (May 7-June 28). Russian language and culture courses in St. Petersburg are offered in this seven-week, two course program. Different levels of language study are available. Classes are taught at the University of St. Petersburg by faculty members of the University. A minimum of two semesters of college level Russian is suggested; however, beginning students may also be accepted, depending upon the number of participants. Students are housed either in an apartment hotel or with families in St. Petersburg. For further information, contact the program director, Professor Edna Andrews, Department of Slavic and Eurasian Studies, 321B Languages Bldg., Box 90259, Durham, NC 27708-0259 (Tel.: 919/660-3140, E-mail: [eda@duke.edu](mailto:eda@duke.edu)).

**Spain : Madrid** (May 12-June 28). This two course, six-week program in Madrid offers advanced Spanish students further language training as well as the opportunity to study Spanish culture, history and politics. Participants take *SPANISH 141 Cultural Studies*, taught by Visiting Assistant Professor Ignacio Lopez of the Duke Department of Romance Studies. The second course is *SPANISH 137 Special Topics: Modern and Contemporary Spanish History, Art and Literature* (cross-listed with ICS), taught by Nuria Garcia, Administrative Director of Duke in Madrid. The program is notably rich in its field trips. Both courses are taught in Spanish; four semesters of college-level Spanish or the equivalent is required. Students are housed with carefully selected Spanish families. For further information, contact Professor Ignacio Lopez, Department of Romance Studies, 205 Languages Bldg., Box 90257, Durham, NC 27708-0257 (Tel.: 919/660-2436, E-mail: [ignacio.lopez@duke.edu](mailto:ignacio.lopez@duke.edu)).

**Switzerland : Geneva** (July 5-August 16). This popular summer program in Geneva focuses on globalization issues in business and international management. Program co-director Professor Alexander Rosenberg of the Duke Department of Philosophy teaches *PHIL 137/POLSCI 100C/PUBPOL 104 Political Philosophy of Globalization*. This course examines the claims made for and against the expansion of free exchange on economic, political and cultural institutions and conditions, from the perspectives of competing ethical theories and political philosophies. The second course is *MMS 100 Special Topics: International Business*, taught by Visiting Professor of Sociology (Markets and Management Studies) and program co-director Professor Martha Reeves. This course fulfills the MMS certificate requirements. Students are housed in dorms of the Cité Universitaire de Geneve, where classes will be held. For further information, contact Professor Alexander Rosenberg, Department of Philosophy, 203 West Duke Bldg., Box 90743, Durham, NC 27708-0743 (Tel.: 919/660-3047, E-mail: [alexrose@duke.edu](mailto:alexrose@duke.edu)) or Professor Martha Reeves, Department of Sociology, 05A Sociology Psychology Bldg., Box 90088, Durham, NC 27708-0088 (Tel.: 919/967-2245, E-mail: [mreeves@duke.edu](mailto:mreeves@duke.edu)).

**Turkey : Istanbul** (June 27-July 28). Istanbul has been a major center for Judaism, Christianity, and Islam for centuries. As the only city located between Asia and Europe, and capital of the Roman, Byzantine and Ottoman Empires, it is the setting for this one course, four-week summer program. *PHIL 127/CULANTH 100/RELIGION 190/TURKISH 100/ICS 100 Advanced Special Topics: Thinking About God-The Nature of Religious Belief at the Crossroads of Judaism, Christianity and Islam* is taught by Professor Güven Güzeldere of the Department of Philosophy at Duke University. The course will provide an analytical examination of the bases for belief in God and the possibility of an afterlife, the relation between faith and reason, and interrelated issues concerning the justification for and the content of religious belief. The similarities and differences on these issues among Judaism, Christianity and Islam will be briefly considered. For further information, contact Professor Güven Güzeldere, Department of Philosophy, 210 West Duke Bldg., Box 90743, Durham, NC 27708-0743 (Tel.: 919/660-3068, E-mail: [guven.guzeldere@duke.edu](mailto:guven.guzeldere@duke.edu)).

