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*bulletin of*  
**Duke University  
Summer Session  
2011**

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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 2011 and is accurate and current, to the extent possible, as of December 2010. 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.

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John Simon, PhD, Vice-Provost for Academic Affairs  
Jo Rae Wright, PhD, Vice-Provost and Dean of the Graduate School

### **CONTINUING STUDIES AND SUMMER SESSION**

Paula E. Gilbert, PhD, Associate Dean of Trinity College and Director of Continuing Studies and Summer Session  
Kim C. Price, MA, Director of Academic Services  
Barbara F. Thompson, MLIS, Program Assistant and Analyst, IT

## Welcome to Summer Session 2011!

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 Bull City Connector is a new, free bus service to downtown Durham that allows you to explore Performing Arts Center events, artists' studios, trendy restaurants, and Friday evening outdoor concerts at the American Tobacco campus. The American Dance Festival keeps campus life colorful, while a full slate of concerts fills summer nights at the nearby 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 and academically gifted, local, rising high school seniors are also invited to apply.

The following pages 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 for Duke degree candidates, 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 Web site—<http://www.summersession.duke.edu>.



## Summer 2011 Academic Calendar

### February

21 Monday. Registration begins for all Summer Sessions.

### May

18 Wednesday. Term I classes begin. **The Monday class schedule is in effect on this day.** Regular class meeting schedule begins on Thursday, May 19.

19 Thursday. Regular class meeting schedule begins.

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

30 Monday. Memorial Day. No classes held.

### June

15 Wednesday. Last day to withdraw *W* from Term I courses for compelling reasons.

27 Monday. Term I classes end.

28 Tuesday. Reading Period, Term I.

29 Wednesday. Term I final examinations begin.\* (See [page 30](#) for examination schedule.)

30 Thursday. Term I final examinations end.

### July

4 Monday. Independence Day holiday observed. No classes held.

5 Tuesday. Term II classes begin.

7 Thursday. Drop/Add for Term II ends at 11:59 p.m. Duke students should use ACES; visiting students call (919) 684-2621 and leave your name, phone number, and drop/add information.

### August

1 Monday. Last day to withdraw *W* from Term II courses for compelling reasons.

11 Thursday. Term II classes end.

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

12 Friday. Term II final examinations begin at 7:00 p.m.\* (See [page 30](#) for examination schedule.)

14 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.

## Registration

*“The great thing about summer session is that Duke turns from a University environment to a college one. Classes are smaller, discussions are encouraged, and you get to meet people you may never see in the fall and spring semesters.”*

*-Student, Summer 2009*

**Duke Students.** Returning Duke students register using ACES, the Automated Computer Enrollment System. ACES provides on-line Web registration capability. No application is required. **Graduating seniors, however, should register using the Summer Session registration form available on the Web.** Students desiring to study abroad (see section on [“Study Abroad” on page 23](#)) register through the Duke University Global Education Office for Undergraduates (919/684-2174). Students



desiring Marine Lab courses (see <http://www.nicholas.duke.edu/marinelab>) register through the Duke University Nicholas School of the Environment Marine Lab, tel. 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 2011 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 (Duke students only).** Registration for the 2011 Summer Session opens on Monday, February 21, and continues through the first three days of each summer term. Non-graduating Duke students register themselves using ACES. Graduating Duke students and visiting students are registered by the Summer Session Office.

**Incoming Duke Transfer and First-Year Students.** Incoming Duke students are typically discouraged from attending Summer Session prior to their official matriculation in August. Incoming students with compelling reasons, however, may request consideration for early matriculation and enrollment in Summer Session by sending an e-mail to [summer@duke.edu](mailto:summer@duke.edu). Anyone approved for early matriculation will 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, including May 2011 graduates, 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, (4) have been accepted for the fall at a college or university, or (5) are academically gifted, rising high school seniors living within an hour's commute of the University campus. No admissions testing is required, nor is there an application fee. However, high school students must provide supporting documentation, including high school transcripts, test scores, and letters of recommendation. The completed registration form should 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 21.

**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, Smith Warehouse, 114 S. Buchanan St., 919/684-2813, e-mail: [registrar@duke.edu](mailto:registrar@duke.edu).

**F1 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, or (3) have left a university in good standing. Once a completed registration/application form is received from an international student, an informational letter, a fee statement, and visa request forms are sent 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 available only 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.**

International 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

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

a timely manner. Applicants will be assessed Federal Express charges on return paperwork if registration is received too close to the deadlines listed on the academic calendar on [page 6](#).

**Other International Students.** If you are not eligible for F-1 status you will be expected to present a status that allows academic study. Tourist visa holders (that's a 'B' visa) are no longer allowed to take a course while in that status.

**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 Global Education Office for Undergraduates, 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.

## 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.



## Tuition and Fees

*"The course is a little more fast-paced, obviously, but you have so much more time to really delve into the subject."*

*-Student, Summer 2010*

Also see section on ["Dropping, Withdrawal, and Refunds" on page 10](#)

1. Tuition for undergraduates and visiting students: \$2,670 for each regular or non-science lab course, \$3,560 for each science course with a lab (Biology 101L, Chemistry 31L, Chemistry 32L, Chemistry 151L, Chemistry 152L, Physics 53L, and Physics 54L; also some Engineering courses with labs), \$1,780 for each half-course program, \$890 for each quarter-course program, and \$5,340 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: \$2,670 for enrollment in a regularly offered Arts and Sciences' course or an independent study, \$3,560 for each science course with a lab, \$1,780 for each half-course program, and \$890 for each quarter-course program.
3. Ungraded graduate research and tuition rate for Graduate School courses: \$1,125 per unit.
4. Graduate continuation fee: \$2,755 for the summer (master's students only). (Typically, if a graduate student continuing in a degree program registers in the summer session, it is for continuation only in Summer Full.)\*
5. Ph.D. students, Summer Full Tuition: \$2,650.
6. Duke alumni, Duke employees, and children of Duke employees: \$1,335 for each regular or non-science lab Arts and Sciences' on-campus course, or \$2,225 for a science course with a lab (Engineering courses, including Computer Science 120L, not included).
7. Applied Music Fees: \$232 for 1/2 hr. private lessons; \$464 for 1 hr. private lessons; \$116 for group instruction classes. (Music fees are in addition to regular tuition charges.)
8. 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 a \$93 student health fee per enrolled summer term. **Duke graduate students** registered for Graduate Continuation only are required to pay a \$186 student health fee for the entire summer. **Visiting students** registered for on-campus courses are required to pay an \$93 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 \$78 student health fee per term.

**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.** Visiting summer students desiring to utilize the university's recreational facilities on either West or East Campus will pay a fee of \$60. Payment of this fee, handled in the DukeCard Office, permits access for the entire summer. (Duke undergraduates pay an annual recreation fee that is collected through the Bursar's Office regular billing.)

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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.

### **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 non-laboratory 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 auditing cost is \$267 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.

## **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 April, 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, May 4, 2011. Payment for Term II charges will be due on or before Monday, June 20, 2011. ***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 [“Drop/Add” on page 10](#) for 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.

## **Adding**

Students may add a course or courses before the beginning of the term, or during the official drop/add period (see [“Summer 2011 Academic Calendar” on page 6](#)). 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 Office of the University Registrar by 5 p.m. on June 15 for Term I; and August 1 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 a W 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 who do not officially withdraw, and who do not attend—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 are available on-line and in the Global Education Office. To apply for financial aid, students must have applied to the program. *Submit completed aid applications to the Global Education Office no later than 5 p.m., Thursday, February 3, 2011.*

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 "[Payment of Tuition and Fees](#)" on page 10. Payments may be made by mail to the Office of the Bursar, Smith Warehouse, Box 90035, Durham, NC 27708-0035.

Duke Alumni, Duke Employees, and Children of Duke Employees are eligible to receive grants directly from Summer Session in the amount of \$1,335 per undergraduate course. Certain limits and deadlines apply. For more information consult the Summer Session web site (<http://summersession.duke.edu/>).

