Special/Selected Topics Courses

“Summer coursework is a great way to engage with other students in a small classroom environment.”

Students, Summer of 2011

In addition to the special topics classes listed below, a full listing of all courses offered in the Summer 2012 terms can be viewed beginning approximately the middle of February 2012 at: http://soc.siss.duke.edu/psp/CSSOC01/EMPLOYEE/HRMS/h/?tab=DEFAULT.

Below, subject codes appear parenthetically in capital letters.

**Term I**

**African and African American Studies (AAAS) 199 Special Topics** (“Black in the 1980s”). This course will compare and contrast the ideological and generational concerns of the Civil Rights Era with a post-Civil Rights Generation that comes to maturity in the 1980s. Additionally, the course will examine the role that popular culture and popular black icons played in making the political concerns of the post-Civil Rights generation visible. *Neal*

**African and African American Studies (AAAS) 199S Special Topics** (“The Aesthetics and Politics of Black Performance”). This course, which takes its title from Lil Wayne’s recent song, “6 Foot 7 Foot,” traces a black performance tradition from the nineteenth and twentieth centuries through the contemporary moment, in order to understand how black performance was a necessary means of expression and political resistance. Looking at variety shows, chorus lines, burlesque revues, and cabaret acts at the turn of the twentieth century, we will investigate the specific performance-based techniques deployed by black performers to stage themselves and counterfeit identities in discrete theatrical sites as well as the quotidian spaces of everyday life. In addition to listening actively to music by popular contemporary artists such as Wayne, Jay-Z and Beyonce, we will also examine figures from the hip-hop and soul traditions and the aesthetics of these traditions. We will pay special attention to the aesthetics of eccentricity as an instrument of performance. Artists to be studied include but are not limited to Nas, Tribe Called Quest, Mos Def and Talib Kweli (Black Star), Rakim, Bambaata, KRS One, De La Soul, Erykah Badu, James Brown, Otis Redding, Aretha Franklin, Diana Ross, and Jackie Wilson. We will also look at documentaries and films and examine texts by Daphne Brooks, Hortense Spillers, Jayna Brown, Jennifer Brody, Fred Moten, Randy Martin, Marc Anthony Neal, and Guattari. *Bradley*

**African and African American Studies (AAAS) 199S Special Topics** (“The Culture and Practice of Capoeira”). See below for description of CULANTH 180S. *Wesolowski*

**Asian and Middle Eastern Studies (AMES) 195S Special Topics** (“Brand New China: Fashion, Cinema, Consumption, and Ethnography”). This course serves as an introduction to the cultural politics of the mid- to late twentieth and early twenty-first century China. The main questions to be explored include the following: what is Chinese modernity? what is Chinese post-modernity? how can we answer these important questions through a careful study of contemporary Chinese visual culture, such as cinema, documentary, fashion, and ethnography? In this course, we are particularly interested in the relationship between culture, society, and politics. Instead of considering cultural productions as purely autonomous entities that are unrelated to other social formations and economic forces, we will put aesthetics and politics into one single analytical category in order to ask new and interesting questions. That means, in addition to the close reading and careful analysis of the course materials, we will explore contemporary Chinese culture alongside Chinese economy, politics, and society in the socialist and post-socialist eras. *Hui*

**Arts of the Moving Image (AMI) 120S Special Topics in Film Studies** (“Cinema and the Cyborg”). See description below for LIT 120BS. *Medel*
Cultural Anthropology (CULANTH) 180S Current Issues in Anthropology (“‘The Culture and Practice of Capoeira’”). This seminar/laboratory dance course introduces the movement, music, philosophy, socio-political history, and culture of capoeira, the fight/dance/game created by African slaves in Brazil. Topics to be explored include the following: capoeira’s persecution through the nineteenth century, its twentieth century progress as a vital part of Brazilian national identity, and its ensuing globalization. We will also look at the race, class, and gender politics which shaped capoeira and study its movement, music, and ethos. Writing assignments will integrate materials and experience from both the seminar and lab portions of the course. In studio four times a week students will learn capoeira’s basic defense, attack, and acrobatic movements as well as its percussive music and call-and-response singing. In seminar once a week we will discuss the history, culture, and politics that gave rise to capoeira as a form of resistance among African slaves in Brazil and which today is a popular sport practiced around the world. No martial arts or dance experience necessary. Wesolowski


Dance (DANCE) 181S Special Topics (“The Culture and Practice of Capoeira”). See above for description of CULANTH 180S. Wesolowski