*“You learn so much—it’s especially beneficial to take a language course with this pacing, because you become fluent quickly when you use it every day.”*

*—Student, Summer ’07*

## Course Descriptions and Synopses

Every course has an official description of a few sentences that has been approved by an academic department and a faculty committee. Current course descriptions may be found in the *Bulletin of Undergraduate Instruction, 2007-2008* (available on the web at <http://registrar.duke.edu/bulletins/Undergraduate/>). Course descriptions are also available on ACES web. See <http://www.siss.duke.edu/Schedule/>. Select an academic term, then a subject area. The course description will appear after clicking on a specific course number.

Instructors are encouraged to submit course synopses for posting on the web. A course synopsis usually contains an amplified description of the course content, along with information concerning prerequisites, textbooks, assignments, exams, and grading basis. After navigating to a specific course number on the web, then click on "Synopsis." Course synopses will begin appearing in February.

## Curriculum Codes

Duke students should give attention to the Curriculum codes attached to each course number. To view the screen on which the Curriculum codes appear, go to <http://www.siss.duke.edu/Schedule/>. Select an academic term, then a subject area, then a specific course number. Position the cursor over “*info*” to view the Curriculum codes associated with that course.

### Areas of Knowledge

- Arts, Literatures, and Performance (ALP)
- Civilizations (CZ)
- Natural Sciences (NS)
- Quantitative Studies (QS)
- Social Sciences (SS)

### Modes of Inquiry

- Cross-Cultural Inquiry (CCI)
- Ethical Inquiry (EI)
- Science, Technology, and Society (STS)
- Foreign Language (FL)
- Writing (W)
- Research (R)

## Additional Course Schedule Information

**Changes**—Changes to the course schedule sometimes occur. These changes may include courses being added to the schedule, courses that are cancelled, and changes in the meeting schedule, assigned classroom, or instructor. It is a good idea to check the course schedule on the web periodically. ACES Web always reflects the most current information.



**Footnotes**—Some courses are shown in the Schedule of Courses with a footnote for special restrictions or information. Please remember that you are responsible for knowing these requirements when you register.

## Buildings

(Please see maps at the back of this bulletin.)

### EAST CAMPUS

West Duke Bldg.  
Carr Bldg.  
Science Bldg.  
East Duke Bldg.  
Baldwin Auditorium

### WEST CAMPUS

Duke Chapel  
Gray Bldg.  
Perkins Library  
Foreign Languages  
Old Chemistry  
Divinity/Westbrook Bldg.  
Sociology-Psychology Bldg.  
Social Sciences Bldg.  
Trent

### MEDICAL CENTER

Davison Bldg.  
School of Nursing  
Sands Bldg.

Art Bldg.  
The Ark  
Brodie Recreation Center  
Lilly Library  
Bivins Bldg.

Union Bldg.  
Card Gymnasium  
International Studies Center  
Sanford Institute  
Study Abroad  
Ctr. for Engineering Education  
Hudson Hall  
French Science Bldg.

Bryan Research Bldg.  
Jones Bldg.

The Bishop's House  
Brody/Branson Theater  
Academic Advising Center  
Biddle Music Bldg.  
East Campus Union

Bryan Center  
Physics  
Allen Bldg.  
North Bldg.  
Biological Sciences  
Gross Chemical Lab  
Teer Engineering  
Levine Research Center

Nanaline H. Duke Bldg.  
Medical Science Research Bldg.



## Schedule of Classes

**Class Meetings.** Daytime Summer Session classes generally meet Monday through Friday each week. Evening classes (beginning at 5:00 p.m.) and some afternoon classes (those located in the 4a, 5a, and 6a class periods) meet on Monday, Tuesday, and Thursday. The beginnings and endings of all courses coincide with the regular term unless special dates are given in our schedule. Classes meet either for twenty-eight (day-time) or seventeen (evening) days, for a total of 35 hours or more. There is a one-day reading period before final exams in both Term I and Term II in 2008.