**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 \$5250 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 Human Resources Web site at [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 at <http://summersession.duke.edu/application.htm>, and as a part of this bulletin, at "[Application/Registration Form](#)" on page 31.

## Facilities and Co-Curricular Activities

*“The relaxed atmosphere during the summer is amazing. It really encourages students to do well and to feel more comfortable in their classes.”*

*-Student, Summer 2010*

**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. Text book 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.

**Duke University Stores** operates locations throughout campus that provide books, educational resources, computers, clothing, school supplies, insignia items, copies, convenience foods, and vending.

**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 six 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.** Twenty-four computer clusters with networked laser printers are located in academic buildings on both West Campus and East Campus, plus one small cluster located in Central Campus/the Mill Village. 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 and the Office of Summer Session present special events throughout the summer, including North Carolina-based independent rock, jazz, and chamber music, while the Sarah P. Duke Gardens offers an outdoor and an indoor film series. All of these are offered for free or at a nominal fee to 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” on page 15](#) for information on ADF).

**Athletics.** The athletic department invites your participation in the Summer Session Intramural Program by playing Intramural soccer and basketball. For more information visit <http://www.duke.edu/web/intramural/intramurals/index.html>. 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 15.

## Student Housing, Transportation, Food, Residential Programs

*"You get to reap the benefits of Duke's amazing curriculum while simultaneously being surrounded by your friends and enjoying the summer time."*

*-Student, Summer 2009*

**Living Accommodations.** Students living on campus during the summer of 2011 will be housed in two locations. Both single and double dormitory rooms will be available in Keohane Quad, located on West Campus. This quad is air-conditioned with strong supporting amenities including kitchens, study rooms, and lounges for students to use. It also offers convenient access to classes on West Campus as well as all services and eateries on West Campus. A resident assistant team will be in place to facilitate community programming and maintain an environment appropriate for academic success.

Central Campus Apartments will also be used to house students attending summer terms. These air-conditioned accommodations are fully furnished except for cookware, eating utensils, TVs, and linens. Amenities include an outdoor swimming pool, small gym, lighted basketball and soccer courts, community lounge, and a volleyball court. Both one-bedroom apartments and two-bedroom suite apartments will be available, with each apartment style housing two occupants. Complete laundry facilities are provided. Community Assistants will be in place to assist apartment residents with any concerns and sponsor community events.

For further information and a housing application, visit the Residence Life and Housing Services Web site at <http://www.studentaffairs.duke.edu/rlhs> or contact Housing Assignments: by phone, 919/684-4304; fax, 919/681-6248; or e-mail [housing@studentaffairs.duke.edu](mailto:housing@studentaffairs.duke.edu).

Rates for summer housing will be posted early in the spring semester.

**Dining Arrangements.** Duke Dining Services operates over 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, and vending machines, as well as pizza and sub sandwiches from several off-campus restaurants that deliver food to campus, called Merchants on Points (MOPs). Summer dining plan debit accounts are entirely optional, and were developed for students' convenience and in response to student demand. Three debit account levels available are: small (\$295 per term), medium (\$595 per term) and large (\$955 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 \$5 balance. More information is available from Dining Services Administrative Office, 029 West Union, 919/660-3900, or browse online at <http://dining.duke.edu>.

**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 p.m., or by calling 919/684-2218. Duke Vans (919-684-2020), operates door-to-door van service from 5 p.m. to 7 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 Duke Vans are available at <http://parking.duke.edu>. Transit schedules for summer 2011 will be available after May 1, 2011.

Students with cars must obtain a parking permit from the Duke Parking and Transportation Services Office, at 2010 Campus Drive (919/684-PARK [7275]). See <http://parking.duke.edu> for information. Students' 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 a.m. to 5 p.m., Monday through Friday. Information on valid parking outside these hours is available at the parking and transit website.

With thousands of visitors, 30,000 employees, and nearly 13,000 students, Duke encourages staff, faculty, and students who commute to campus to explore alternative transportation options.

The University offers Duke Bikes, a bike loan program and 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 at the Outpost adventure gear station. Access the Outpost by descending the stairs near the Pauly Dogs hot dog stand on the Bryan Center Plaza. Learn more about the program or register your personal bike at <http://parking.duke.edu>.

Another transportation option is the Bull City Connector, the fare-free, hybrid-electric bus service that connects downtown Durham with the Duke University campus and medical facilities. The bus route runs from Duke Medical Center, along Erwin Road and Main Street through downtown to the Golden Belt arts hub. Ride the bus to stops near the Durham Performing Arts Center, the Durham Bulls Athletic Park, Brightleaf Square, and the Ninth Street District. For a route map and hours of operation, visit <http://www.bullcityconnector.org>.

If you need a car, Zipcar is also available on campus. As a Duke student, you can join the 24/7 car-sharing service and bypass bringing a car to campus. The cost is \$8 per hour or \$66 per day. Fuel is included. Cars may be driven up to 180 miles per day (each additional mile is 45 cents). There's a one-hour minimum and four day maximum for reservations. Learn more at <http://www.zipcar.com/duke>.

**Residential Programs.** In order to enhance the quality of student life, a varied cultural, educational, and recreational program is organized by the Central Campus Residence Life staff. Activities include picnics, pizza nights, pool parties, intramural sports, dancing lessons, 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). 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

*“Being able to focus on just two courses really makes the material sink in, plus the shorter time frame makes it easier to remember material.”*

*-Student, Summer 2010*

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 courses 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.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 Suite 214 Page Building on the Chapel Quad of Duke's West Campus, provides confidential individual assistance with personal problems. Office hours are Monday-Friday, 8:00 a.m.-5:00 p.m. The **Career Center** (919/660-1050), located in the Smith Warehouse, provides numerous services designed to assist you with planning your career; these include use of a career resource library, 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, non-credit courses are intended for graduate students and other researchers who need to consult texts in French, German, or Latin, 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 18-July 15, 2011. For more information call 919/684-5375 or 684-2621.

**Youth Programs.** Duke Youth Programs provides summer enrichment opportunities for academically motivated middle school and high school students in the areas of performing arts, science, writing, leadership, computer programming, 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, extended day, 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. Students will take classes with Divinity faculty, serve in the Durham community, explore the arts and ancient prayer traditions, and learn about worship in the Christian tradition. The dates for the 2011 Academy are June 19-July 2. Applications, available at the program's Web site, <http://www.duyouth.duke.edu> are due February 25, 2011. Scholarships are available. For additional information call 919/613-5332 or e-mail [duyouth@div.duke.edu](mailto:duyouth@div.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 9-July 23, 2011) 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 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 Arabic, Chinese, French, German, Greek (classical), Italian, Japanese, Latin, and Spanish language courses in the schedule. See also Languages for Reading Purposes above.

**Duke University Nicholas School of the Environment Marine Laboratory.** Located on the coast of North Carolina in Beaufort, the Duke Marine Lab offers courses that fulfill requirements for a variety of majors as well as general studies requirements. Summer Term I (May 16-June 17) is ideal for all undergraduate majors, particularly pre-health students. Students have the opportunity to participate in field-intensive courses, as well as Research Independent Study and General Physics I. Students may enroll in both Biology 10L (Introduction to Marine Biology for non-majors) and Literature 148S (Literature, Science, and the Sea); taking only one of these courses is also permissible. Students may enroll in only one course if the course is Biology 150L, Biology 155L, Biology 176L, or Physics 53L. Summer Term II (July 11-August 12) features the Integrated Marine Conservation Program that teaches the principles of conservation and preservation of the coastal and oceanic environment. The focus is on interdisciplinary problem solving using natural and social science theory to resolve real-world environmental problems. Students may enroll in Conservation Biology and Policy plus one of the complementary elective courses; students may also choose to enroll in a single course. Students enrolled in General Physics 54L take only one course. Summer tuition scholarships and Bookhout Research Scholarships are available on a competitive basis. For information visit the Duke Marine Lab's Web site, <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; e-mail: [ml\\_admissions@nicholas.duke.edu](mailto:ml_admissions@nicholas.duke.edu). Duke students in good standing are automatically accepted; no application is necessary. Intent to attend should be communicated to the Marine Lab Admissions Office.