Economics (ECON) 195S Selected Topics in Economics (“Global Health, Law, and Technology”). See description below for GLHLTH 180S. Cross

English (ENGLISH) 63S Introduction to Creative Writing. In this class we will immerse ourselves in short fiction and poetry with a particular emphasis on form and structure. By now we have been told many times, even ironically so, by major advertising campaigns, that we should think outside the box. At the same time, though, we needn’t look terribly far to see that there is a lot going on in the box, which is never only a box. It is always also a shelter, a bed, a suitcase, a coffin, a racecar, a sled, a womb, and even a portal to a secret world. And this is to say nothing of the characters, happenings, and breaths that dwell in these different places. In this class we will step aside (but not wholly away from) the liberal think-outside-the-box rally cry in order that we may attend to the myriad of experiences made possible by poetic form, generic conventions, and other established literary devices and structures. To this end we will read and write with an eye to the blueprints, the tools, and the overall “how” behind what the writing is able to do. In addition to experimenting with traditional linear narratives, sonnets, ghazals, and other forms, we will also read pieces that do not subscribe to any particular form, but nonetheless have their own amazing architectures. The course will also include a mixture of weekly exercises, writing games, and workshopping drafts for critical but supportive peer review. 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 note that attendance is essential for this workshop format to be fruitful. Curseen

English (ENGLISH) 169CS Special Topics in American Literature, 1945 to the Present (“Great Summer Novels”). "Of the seven deadly sins, only three remain perpetually enthralling." Thus pronounces Prof. St. Peter, who is a character in a Willa Cather novel and a great teaser, since he does not tell us which sins. My bet is on envy or covetousness, pride or anger, and lust (no doubt about that one). Certainly, these are the sins that dominate students’ favorite contemporary fiction and will make, I believe, a great summer syllabus for beginning and advanced students alike, provoking us to consider the interplay of sin with sanctity, fear with reverence, and irony with love. I have in mind Mario Puzo’s The Godfather first and foremost, as always, but also four or (at most) five of the following: Howard Norman, The Bird Artist; Jennette Winterson, The Passion; Cormac McCarthy, All the Pretty Horses; Ron Hansen, Mariette in Ecstasy; Gabriel Garcia Marquez, Love in the Time of Cholera; Chang Rae Lee, Native Speaker; Paul Beatty, White Boy Shuffle; and perhaps something really new, such as Jon Clinch’s Finn. This is a summer course, in sum, in the pleasurable intensities of sustained reading in the age of cyber-immediacy and virtual intimacy: the visceral texture it offers, the analytic trenchancy (including capacity for contradiction) it demands, the repartee it solicits, the essaying that honors it, and the kinship of word and thought it ultimately inspires. Ferraro

English (ENGLISH) 169CS Special Topics in American Literature, 1945 to the Present (“Reading, Writing, Blogging: American Literature Goes Digital”). This course is designed to help students master the terrain of the “blogosphere” by working through the creation of their own blog or a collective blog for the class. In the interim, students will also learn how to excel in the art of the short essay. With weekly readings drawn from American literature on food, science, and financial and political writing, students will also understand the techniques for bringing literature – then and now – to a contemporary audience. What does this mean? While we will be reading work from established and canonical award-winning writers, we will also be monitoring weekly current events and responding to them in real time. This course encourages open source learning, so that much of the content produced will not only be accessible by other students in the class, but also by individuals across the blogosphere. Holland

Environmental Sciences and Policy Program (ENVIRON) 181S Special Topics in Environmental Sciences and Policy (“Protected Areas, Tourism, and Local Development”). This course will investigate issues of establishing and managing national parks, biosphere reserves, and other protected areas in situations where local populations
technologies together affect the types of health services available to people in different parts of the world by examining the role of international organizations and treaties, national legal systems, global business, and NGOs (non-governmental organizations) in the global governance of healthcare; investigate the development and use of medicines and other healthcare technology; explore how law regulates the innovation of healthcare technology and access to its benefits and risks; and reflect upon how culture affects attitudes toward law and technology in healthcare. Topics will include the following: international health diplomacy, NGO business models, public and private medical research and development, intellectual property and innovation, how international trade and investment affects access to medicines and environmental health, new uses of information and communication technologies for global health, crisis response healthcare, different ways health systems implement constitutional rights to healthcare, and how technology and law together affect the emphasis of different health systems (e.g. high-tech specialist care, primary care, traditional medicine, and/or preventive public health). Cross