Period	Time	Period	Time
1	8:00-9:15 a.m.	5a	2:00-4:05 p.m.
2	9:30-10:45 a.m.	6	3:30-4:45 p.m.
3	11:00 a.m. -12:15 p.m.	6a	3:30-5:35 p.m.
4	12:30-1:45 p.m.	7	5:00-7:05 p.m.
4a	12:30-2:35 p.m.	8	6:00-8:05 p.m.
5	2:00-3:15 p.m.	9	7:20-9:25 p.m.

## Final Examination Schedule

### Wednesday, June 25, 2008 Term 1 final examinations begin.

<i>Period:</i>	<i>Examination Time</i>
4, 4a	9:00 a.m. - 12:00 noon
3	2:00 p.m. - 5:00 p.m.
1, 7, 8	7:00 p.m. - 10:00 p.m.

### Thursday, June 26, 2008 Term I final examinations continue.

<i>Period:</i>	<i>Examination Time</i>
2	9:00 a.m. - 12:00 noon
5, 5a	2:00 p.m. - 5:00 p.m.
6, 6a, 9	7:00 p.m. - 10:00 p.m.

### Friday, August 8, 2008 Term II final examinations begin.

4, 4a	7:00 p.m. - 10:00 p.m.
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### Saturday, August 9, 2008 Term II final examinations continue.

<i>Period:</i>	<i>Examination Time</i>
3	9:00 a.m. - 12:00 noon
5, 5a	2:00 p.m. - 5:00 p.m.
1, 7, 8	7:00 p.m. - 10:00 p.m.

### Sunday, August 10, 2008 Term II final examinations continue.

<i>Period:</i>	<i>Examination Time</i>
2	2:00 p.m. - 5:00 p.m.
6, 6a, 9	7:00 p.m. - 10:00 p.m.

In courses in which final examinations are not scheduled, an exam that substitutes for a final examination may not be given during the last three class days of the term. Hourly tests

may be given during the last three class days, whether or not a final examination is administered during the exam period. Take home examinations are due at the exam time designated for the period at which the class regularly meets. No activities can be scheduled during the Reading Days. Any deviation from this examination schedule must be approved by the dean of Summer Session.



**Please register me for the following course(s).**

**Term I:**

Course Number	Course Name	For Credit	For Audit
_____	_____	<input type="checkbox"/>	<input type="checkbox"/>
_____	_____	<input type="checkbox"/>	<input type="checkbox"/>
_____	_____	<input type="checkbox"/>	<input type="checkbox"/>

**Term II:**

Course Number	Course Name	For Credit	For Audit
_____	_____	<input type="checkbox"/>	<input type="checkbox"/>
_____	_____	<input type="checkbox"/>	<input type="checkbox"/>
_____	_____	<input type="checkbox"/>	<input type="checkbox"/>

**Next of Kin:**

\_\_\_\_\_ name \_\_\_\_\_ relation

**Address:** \_\_\_\_\_ street

\_\_\_\_\_ city \_\_\_\_\_ state \_\_\_\_\_ zip code

Telephone: (\_\_\_\_\_) \_\_\_\_\_ Fax: (\_\_\_\_\_) \_\_\_\_\_

Email address: \_\_\_\_\_

**Please complete section I or II or III.**

**I. Are you currently enrolled as a college student?**

YES (name, city, and state of the institution):

\_\_\_\_\_

Are you a candidate for a degree?  No  Yes, type: \_\_\_\_\_

Expected date of graduation? \_\_\_\_\_

Are you on any type of academic or disciplinary probation at the above institution?

No.

Yes. If yes, explain: \_\_\_\_\_

\_\_\_\_\_

**II. If you are not presently enrolled, have you attended college in the past?**

Yes, degrees held: \_\_\_\_\_

Name(s) of institution(s) attended, location of institution, and dates attended:

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Were you on any type of academic or disciplinary probation at the time you left any of the institutions above?

No.