**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. Please visit <http://summersession.duke.edu/bdsummer/index.html> for more information on the Blue Devil Summer program.

## Special/Selected Topics Courses

*"It goes by real fast...hold on."*

*-Student, Summer 2010*

In addition to the special topics classes listed below, a full listing of all courses offered in the Summer 2011 terms can be viewed beginning approximately the middle of February 2011 at: <http://soc.siss.duke.edu/psp/PS090SOC/?cmd=start>.

Below, subject codes appear parenthetically in capital letters.



### Term I

**African and African American Studies (AAAS) 199S Special Topics** ("Playing House: Black Women Writers, Children, and Mean Houses"). See description below for Women's Studies 150S. *Curseen*

**Arts of the Moving Image (AMI) 120S Special Topics in Film Studies** ("Cinememes: Film and Religion"). *Hawkins*

**Cultural Anthropology (CULANTH) 180S Comparative Perspectives on Genocide in the Twentieth Century.** The twentieth century witnessed unprecedented instances of violence amounting to exceptionally destructive effects on ethnic and religious communities as well as ideological/political groups. In most cases violence and mass-killing went well beyond traditional methods of 'chastisement' of targeted populations and have instead been deemed, by the perpetrators, as a solution to ongoing political and social crisis. This course aims at comparatively analyzing the making of the episodes of mass-annihilation emphasizing particularities of each case as well as similar patterns. 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 pertaining to rationalism, social Darwinism, and evolutionary theories of development, (2) colonial or nation state-formation, and (3) re-ordering of 'traditional' societies vis-à-vis the modern notions of nation and national identity, will form the focal points of inquiry. Ties between mass killing and memory-making will also be discussed. Here the aim is to unravel the ways in which communal experiences of violence and trauma are processed and woven into current, everyday lives of people as a major signifier of group identity and mark of difference. This investigation 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, it continues to be a major arena of controversy. The seminar will also evaluate the conceptual and ethical disputes around classifying mass killing. *Turkyilmaz*

**Documentary Studies (DOCST) 190S Special Topics in Documentary Studies** ("Documentary and South Africa: Whose [hi]story is it anyway? Documentary making in a contested landscape"). This course examines the manner in which the story of the South African struggle was told by competing media in the years leading up to the first Democratic election. The course then shifts to look at the challenges faced by media and independent practitioners since that momentous change. Are there lessons to be learned from the way in which the story was told? What were the implications of the news coverage by the different media? The course will also have a significant practical element consisting of an examination of how modern technological tools can be best used to construct and tell stories, particularly in an African environment. The course will examine recent documentaries produced by the instructor and how new modalities were used in the making of these films. *Lucey*

**English (ENGLISH) 63S Introduction to Creative Writing.** This course will provide students with a general introduction to the fundamental working modes of creative writing. Weekly craft lectures and discussions will focus

particularly on the issue of orality and voice, considering the various methods writers use to accommodate aural speech on the silent page. We will begin with a survey of the poetic lyric, a form often referred to in terms of "overheard utterance." We will trace it through Romantic experiments in 'common speech' to Modernist and Post-Colonial engagements with dialect, ending finally with sections from Reginald Shepherd's *Lyric Postmodernisms*. We will also read selections from Lewis Turco's *Dialogue* and apply his insights on spoken language to a variety of assigned short stories. Prompts leading to the creation of both poems and stories will arise from materials, including films, songs, and even recorded conversations. All students, regardless of previous experience, are encouraged to enroll. In order to receive full credit in the course, each student will be expected to produce bi-weekly workshop submissions that will constitute a final portfolio of revised work. *Moore*

**English (ENGLISH) 90CS Reading Thematically** ("Monsters and Machines: The Modernist Gothic") Why are we attracted to darkness? What can explain the popularity, in the increasingly technologized, supposedly rational and enlightened "modern" societies of the world, of fantasies that practically revel in the collapse or undermining of these very phenomena? John Paul Riquelme has called gothic narrative the black sheep of the Anglo-American novel, and we will be examining the gothic as the "other" of enlightened, progressive modernity. What light can these narratives cast on the dark desires suppressed – or inculcated – by modern life? We will connect some of the canonical texts of the Gothic tradition (*Frankenstein*, *Dracula*) with the manifold afterlives of the gothic in the work of twentieth century writers and filmmakers. Here we will deal with a number of issues that question the very nature of modern life: the mechanization of the human being (in Samuel Beckett), the dystopian possibilities opened up by genetic engineering (Margaret Atwood's *Oryx and Crake*), and modernity's attempts to come to terms with radical forms of otherness (Ridley Scott's *Alien* films). Where and how, we will ask, does one draw the line between the modern human, the monster, and the machine? *Wright*

**English (ENGLISH) 109S Special Topics in Creative Writing** ("Writing the Experience"). How do you make sense - or maybe even art - of experience? In this online, interactive, and socially networked course, students will learn the art of creative nonfiction as they experience civic engagement, while sharing their experience with others in the course. The class will meet face-to-face during the DukeEngage Academy to discuss the practical, aesthetic, intellectual, and ethical issues that will structure our work for the semester. Once students have begun their summer programs, they will post weekly assignments, designed to develop their skills in writing about the places, people, and events that surround them. They will share their assignments and their experiences with other students through a social networking medium. An online archive of essays by published authors will provide examples, guidance, and inspiration. At the end of the course, students will focus up on intensive online workshoping and revising, as they develop the writing they've done so far into well-crafted and illuminating essays that can convey the meaning of their civic engagement experiences to a wider audience. The best essays will be featured on the Trinity College website. *Shuman*

**English (ENGLISH) 117AS Creative Non-Fiction: Art of the Essay** ("How to Write for Anyone about Anything"). Are you already an avid blogger? Do you want to be? Do you have a number of short essays about food, film, music, television, print culture, or local or global politics that are gathering dust because they are not 'finished' yet? Do you want to become a better writer, get your voice out there, or just communicate better? This course is designed to bring out the writer in you. We will use the workshop format to write, edit, and eventually publish short essays to post on our classroom website/blog and/or submit to online venues. This course will also be partly designed by student input, as many of our assignments will be student generated toward the end of the course. *Holland*

**English (ENGLISH) 169CS Topics in American Literature: After 1945** ("Great Summer Novels"). *Ferraro*

**English (ENGLISH) 173S Special Topics in Language and Literature** ("Playing House: Black Women Writers, Children, and Mean Houses"). See description below for Women's Studies 150S. *Curseen*

**Evolutionary Anthropology (EVANTH) 280S Seminar in Selected Topics** ("Human Disease Ecology"). This seminar will introduce human disease ecology from comparative and evolutionary perspectives. We will discuss human evolution and the evolution of human pathogens and explore human health and disease using the framework of Darwinian medicine. We will critically assess where, when, and why diseases occur, and examine and debate the concepts of health and disease. Human diseases have proximate causes that depend on physiological, developmental, and behavioral mechanisms; diseases also have ultimate causes that depend on evolutionary mechanisms. Darwinian medicine seeks to understand the evolutionary history of disease. The objective of this course is to introduce human disease in terms of ultimate causes. We will explore disease ecology through reading and discussions of the primary literature. Emphasis will be placed on select diseases, as well as on the interaction between people, pathogens, parasites, and environments. Topics will include: infectious diseases (emerging infections), the evolution of virulence, antibiotic resistance, infectious etiology of chronic diseases, plant toxins, genetic disease, the nausea of pregnancy, aging and senescence, diseases of civilization, diet, nutrition, and evolved defense mechanisms. *Cuddahee*