History (HISTORY) 103 Lectures in Special Topics (“A Global History of Oil”). What has been the impact of oil upon the course of global history since the mid-nineteenth century? This course explores the technological and organizational changes within the oil industry itself and the domestic and international political landscapes within which these changes have occurred. Topics to be addressed include, but are not limited to, how resource wealth or scarcity impacts the functioning and development of political institutions, nationalization, the rise of pan-Arabism, anti-trust legislation, environmentalism, and the impact of public opinion on resource wealth management. Freije

History (HISTORY) 103 Lectures in Special Topics (“The United States in the World, 1776-2005”). This course surveys the history of the United States from a global perspective. We will focus on how cross-border flows of people, ideas, and capital both to and from the United States affected American and global history. In short, the course aims to place the history of the United States in its global context. In doing so, students are asked to consider several questions, including the following: did the American experience stop at the nation’s borders? how did the United States shape and transform other nations’ histories, and how did these nations’ histories affect the United States? In answering these questions, students will learn to think more broadly about the category of the nation and its utility, or lack thereof, for studying history. Bessner

International Comparative Studies (ICS) 140 Selected Topics in Comparative Area Studies (“Human Rights and Revolution in Film”). This class will examine human rights and revolution in film. We will watch and discuss fictional, historical, and documentary films as prompts for thinking about the relation between human rights and revolution in the twentieth and twenty-first centuries. The class will consider both violent and non-violent varieties of revolutionary change as ways of securing human rights, as well as contradictions between these means and the human rights ends they aim to advance. We will discuss the roles of social movements, political institutions, culture, and leadership, as well as the way science fiction films have addressed the topics. The class themes are civil rights, anti-colonialism, war, and social justice. Possible films to be examined include The Great Debaters, Eyes on the Prize, Reds, Land & Freedom, Gandhi, The Battle of Algiers, Che, Platoon, The Fog of War, Romero, Milk, Hotel Rwanda, Star Wars, and Avatar. Cross

International Comparative Studies (ICS) 140S Selected Topics in Comparative Area Studies (“Global Health, Law, and Technology”). See description above for GLHLTH 180S. Healy

Latin American Studies (LATAMER) 199S Special Topics in Latin American and Caribbean Studies (“Protected Areas, Tourism, and Local Development”). See description above for ENVIRON 181S. Healy

Literature (LIT) 120BS Special Topics in Film (“Cinema and the Cyborg”). This class will be an investigation into the ways in which cinema has been understood to be a cyborg. That is, it will look at the ways in which, throughout its development, cinema has been thought of, practiced, and experienced as the relation, engagement, and augmentation of the machine with human modes of perception. We will look both at cinema as the interconnection and contact between the human and the machine and the way in which it has proposed the human as a cyborg, that is, as a sentient, flesh and bone, body and consciousness hybridized with the machine. The class inquiry will take up the category of the human and cinema as cyborg (as human-machine hybrid) in two different ways. Our first mode of inquiry will focus on the history and development of film and film theory as it understands the human and human perception in relation to the apparatus and machines of cinema. Secondly, we will look into the ways in which cinema has registered cultural anxieties about cyborgs and the presumed purity of the human. This second inquiry into cinema and the cyborg will look at the thematic, visual, and narrative role of human-machine hybrids in cinema, seriously asking what we can understand about the cultural investment in concepts of purity, the human, gender, nature, technology and its development, and the inter-relations of those concepts. Class readings will consist of short readings in film theory and

Term I 18
criticism, philosophy, critical theory, journalism, and some short literary texts including novels, essays, and poetry. Films will include early, silent film, experimental avant-garde films, classical Hollywood films and mainstream, genre films like “The X-Men,” and selections from the television series Battlestar Galactica. Assignments include writing two formal papers, doing a class presentation, and keeping a film screening journal answering assigned questions about the class content. Medel

**Literature (LIT) 125S Special Topics in Gender and Sexuality** (“The Sexual Revolution”). When thinking about sex and culture today, considering everything from hook-up culture to Lady Gaga to last year’s infamous Duke “senior thesis” incident, it may seem that we live in a time of unprecedented sexual freedom. But are such freedoms truly liberating? When and how did our relaxed attitudes toward them come about? This course investigates the sexual revolution as the origin of contemporary attitudes toward casual sex, public representations of sex, and hyper-sexuality. We will look at the sexual revolution (the period of rapid social, cultural, and political change that occurred in the United States during the 1960s and 1970s with regard to sex) as the origin of current sexual permissiveness in U.S. culture. When sex and marriage were decoupled in the 1960s and 1970s as a result of the increased availability of birth control and abortion, what significant social changes were launched? How do these changes shape the way we think about and represent sex in the present? Throughout the course we will read the literature of the sexual revolution. First, we will turn to a wide variety of excerpts from texts which reflect the social changes they implicitly recorded, such as *Playboy* magazine articles and popular sex advice manuals. We will pair these readings with the fiction of the period, such as Marilyn French’s *The Women’s Room*, and Henry Miller’s earlier *Tropic of Cancer*, which was only released in the U.S. with the advent of the sexual revolution. We will also read selections from several of the non-fiction texts that were immensely popular at the time, such as Kate Millet’s *Sexual Politics*. Finally, we will turn to the present and analyze cultural texts such as the Duke “senior thesis” that allow us to ask questions about the lasting success (or failure) of the sexual revolution to liberate sex and sexuality. *Allen*