Yes. If yes, explain: \_\_\_\_\_

\_\_\_\_\_

**III. I have been accepted to begin my college education this fall at:**

\_\_\_\_\_

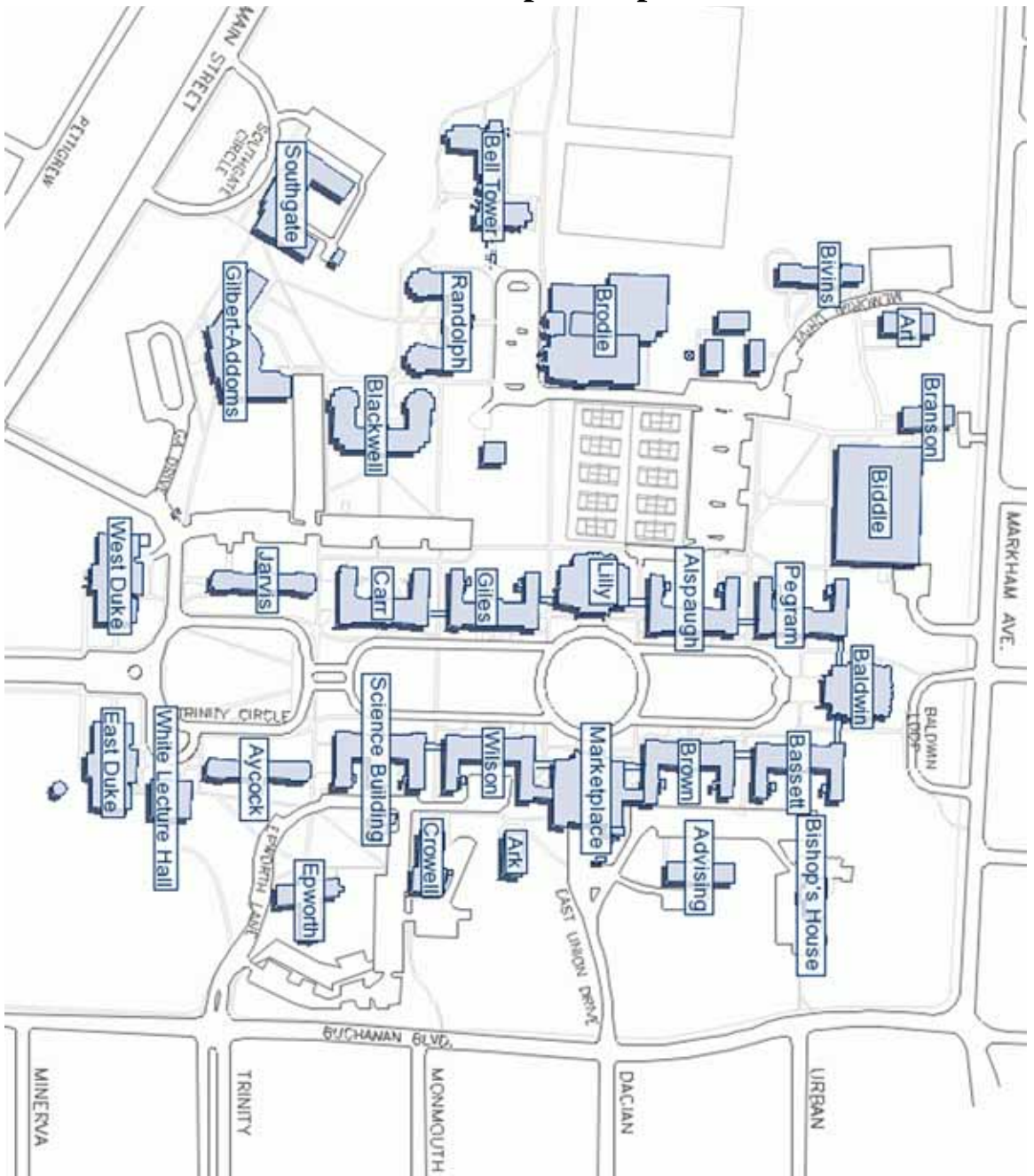
(Please attach a copy of your admissions offer.)