**History (HISTORY) 106S Seminar in Selected Topics** (“Documentary and South Africa: Whose [hi]story is it anyway? Documentary making in a contested landscape”). See description above for Documentary Studies (DOCST) 190S. *Lucey*

**Literature (LIT) 120BS Special Topics in Film** (“Sci Fi ‘70s Cinema”). The decade of the 1970s saw an unprecedented flourishing of independent cinema in the U.S. and abroad. In the wake of May 1968, it was also a period of great geopolitical turmoil and political struggle. This course will consider the ways that the genre of science fiction film inflected the utopian and dystopian currents of the 1970s. Beginning with *2001: A Space Odyssey* (1968) and ending with *Alien* (1978), we will consider a decade in which science fiction entered an extraordinary period of aesthetic experimentation, philosophical meditation, and searing social/political critique. Films we will study include: *The Hellstrom Chronicle* (1971), *Westworld* (1973), *Dark Star* (1974), *Space is the Place* (1974), *The Man Who Fell to Earth* (1976), *Shivers aka They Came From Within* (1975), *Death Race 2000* (1975), *Phase IV* (1974), *Invasion of the Body Snatchers* (1975), *Glen and Randa* (1971), and *Stalker* (1979). The class will also serve as a general introduction to film form and film theory and will, more specifically, present the basic principles of genre study. *Geil*

**Literature (LIT) 124S Selected Topics in Feminist Studies** (“Playing House: Black Women Writers, Children, and Mean Houses”). See description below for Women’s Studies 150S. *Curseen*

**Literature (LIT) 147S Special Topics in International Literature and Culture** (“Soccer and Society”). The 2010 FIFA World Cup, the first held by an African nation, generated unprecedented fan and media interest across the United States, a country held by many international sportswriters and others in the “soccer industry” to represent the last untapped market in the global expansion of the beautiful game. Soccer, both foreign and domestic, has indeed become more accessible to Americans than ever: international television rights now appear as increasingly hot commodities, new forms of social media and internet cultures foster complex and often problematic rapprochements among fans the world over, and scholars as well as soccer enthusiasts have begun critically investigating the game (and the way we watch it!) like never before. This course will start from these observations and begin with two initial questions: first, what is the relationship between the above phenomena and our awareness of the ways in which we participate, through spectatorship or fan support, in a globalized and increasingly interconnected soccer culture? Second, to what extent can we even speak of a unified and thoroughly globalized sporting culture when, as has become all too apparent in recent decades, soccer has been linked to racism, hooliganism, party politics (both on the left and right), financial corruption, and the creation/expression of cultural and political identities ranging from emerging nation-states down to innumerable minority groups within countries around the world? Our course will first approach these broad questions through consideration of selected theoretical readings dealing with spectatorship, sport, and globalization. We will pair these readings with soccer-related texts and films that explicitly deal with the way we consume the game as both a sport and an art form. We will pay special attention, for example, to the films *Zidane: A 21st Century Portrait* and *The Other Final*, a documentary about a match organized between Bhutan and Montserrat, the two lowest-ranked countries in the world. From here we will turn to the twin, related questions of politics and corruption, beginning with readings from Andrew Jennings’s controversial *Foul! The Secret World of FIFA: Bribes, Vote Rigging and Ticket Scandals* and the groundbreaking *Soccernomics*, in the interest of scrutinizing how occasionally shady market forces and forms of political engagement mediate the ways we watch and participate in soccer. Finally, we will examine how historical forms of racism and the articulation of race-based identities are “played out” (pun intended) both on the pitch and in the stands. We will read selections from Laurent Dubois’s new book *Soccer Empire: The World Cup and the Future of France*, David Goldblatt’s *The Ball is Round: A Global History of Soccer*, and we will explore a sociological study of racist soccer hooliganism in contemporary Britain. Each of these three interrelated moments of the course will explore the complicated ways in which soccer is both an artistic form and practice (consumed by us, the spectators) as well as an imperfectly globalized cultural space that lends itself well to intense forms of social and political contestation. *Izzo*

**Literature 151S Special Topics in Literary Genres** (“The American Gothic”). Originally a term meant to describe the “barbaric” Germanic tribes who pillaged Roman towns, the “gothic” refers to all that is marginal, threatening, and dangerous in any culture. Emerging as a literary genre in eighteenth-century England, the gothic takes for its subject matter the haunted castles, distressed maidens, and evil usurpers of the medieval past. Because its stories typically focus on the “ghosts” of feudal times, the gothic is felt to be “irrational” in contrast to the Enlightenment rationality of the present. When the genre travels to the New World, American authors quickly embrace the form, and one of the first American novelists, Charles Brockden Brown, writes in this mold. Despite its status as a “cautionary” genre, the gothic remains a subversive form, and early gothic tales of Indian massacre, Puritanical extremism, and natural horror record the irrationality influencing the American colonial project. With its tales of the terrifying and horrific, with figures that disrupt and contest dominant categories of thought and being, the gothic acts as a “safe” venue in which to explore our cultural fears. In this course we will investigate how the presence of the gothic in literature, film, and television reveals our collective anxieties, often in ways counter to prevailing national narratives. To do this, we will start with a consideration of colonial-era horror narratives: fiery sermons, apocalyptic poetry, and gruesome tales of the Philadelphia Yellow Fever of 1793, followed by a survey of nineteenth-century American gothic

short stories. We will then turn to the twentieth-century to explore the many gothic sub-modes at work in American culture, discovering how, from the ghosts of the decaying feudal South to the specters of slavery in contemporary fiction, the “gothic” continues to be a powerful force in our collective imaginary. We will take our (short!) examples from a wide range of American authors: Louisa May Alcott, Ray Bradbury, Charles Brockden Brown, John Cheever, Frederick Douglass, Henry James, William Faulkner, Charlotte Perkins Gilman, Nathaniel Hawthorne, Washington Irving, Stephen King, Ira Levin, H.P. Lovecraft, Toni Morrison, Flannery O’Connor, Edgar Allan Poe, Anne Rice, and Tennessee Williams. Visual texts to be studied include the films *Poltergeist* (1982), *Edward Scissorhands* (1990), *Interview with a Vampire* (1994), *28 Days Later* (2002), *No Country for Old Men* (2007), the television shows *The Munsters* (1964), *The Addams Family* (1964), and *The Wire* (2002), as well as music videos, fashion, and various cultural artifacts. *Klarr*

**Political Science (POLSCI) 199BS Special Topics in Government and Politics (Comparative Politics)** (“Comparative Perspectives on Genocide in the Twentieth Century”). See description above for Cultural Anthropology 180S. *Turkylmaz*

**Public Policy (PUBPOL) 196S Special Topics** (“Environment, Media, and Public Policy”). This course will examine the role of media in shaping environmental policy from the settlement of the Colonies to the present. Topics will include the Southern soil crisis of 1790, the Homestead Act and range wars, the Forest Reserve Act, the River and Harbor Act, the establishment of the National Park Service, the Dust Bowl, the Endangered Species Act, the Clean Water Act, the Clean Air Act, the Wilderness Act, and the Superfund Act, among other major events and legislation. Attention will be paid to contemporary issues such as oil spills, carbon emissions, and cleanup of toxins, with particular emphasis on the role of new media, such as blogs and social media, in the shaping of public opinion and the creation of contemporary legislation. Assignments will include an op-ed, a 5-page research paper, a daily blog or journal about environmental issues, and one creative project with a component of social service. Active participation in class discussion is required. *Weddington*

**Theater Studies 149A Special Topics in Acting** (“Stage Combat: Single Sword”). Fight with swords! Learn to perform staged scenes of swordplay safely in this extremely physical class. The weapon style of single sword is the style most commonly seen in Hollywood swashbuckling films such as *Zorro*, *The Sea Hawk*, and *The Princess Bride*. The course will focus on the theory, history, technique, execution, and acting in scenes involving swordplay. Techniques focus on safety, precision, and acting choices relating to fight scenes. Students will perform a fight scene from a classical or contemporary script, and may elect to have their scene adjudicated by a Fight Master with the Society of American Fight Directors. An additional fee may apply for SAFD testing. *Jones*