**Literature (LIT) 131S Special Topics in Culture and the Arts** (“Arch-Enemies in Literature and Film”). Stories of creation, myths, legends, novels, and films abound in rival figures that have sworn to bring about either the downfall or the total annihilation of their opponents. Acutely portraying the clash between long-seated binaries such as good/evil, order/crime, society/anarchy, and creation/destruction, the drama these arch-enemies act out presents us with a powerful commentary on their respective social and historical contexts. The main question this course will investigate is the following – what is the matter with these people (or figures), really? What makes Satan in *Paradise Lost* say rather resentfully, “Better to reign in Hell, than to serve in Heaven”? Sheer caprice and careerism? What pits the amateur detective Sherlock Holmes against the villainous scientist Professor Moriarty? Boredom and the desire for self-glorification? Is it only a personal feud that urges V to seek vendetta from the despotic British State in the form of a wholesale revolution? The arch-enemies we will look at in this course seem to be motivated by purely personal reasons. However, we will try to understand if they could be representing much broader motives that are at play in human psyche as well as society. Course materials will include literary texts, films, anime, and a number of secondary sources. *Üyurkulak*

**Literature (LIT) 148S Special Topics in Literature** (“More than CSI: Cultures, Fictions, and Bodies in Science”). The class will focus on the impact and influence of scientific inquiry and specialization on society and how that has influenced the way in which we organize and utilize the knowledge we have acquired from nature. Many of the developments in scientific fields have been spurred as much by knowledge construction and discoveries that take place in home laboratories and workshops (think Dr Frankenstein, Dexter’s Laboratory, or Pierre and Marie Curie) or in specially-designed professional laboratories (think CERN, Fermilab, Brookhaven, Intel) as by the reactions and interpretations of the ‘non-scientific’ community towards published results and interpretations. A survey on the history of modern science since the time of Scientific Revolution will be the continuous narrative of this course with references to scientific developments in the non-Western part of the world. This class asks the question of what constitutes the voyeur/observer and what the participant in science. In the process of interrogating this dichotomy, we will pay attention to the binary relationship between the active and passive bodies in/of science and the correspondence between feminine and masculine conditions in terms of gendered bodies (including bodies of knowledge) and power structures. We will also explore how scientific knowledge is disseminated and propagated in society – by way of television, films (which include cartoons and animations), photography, games, comics, popular fiction/non-fiction, specially-curated exhibitions, and also digital media – to examine the ‘myths and facts’ involved in the publication of scientific knowledge and discern how scientists and the public deal with and react to ethical questions that may arise in any scientific research programs. In the process of examining the acts of dissemination, we will take a close look at presumptions that tend to erase the identity of women – or ignore most of their contributions – in the ‘mainstream’ narrative of the history of science. We will investigate special interest museums (such as the Museum of Jurassic Technology in Los Angeles) in relation to mainstream science museums as a way of understanding the nature of public science education. We will also look at the contestation that takes place between ‘big science’ and the smaller subfields in terms of different priorities. Throughout the course we will take into account the intersection of arts and science –

*Term I 19*
how science and art practitioners borrow ideas and concepts from one another for the furtherance of their individual projects. Lee

**Literature (LIT) 162ZS Special Topics in Literature and National Cultures, Ethnicity, Race** (“Brand New China: Fashion, Cinema, Consumption, and Ethnography”). See description above for AMES 195S. Hui

**Public Policy Studies (PUBPOL) 195S Selected Public Policy Topics** (“The Press and the Presidency”). This course examines the creation, structure, and evolution of the American presidency and considers how media has shaped and presented the role of the presidency. Attention will be given to how, over the decades, presidents have developed rhetorical styles for use in specific media formats as well as to the role of the White House Press Corps. Particular attention will be focused upon the 2008 and 2012 elections and the growing role of social media in presidential elections. Course expectations include the daily reading of newspapers, websites, and required texts, along with the viewing of media clips, visual images of the presidency, and other audio-visual material. Other assignments include class debates and exercises, a five-page speech analysis, a five-page executive summary, a three-page op-ed, and a fifteen-page final paper or final project with a two-page summary. Weddington