**IV. I affirm that all of the information on this form is complete and correct. I have also read the sections on "Tuition and Fees," "Payment of Tuition and Fees," "Adding," "Drop/Add," and "Dropping, Withdrawal, and Refunds" and understand my obligations, including financial penalties I may entail.**

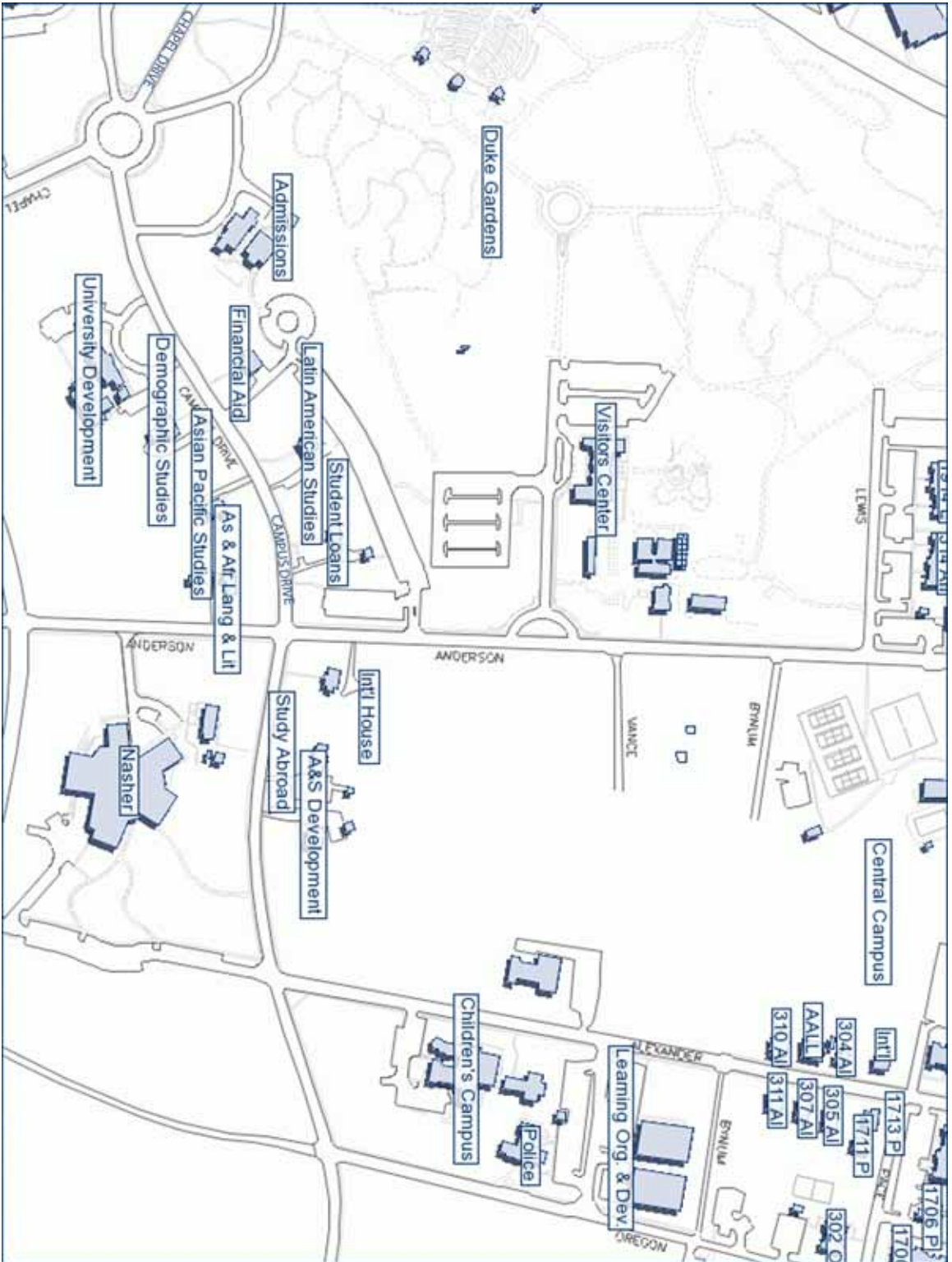
\_\_\_\_\_ signature

\_\_\_\_\_ date

# East Campus Map

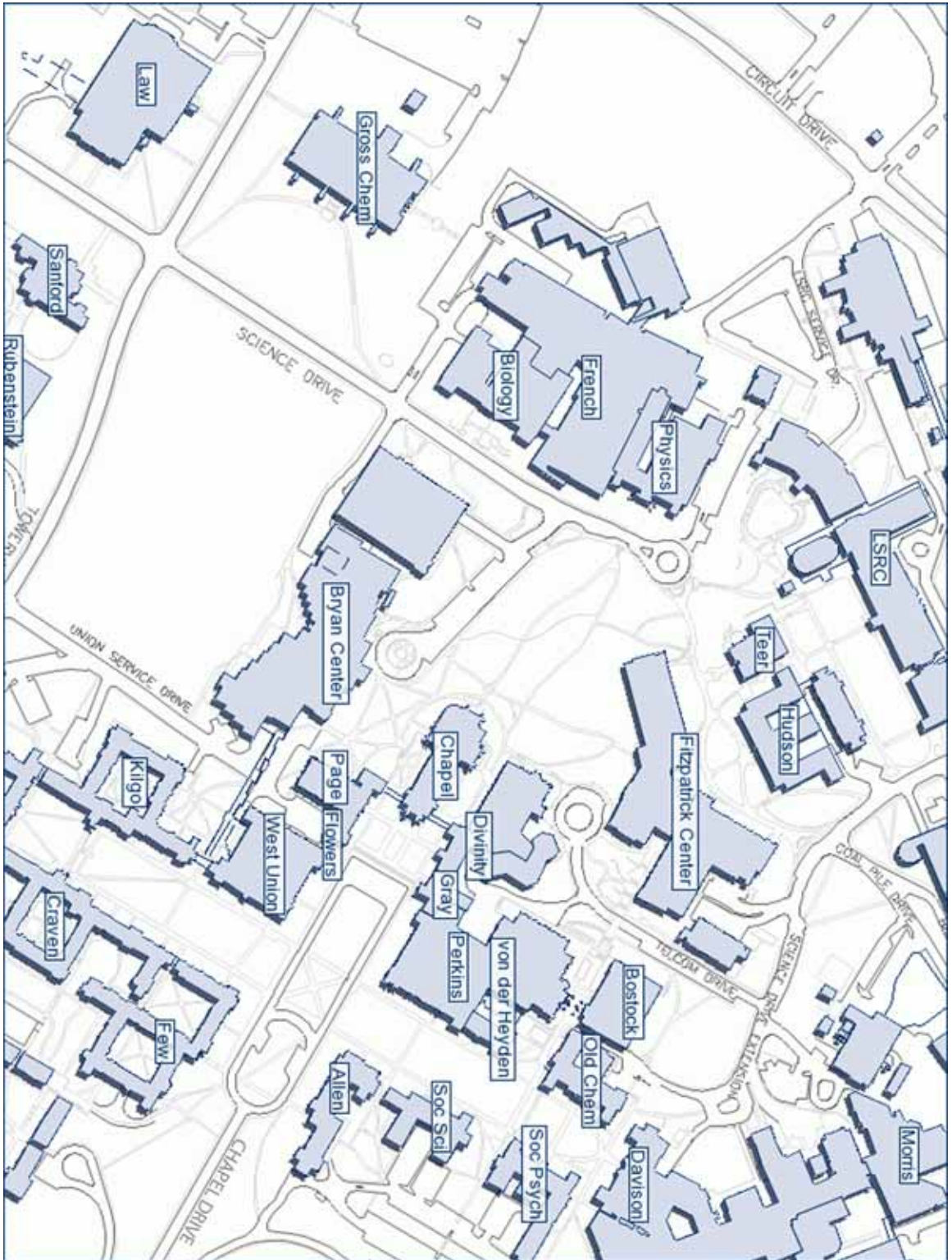


# Central Campus Map





# West Campus Map



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