**Theater Studies (THEATRST) 149S Special Topics in Acting** (“Movement for Theater”). The actor is a vessel, and so his or her body must be highly tuned to meet the demands of not only the stage but the camera as well. In this class we will explore why, as performers, accessing and using the actor's body as a whole is important, and where the physical abilities of the body lead us in performance. Through physical exercises and games we will explore how we can create character and environment, inspire motivation and intent, all while rediscovering ease, strength, and agility in the body. We will apply our movement skills to do scene work and create movement compositions. *Marks*

**Theater Studies (THEATRST) 169S Special Topics in Design, Management, and Production** (“The Art of Puppetry”). In this course we will explore the puppet in historic and contemporary performance, including the following: shadows, marionettes, rod puppets, hand puppets, body puppets, and folk puppets. We will discuss contemporary art practices in puppetry and consider examples in which puppets appear in theater, film, and fine arts. In addition we will conceptualize, design, and create a complete puppet performance. Each student's performance will use any variety of puppets to tell a story. For example, students may choose to build a single marionette, requiring a great deal of practice to manipulate effectively, or they may create a series of hand puppets that require a more complex narrative. *Bend*

**Women’s Studies (WOMENST) 150S Selected Topics in Women’s Studies** (“Playing House: Black Women Writers, Children, and Mean Houses”). In this course we will endeavor not so much to converse as to play with each other, striving to both play with the texts and let them play us. The content of the class will focus on the way twentieth-century black women writers have “played house” via their literature. In this endeavor, we will look at these writers’ representations of the domestic, architecture and assemblage of home spaces, and moments of play in and around the house. We will also pay attention to the way these houses haunt, mess with, and possess their inhabitants, particularly their child occupants. This is to say the houses in these texts make playthings of their inhabitants. While we will focus on themes of race, gender, home, the space of the domestic, children, and narrative imagination, this class aims to be a part of a larger effort not only to explore African American literature and its playthings but also to revision the way we read in and for class. We, as students and instructors, will approach African American literature as a playground of playthings originating out of the multiple influences of peoples and spaces that have been historically seen as things, objects of service and also as objects of play for the dominant society. In so doing, we will play a variety of games, focus on ways to illuminate the play in vitation of these texts to communities outside our classroom, and come to

understand our academic writing as opportunities for rigorous play. An underlying hope for this course is that through a playful pedagogy we might begin to see this literature as inviting us to engage or play in something that, with no promises of transformative catharsis, can still rock our world. Primary texts most likely include: *Incidents in the Life of a Slave Girl* by Harriet Jacobs; *Quicksand* and *Passing* by Nella Larsen (1928); *Their Eyes Were Watching God* by Zora Neale Hurston (1937); *The Street* by Ann Petry (1946); *Maud Martha* by Gwendolyn Brooks (1953); *Jubilee* by Margaret Walker (1966); *The Bluest Eye* by Toni Morrison (1970); *Sassafras Cypress* and *Indigo* by Ntozake Shange (1982); and *Fledgling* by Octavia Butler (2005). *Curseen*

## Term II

**African and African American Studies 199S Special Topics** (“Race, Media, and Public Policy”). See description below for Public Policy (PUBPOL) 196S. *Weddington*

**Arts of the Moving Image (AMI) 120S Special Topics in Film Studies** (“Radical Hollywood”). This course analyzes a series of unusually challenging films produced in Hollywood from the silent era to the present. Analysis of the pictures centers on three questions: what techniques and themes make a challenging movie in mass culture? when does the mainstream industry adopt (and transform) the qualities of experimental works that breach conventions? and, what factors determine the reception and influence of such films? We will explore pictures from different periods in Hollywood history to understand how exceptional works can arise from varied circumstances. The course will help students with an interest in cinematic experimentation to grasp the pragmatic possibilities for challenging work in the Hollywood film industry. *Paletz*

**Arts of the Moving Image (AMI) 120S Special Topics in Film Studies** (“The French New Wave”). The French New Wave of the late 1950s and early 1960s examines the revolutionary films of Truffaut, Godard, Chabrol, Rohmer, Rivette, and Resnais and how they violated the accepted norms of cinema to bring an urgent intellectual curiosity and vitality to world cinema. The course presents these films as cinematic expressions of underlying ideas and argues that these ideas, or “memes,” have never faded from view, but have reasserted themselves via the cinema of edgy filmmakers like Lynch and Tarantino, in the democratic recontextualizing of YouTube, and in the insurrectionist-lite cable broadcasts of late-night television. The French New Wave is a lecture course with screenings and lively discussions. *Hawkins*

**Documentary Studies (DOCST) 190S Special Topics in Documentary Studies** (“Documentary and South Africa: Whose [hi]story is it anyway? Documentary making in a contested landscape”). This course examines the manner in which the story of the South African struggle was told by competing media in the years leading up to the first Democratic election. The course then shifts to look at the challenges faced by media and independent practitioners since that momentous change. Are there lessons to be learned from the way in which the story was told? What were the implications of the news coverage by the different media? The course will also have a significant practical element consisting of an examination of how modern technological tools can be best used to construct and tell stories, particularly in an African environment. The course will examine recent documentaries produced by the instructor and how new modalities were used in the making of these films. *Lucey*

**English (ENGLISH) 63S Introduction to Creative Writing.** As a class, we will immerse ourselves in short fiction and poetry with a particular emphasis on revision. We will think of revision though not as a perfecting act but rather as an act of unfixing and digging deeper into the sometimes rocky, sometimes deluged, soil of language. We will dig at the seemingly small, turning over words and exploring the nitty-gritty of sounds, with the same diligence with which we will tunnel into the broader issues of form, dramatic tension, and point of view. Our objective is to embrace revision as a means of writing into the surface of the familiar. Hopefully as we open ourselves to possibilities, we will find that we are not only willing to change our work but that we are also willing to get dirty and let our work change us. To this end, we will write constantly. The course includes a mixture of weekly exercises, writing games, and workshoping drafts for critical, but supportive peer-review. Additionally, we will root our discussions and our writing strategies by reading a variety of already published writers. A portfolio with one or more substantial revisions will count as the course's final exam. There is no prerequisite or past experience needed for this course, but please note that attendance is essential for this workshop format to be fruitful. *Curseen*

**English (ENGLISH) 90AS Readings in Genre** (“American Short Story”). As far as we know, people have been telling ‘short stories’ for as long as they have been sitting around the fire talking. But the short story as a common (one might even say, somewhat standardized) form dates to about the mid-nineteenth century with the rise of print magazines and journals, which had space for fiction that was just a few thousand words long. However, it was an American, Edgar Allan Poe, who was among the first to theorize the short story as something special, not determined simply by word count. This class will assume that Poe was right, that there is something particular to the form of the short story beyond its length. And we will assume that the American short story – from its origins with Poe, passing through a marked transition with Hemingway, all the way up to its ubiquitous presence in MFA classrooms across the country today – has a distinct and important history. This course will be guided by a deceptively simple inquiry: what is the American short story? But expect the path along which this inquiry leads us to pass through some rough and

craggy terrain. How can such a little thing tackle issues of such national and personal importance – citizenship, racism, sexism, madness, addiction, sex, money, war, rights, and even history itself? And how has this little thing, so often overlooked in literary study, had such a big impact on the construction of America and American literature? *Andrews*

**English (ENGLISH) 173S Special Topics in Language and Literature** (“The Gendered Body in Popular Science”). See description below for Women’s Studies (WOMENST) 150S. *Cranshaw*

**French (FRENCH) 191S Topics in French Literature and/or Culture** (“French New Wave”). See description above for Arts of the Moving Image (AMI) 120S. *Hawkins*

**History (HISTORY) 103 Lectures in Special Topics** (“Gender in the Atlantic World, 1492-1917”). In this six-week survey, undergraduates will be introduced to the major themes of Atlantic history between 1492 and 1917. This course will serve as an introduction to the concepts and approaches associated with both Atlantic and gender history. As such, students will explore many of the themes and topics covered in traditional Atlantic surveys such as colonization, slavery and indentureship, Triangular trade, rebellion and revolution, abolition and emancipation, racial conflict, migration, and nation building. As an introduction to gender history, students will be encouraged to explore the ways in which a focus on gender both adds to and disrupts traditional Atlantic narratives. By the end of this course, students will become familiar with many of the (in)famous events and personalities featured in comparable colonial or Atlantic surveys, while also becoming familiar with the silenced histories of the marginalized women and men who were the primary actors on the stages of the Atlantic world. *Phillips*

**History (HISTORY) 106S Seminar in Selected Topics** (“Documentary and South Africa: Whose [hi]story is it anyway? Documentary making in a contested landscape”). See description above for Documentary Studies (DOCST) 190S. *Lucey*

**Literature (LIT) 120BS Special Topics in Film** (“Radical Hollywood”). See description above for Arts of the Moving Image (AMI) 120S. *Paletz*

**Literature (LIT) 124S Special Topics in Feminist Studies** (“The Gendered Body in Popular Science”). See description below for Women’s Studies (WOMENST) 150S. *Cranshaw*

**Literature (LIT) 144S Special Topics in North American Literature and Culture** (“U.S.-Canadian Border Literature”). The US-Canadian border and its literatures are seldom theorized; border studies most often focus on the literatures and politics of the US-Mexico border. This course turns attention to the “other” border and considers the implications of reading Canadian and American writing as border literature in a North American context. We will read novels, poetry, and plays that construct a Canadian literary identity in relation to the many postcolonial forces at play in Canada, including those stemming from Canada’s former status as a British colony, its subsequent colonization of First Nations peoples, and its contemporary relationship of economic dependence to the United States. We will ask a number of questions, including in what ways is Canadian literature an ‘American’ literature? How does it change our understanding of American literature and its borders to think through the country’s northern border? How is the very idea of a sovereign national identity, literary or otherwise, a fiction? We will investigate the many answers to these questions suggested by well-known and lesser-known Canadian and American texts from across the continent with an emphasis on works by women, minority, and queer writers. *Allen*

**Literature (LIT) 145S Special Topics in Science and Culture** (“Twenty-first Century Science Fiction”). This course will consider science fiction film, television, prose, and graphic narrative of the last decade. How have the creators of various science fictions commented on such contemporary crises as climate change, the financial collapse, undocumented immigration, 9/11, and the Iraq War? What is the role of science fiction in articulating these debates? What is the relationship between science fiction, politics, and culture? William Gibson has noted that “the sort of thing we used to think in science fiction has colonized the rest of our reality”; what then is the place for science fiction when, in the words of Kim Stanley Robinson, “the world has become a science fiction novel”? Possible texts for this course include such works as *Avatar*, *Inception*, *The Road*, *Battlestar Galactica*, *WALL-E*, *Accelerando*, *Down and Out in the Magic Kingdom*, *World War Z*, *Sleep Dealer*, *Primer*, *Los Cronocrímenes*, *District 9*, *Magic for Beginners*, *The Wind-Up Girl*, *Lost*, and Joss Whedon’s *Dollhouse*, as well as other short stories, comics, video games, and philosophical texts. *Canavan*

**Literature (LIT) 120BS Special Topics in Film** (“French New Wave”). See description above for Arts of the Moving Image (AMI) 120S. *Hawkins*

**Political Science (POLSCI) 199AS Special Topics in Government and Politics** (“Race, Media, and Public Policy”). See below for description of Public Policy (PUBPOL 196S). *Weddington*

**Psychology (PSY) 170S Special Topics in Psychology** (“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*

**Public Policy (PUBPOL) 196S Selected Topics** ("Race, Media, and Public Policy"). This course will examine the historical roots of racism in America and resulting major changes in public policy. Topics will include affirmative action, immigration, health care, involuntary incarceration, criminal justice, and forcible removal from homelands. Class will rely heavily on discussions. Students will keep a daily journal based on readings and reflection on class discussions, write an op-ed, and do a final project. *Weddington*

**Visual Studies (VISUALST) 189S Special Topics in Visual Studies** ("Radical Hollywood). See description above for Arts of the Moving Image (AMI) 120S. *Paletz*

**Visual Studies (VISUALST) 189S Special Topics in Visual Studies** ("French New Wave"). See description above for Arts of the Moving Image (AMI) 120S. *Hawkins*

**Women's Studies (WOMENST) 150S Selected Topics in Women's Studies** ("The Gendered Body in Popular Science"). It was the combination of Caster Semenya's incredible athletic ability and her perceived masculine physical features that led to the investigation of her genetic and anatomical sex. What does this controversy tell us about the relationship between sex and gender and scientific understandings of the body? Why was there such a pronounced public reaction to the ambiguity of Semenya's gender expression? Taking contemporary popular culture as its starting point, this course will consider how recent developments in science and technology have influenced conceptions of sexed and gendered bodies. How has biology both solidified and problematized the boundaries of sex? How have feminist thinkers engaged with this influence, either by embracing or rejecting it? What role has scientific "truth" about sex and gender played in the social and political arena? Conversely, how has gender continued to shape science, calling into question the objectivity of scientific inquiry? The course will address topics ranging from racialized bodies, diverse sexualities, transgender identities, and intersex births, to cyborgs, reproductive technologies, gender in cyberspace, cosmetic surgery, doping in sports, and genetic engineering. Readings will include work by Octavia Butler (*Dawn*), Suzan Lori-Parks (*Venus*), Joanna Russ ("When It Changed"), Michel Foucault, Judith Halberstam, Donna Haraway, Sandra Harding, and Thomas Kuhn. Screenings of television and film will include *Extreme Makeover*, *Pumping Iron II: The Women*, and *The Stepford Wives*. We will also engage with visual and performance art such as bigbadchine-semama.com and the Bodyworlds exhibits, depending on local availability. Regular in-class writing and workshopping will supplement weekly 3-4 page paper assignments culminating in a final group multimedia project of the students' design. Other readings will include Anne Balsamo, Anne Fausto-Sterling, Evelyn Fox Keller, Sarah Franklin, Emily Martin, Paul Rabinow, Nikolas Rose, Londa Schiebinger, and Vandana Shiva. *Cranshaw*

## Study Abroad

The Duke University Global Education Office for Undergraduates (GEO-U), in cooperation with various 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 Duke Global Education Office, Smith Warehouse, 114 S. Buchanan Boulevard, Bay 6, Second Floor, Duke University, Box 900 57, Durham, NC 27708-0057 (Tel.: 919/684-2174, Fax: 919/684-3083, E-mail: [globaled@duke.edu](mailto:globaled@duke.edu).) For the most current listings and application information, visit <http://global.duke.edu/geo>. New program information will be uploaded to the site as it becomes available.

Applications for the summer programs described below must be received prior to Thursday, February 3, 2011. Note that most summer programs operate on a 'rolling' admissions basis, with the exceptions of the China, Geneva, Oxford, and Paris programs that review student applications shortly after the February 3 application deadline. All participants are subject to Duke University's standards of scholarship and conduct. For details on these policies, see <http://judicial.studentaffairs.duke.edu/policies/index.html>.

**Australia: Sydney, the Northern Territories and Queensland (June 14-July 15).** Focusing on the biogeography and environmental history of Australia, this one course, four-week program is based at the University of New South Wales (UNSW) in Sydney. Beginning in the Northern Territories, the program travels to varied Australian locales,



including the Great Barrier Reef, the tropical rainforest of northern Queensland, and Sydney. The program course is Biology 131/Earth and Ocean Sciences 168/Environment 168 *Biogeography in an Australian Context*, taught by Duke Department of Biology Professor Jon Shaw. For further information, contact Professor Shaw, Department of Biological Sciences, 331 Biological Sciences Bldg., Box 90338, Durham, NC 27708-0338 (Tel.: 919/660-7344; Fax: 919/660-7293; e-mail: [shaw@duke.edu](mailto:shaw@duke.edu)).

**China: Beijing (June 10-August 6).** A two course, eight-week intensive Chinese language program based at the University of International Business and Economics (UIBE) 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. Most students live in dormitories and are assigned a Chinese-speaking partner. A host family option is available for students who have had more than two years of Chinese before the start of the program. Prerequisite: one or more years of Chinese language instruction. For further information, contact the Asian/Pacific Studies Institute, 323A Trent Hall Dr., Box 90411, Durham, NC 27708-0411 (Tel.: 919/684-2604, e-mail: [china-abroad@duke.edu](mailto:china-abroad@duke.edu)).

**Costa Rica: Organization for Tropical Studies (OTS) – Field Tropical Biology (June 13-July 12).** This program offers an exciting 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 [www.ots.duke.edu](http://www.ots.duke.edu). Also feel free to contact Enrollment Management at 919/684-5774 or [ots@duke.edu](mailto:ots@duke.edu).

**England: London-Drama (July 3-August 13).** Students will study drama in performance as they see over twenty performances in a variety of both classic and new plays, musicals in London, and perhaps, Stratford-upon-Avon. The courses are Theater Studies 116/English 176B *Theater in London: Text* and Theater Studies 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 (e-mail: [jclum@duke.edu](mailto:jclum@duke.edu)) or Professor Sarah Beckwith, Chair, Department of Theater Studies (e-mail: [ott@duke.edu](mailto:ott@duke.edu)).

**England: Oxford (July 9-August 20).** 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 double courses: English 132CS/Medieval and Renaissance Studies 132AS *Topics in Renaissance British Literature: Shakespeare: Comic Visions, Dark Worlds*; English 132ES *Topics in 19th Century British Victorian Literature and Poetry*; Political Science 100LS/History 100MS *Political Systems of Modern Britain*; Philosophy 184S/Political Science 185S *Classical and Contemporary Political Philosophy*; and Philosophy 185S/Religion 161WS/Public Policy 138S *Science, Ethics, and Society*. In addition, students will attend seven lectures in the Exeter College summer lecture series on topics in the Humanities, Social Science, and History, and will contribute to discussion of these lectures on a Duke Blackboard site. For further information, contact Dr. Alex Rosenberg, Duke University, Department of Philosophy, Box 90743, 203A West Duke Building, Durham, NC 27708-0743 (Tel.: 919/660-3047, e-mail: [alexrose@duke.edu](mailto:alexrose@duke.edu)).

**Flanders and The Netherlands: Ghent and Amsterdam (July 3-August 13).** This two course, six-week, interactive summer 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, Art History 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. Art History 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 the faculty director also resides to enhance student-faculty interaction. For further information, contact Professor Hans J. Van Miegroet, Department of Art, Art History, and 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), Web: <http://www.duke.edu/web/art/flanders>).

**France: Paris (May 22-July 2).** Paris is the stunning backdrop for this two course, six-week program focusing on French culture, literature, and language. Directed by Professor Deborah Jenson 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 Culture and Communication*, taught by Professor

Gourevitch, poses cultural questions that are associated with contemporary France. The second course, French 197S *Paris by Letters*, is taught by Professor Jensen and gives students an opportunity to stroll (often literally—students should bring walking shoes!) through French literature as it is physically anchored in the City of Light. The program is conducted entirely in French; four semesters of college French or equivalent are required. For further information, contact Professor Deborah Jensen, Department of Romance Studies, 205 Languages Bldg., Box 90257, Durham, NC 27708-0257 (e-mail: [edeborah.jenson@duke.edu](mailto:edeborah.jenson@duke.edu)).

**Germany: Berlin (May 20-July 2).** The Duke Global Education Office 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 are: German 1 and 2 *First Year German I and II*; German 65 and 66 *Intermediate German I and II*; German 76 *Readings in German Literature*; German 115S *Advanced German in Berlin*; German 133S *Introduction to German Drama: Berlin Theater* (cross-listed with International Comparative Studies 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: German 196A/Art History 190B *Art and Architecture of Berlin: Fifteenth to the Twentieth Century*; German 196B/History 100L *Berlin Since the War*; and German 298S *Special Topics: Political Architecture of Berlin*. Two additional courses will be offered in English for students interested in creative writing: English 100AS *Writing: Fiction*; and English 100CS *Writing: Poetry*. 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 the director, Professor William Donahue, Department of Germanic Languages and Literature, 116D 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 18-June 29).** 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, Cultural Anthropology 100/African and African American Studies 102 *Anthropological Field Research in Ghana*, will be taught by Dr. Katya Wesolowski, an anthropologist and dancer, and a Lecturing Fellow with the Thompson Writing Program at Duke. This course will offer students a chance to conduct cross-cultural field research projects. The other course, Cultural Anthropology 100/Sociology 100/African and African American Studies 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 guest families and in hotels. For further information, contact Dr. Katya Wesolowski, Thompson Writing Program, Art Bldg., Box 90025, Durham, NC 27708-0025 (Tel.: 919/660-7087, e-mail: [kw87@duke.edu](mailto:kw87@duke.edu)).

**Greece: Athens and the Islands of the Aegean (May 20-June 20).** 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. Philosophy 136 *Birth of Reason in Ancient Greece* is taught by Professor Michael Ferejohn of the Department of Philosophy. Concentration is on Athens, 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 27708-0743 (Tel.: 919/660-3053; e-mail: [mf@duke.edu](mailto:mf@duke.edu)).

**Italy: Rome (May 18-June 17).** This four-week, one course program examines the history of the Roman city, especially the city of Rome, from the earliest times to the present day. Rome is prominent as one of the supreme centers of urban culture in the western world, and in this course students experience the history of the city directly and personally through walking lectures and guided tours of major sites, monuments, and museums. Visits to other ancient sites in Italy, including Tivoli, Pompeii, Capri, and Cerveteri, help convey the contributions of Latin, Greek, and Etruscan cultures to the development of Rome. Classical Studies 145/Art History 126A/History 101F *Rome: History of the City* is taught by Classical Studies Professor Mary T. Boatwright. Accommodations are initially in a villa, then at a hotel at the Bay of Naples; during the last half of the program while in Rome, students will stay at the Intercollegiate Center for Classical Studies (Centro). Italian is not required, but there are daily field trips to archaeological sites, museums, public spaces, and/or churches, so some knowledge of Italian is helpful. For further information, contact the faculty director, Professor Boatwright, Department of Classical Studies, 231 Allen Building, Box 90103, Durham, NC 27708-0103 (Tel.: 919/684-5076; e-mail: [tboat@duke.edu](mailto:tboat@duke.edu)).

**Italy: Venice (May 22-June 21).** This four-week, one course summer program is designed to provide participants with the opportunity to study Venetian civilization, literature, culture, and art history, along with politics, economics, and religion that have been important in the shaping of modern thought. Taught in English by Professor Marianna

Torgovnick, the course will be English 142/Art History 160/ Literature 196 *The Venice of Our Imaginations*, recognizing that Venice has long had a special lure and special meanings for Europeans and Americans. Students' experience in Venice will be enriched through the study of selected readings, one selected musical composition, as well as touring, and discussion of selected world class art. For further information, contact the program director, Professor Torgovnick, Department of English, 302E Allen Building, Box 90015, Durham, NC 27708-0015 (Tel.: 919/684-2165; e-mail: [tor@duke.edu](mailto:tor@duke.edu)).

**Mexico: Cholula (May 18-June 30).** This program is Duke's only summer language program that is geared for beginning to low-intermediate students. Spanish 13 *Intensive Elementary Spanish* combines course work 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 equivalent to two course credits. Immersion into Mexican society is enhanced by increased exposure to language and Hispanic culture. Excursions to archaeological sites around Oaxaca, Taxco, and Mexico City, along with local city tours complement the program. For further information, contact the faculty director, Professor Lisa Merschel, Department of Romance Studies, 103 Bell Tower 1, Box 90269, Durham, NC 27708-0269 (Tel.: 919/684-0774, e-mail: [merschel@duke.edu](mailto:merschel@duke.edu)).

**Russian Republic: St. Petersburg (May 8-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 strongly suggested; however, beginning students may also be accepted, depending upon the number of participants. Students are housed in university housing while in St. Petersburg and in hotels on excursions. 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)). Duke students who are participating in the "Duke in Russia" program are eligible to extend their stay in St. Petersburg to participate in a four-week DukeEngage experience (participation in the study abroad program before rehand is required). DukeEngage students will rotate in two host organizations: the Russian Ministry of Health, Pokrovskaya Hospital, where students will provide supervised support in different units; and the Russian Society of the Blind, where students will help local sight-impaired persons at the center itself and in their homes with a variety of everyday activities, including shopping, reading aloud, organizing space, and providing other social service assistance. A new component may include a St. Petersburg orphanage. For more detailed information, visit the DukeEngage website: <http://dukeengage.duke.edu/immersion/international>.

**South Africa (Kruger National Park): Organization for Tropical Studies (OTS)/Duke University – Global Health Issues (June 1-July 1).** This program integrates classroom and field instruction to introduce students to the fundamental principles of South African medicine and public health systems. Students explore an array of topics, including infectious diseases, epidemiology, virology and zoonosis, sexual health and reproductive issues, environmental health, global health issues, and traditional and alternative medicine. They will learn current techniques and concerns in South African medicine and public health, analyze the impact of climate change for human health, and investigate the social and economic determinants that contribute to the expanding impact of infectious diseases. The program incorporates visits to primary health care facilities in rural and urban areas. Students are housed in a variety of settings, including cottages, hotels, and hostels. For further information, consult the OTS web site at [www.ots.duke.edu](http://www.ots.duke.edu). Also feel free to contact Enrollment Management at 919/684-5774 or e-mail [ots@duke.edu](mailto:ots@duke.edu).

**Spain: Madrid (May 14-June 25).** 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 Marcos Cantelli Vigon of the Duke Department of Romance Studies. The second course is Spanish 137 *Special Topics: Modern and Contemporary Spanish History, Art, and Literature*, taught by Professor Jose Maria Rodriguez Garcia. The program is notably rich in 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 Marcos Cantelli Vigon via e-mail: [mc41@duke.edu](mailto:mc41@duke.edu).

**Switzerland: Geneva (July 3-August 13).** 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 Philosophy 137/Political Science 100C/Public Policy 104 *Political Philosophy of Globalization*, a course that 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 Markets and Management Studies 100 *Special Topics: International Business*, taught by Visiting Professor of Sociology (Markets and Management Studies) and program co-director, Professor Martha Reeves. 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** (*July 5-August 15*). Based at the strikingly beautiful campus of Bogazici University, the six-week, two course program introduces students to the cultural, historical, and religious issues emerging at the intersection of Europe and the Middle East, with particular attention to the unique position of Turkey within the global context. The first course, Asian and Middle Eastern Studies 100 *Reading the Mediterranean*, taught by Professor Miriam Cooke, focuses on fiction that deals with encounters between Muslims and Christians in the region. The second course, Religion 185 *Islam and Empire*, taught by Professor Bruce Lawrence, examines world history and the impact of the Seljuk, Mongol, and Ottoman empires. It considers the crucial role of Islam in the past millennium, producing religious, social, and political transformation across the eastern Mediterranean and Central Asia. For further information, contact Professor Lawrence (E-mail: [bruce.bbl@gmail.com](mailto:bruce.bbl@gmail.com)) or Professor Cooke (E-mail: [mcw@duke.edu](mailto:mcw@duke.edu)).

*"Summer Session is a welcome contrast to the year; I can be relaxed and sit by the pool with my math homework. It's serenity."*

*-Student, Summer '10*

## More Class Information

In addition to the special topics classes listed previously in this bulletin, a full listing of all courses offered in the Summer 2011 terms can be viewed beginning approximately the middle of February 2011 at: <http://soc.siss.duke.edu/psp/PS090SOC/?cmd=start>. Following is some more information about the classes offered.



## 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, 2010-2011* (available on the Web at <http://registrar.duke.edu/bulletins/undergraduate/>). Course descriptions are also available on ACES Web.

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 class schedule 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. These may be examined by looking up a specific course in ACES or in the *Bulletin of Undergraduate Instruction, 2010-2011* (available on the Web at <http://registrar.duke.edu/bulletins/undergraduate/>).

### 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 students are responsible for knowing these requirements when registering.

## Buildings

(For campus maps locating these buildings, see <http://maps.duke.edu/>.)

### EAST CAMPUS

West Duke Bldg.	Friedl Humanities Bldg.	The Bishop's House
Carr Bldg.	The Ark	Brody/Branson Theater
East Campus Union	Brodie Recreation Center	Academic Advising Center
East Duke Bldg.	Lilly Library	Biddle Music Bldg.
Baldwin Auditorium	Bivins Building.	Art Building
Smith Warehouse (across Main St. from East Campus)		

### WEST CAMPUS

Duke Chapel	Union Bldg.	Bryan Center
Gray Bldg.	Card Gymnasium	Physics
Perkins Library	International Studies Center	Allen Bldg.
Foreign Languages	Sanford Institute	North Bldg.
Old Chemistry	Study Abroad	Biological Sciences
Divinity/Westbrook Bldg.	Ctr. for Engineering Education	Gross Chemical Lab
Sociology-Psychology Bldg.	Hudson Hall	Teer Engineering
Social Sciences Bldg.	French Science Bldg.	Levine Research Center
Trent	Rubenstein Hall	

### MEDICAL CENTER

Davison Bldg.	Bryan Research Bldg.	Nanaline H. Duke Bldg.
School of Nursing	Jones Bldg.	Medical Science Research Bldg.
Sands 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.

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

<b>Wednesday, June 29, 2011</b>	<b>Term 1 final examinations begin.</b>
<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.
<b>Thursday, June 30, 2011</b>	<b>Term I final examinations continue.</b>
<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.
<b>Friday, August 12, 2011</b>	<b>Term II final examinations begin.</b>
<i>Period</i>	<i>Examination Time</i>
4, 4a	7:00 p.m. - 10:00 p.m.
<b>Saturday, August 13, 2011</b>	<b>Term II final examinations continue.</b>
<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.
<b>Sunday, August 14, 2011</b>	<b>Term II final examinations continue.</b>
<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.

# Duke University Summer Session Application/Registration Form

**To be completed by:**

Visiting Students, Graduating Duke Seniors, and Incoming Duke First Year Students

**Return completed registration form to:**

Duke Summer Session Office  
Box 90059  
Durham, NC 27708-0059

**Or FAX:** 919/681-8235

**Or E-MAIL:** [summer@duke.edu](mailto:summer@duke.edu)

Visiting Student:  Pre-baccalaureate or  Post-baccalaureate

Have you previously attended Duke?  No  Yes, date(s) \_\_\_\_\_

Have you received a degree from Duke University?  No  Yes

If yes, date and type of degree \_\_\_\_\_

Duke Student:  Graduating Duke Senior  Incoming Duke First Year Student

Ms.  Mr.  Dr. \_\_\_\_\_  
first name middle initial last name

Social Security Number: \_\_\_\_\_ -- \_\_\_\_\_ -- \_\_\_\_\_

Citizenship \_\_\_\_\_ Ethnic Origin \_\_\_\_\_

Date of Birth: \_\_\_\_\_ -- \_\_\_\_\_ -- \_\_\_\_\_

Current Mailing Address: \_\_\_\_\_  
street

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

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

E-mail address: \_\_\_\_\_

Permanent Mailing Address: \_\_\_\_\_  
street

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

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

**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: (\_\_\_\_) \_\_\_\_\_

E-mail 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

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