**Public Policy Studies (PUBPOL) 195S Selected Public Policy Topics** (“Writing for Public Policy”). *This is an online course.* Every student of public policy needs to write clearly, succinctly, and with conviction. This course is a writing class designed to teach the basics of the forms of writing that are likely to be used by public policy students when they enter the work world. These include letters to the editor, op-eds, policy briefs, memos, executive summaries, speeches, committee reports, grant proposals, and other relevant documents. Assignments, incorporating editing and rewriting opportunities, include four short (2-5 pages) papers and one long (15 pages) paper. Class members will participate in an online chat room and in online meetings with one another. Everyone will have the opportunity to work on personal strengths and weaknesses and to design a project relevant to work or an internship. Weddington

**Public Policy Studies (PUBPOL) 195S Selected Public Policy Topics** (“Protected Areas, Tourism, and Local Development”). See description above for ENVIRON 181S. Healy

**Public Policy Studies (PUBPOL) 196 Selected Topics** (“Human Rights and Revolution in Film”). See description above for ICS 140. Cross

**Public Policy Studies (PUBPOL) 196S Selected Topics** (“Global Health, Law, and Technology”). See description above for GLHLTH 180S. Cross

**Study of Sexualities (SXL) Seminars in Selected Topics** (“The Sexual Revolution”). See description above for LIT 125S. Allen

**Women’s Studies (WOMENST) Selected Topics in Women’s Studies** (“The Sexual Revolution”). See description above for LIT 125S. Allen

**Term II**

**Arts of the Moving Image (AMI) 120 Special Topics in Film Studies** (“The Metaphysical in Popular Narrative”). This course examines the contributions of outré and experimental art forms, both visually and conceptually, to the feature films that reflect the collective consciousness of modern society. Because film is such a visual, visceral medium, its successful departures into the metaphysical realm require an embrace of alternative, foreign, abstract, and largely unknown methods of non-narrative articulation. Each week a different set of films and filmmakers will be explored for their metaphysical contributions to longer works, including (but not limited to) Paul Jeffrey Sharits, Stan Brakhage and Tony Conrad (*The Flicker*) to Gaspar Noe's *Enter the Void*, James and John Whitney's pinhole mandalas to *Kubrick's 2001: A Space Odyssey*, Kabuki Theater (from Kabuku - out of the ordinary) to Shindo's *Kuronenko*, and the French and Spanish surrealists to both Bergman's *Persona* and Lynch's *Mulholland Drive*. Students are required to attend all lectures and screenings and to write weekly papers. In lieu of a final exam, a final essay demonstrating a general grasp of the material covered, will be required. Hawkins

**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

**Cultural Anthropology (CULANTH) 180S Current Issues in Anthropology** (“Childhood and Everyday Life”). How do ideas about childhood vary across history, culture, and discipline? How do children’s daily lives differ from place to place? How do children stand in as symbols of broader political and cultural concerns? How has globalization affected contemporary experiences and understandings of childhood? This course will explore these questions by considering controversial topics such as education, child labor, consumerism, militarism, new media, and
adoption. In particular, we will examine how questions of race, ethnicity, class, and gender affect both the daily lives of children and symbolic constructions of childhood. Students will be assigned texts drawn from the fields of anthropology, education, policy, history, sociology, psychology, and literary theory, and will occasionally view films. They will be asked to make Sakai postings that reflect on assigned texts, occasionally lead class discussions, and submit a final writing assignment on topics covered throughout the summer term. *Campoamor*

**Cultural Anthropology (CULANTH) 180S Current Issues in Anthropology** (“Global Health and Human Rights”). See below for description of GLHLTH 180S. *Cross*

**Cultural Anthropology (CULANTH) 180S Current Issues in Anthropology** (“War, Media, and Law”). See below for description of PUBPOL 196S. *Cross*

**Education (EDUC) 190S Selected Topics** (“Childhood and Everyday Life”). See description above for CULANTH 180S. *Campoamor*

**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) 169BS Special Topics in American Literature: 1820-1860** (“Haunted Houses and Stolen Faces: The American Uncanny of Poe, Melville, and Hawthorne”). Using Freud’s famous essay on the Uncanny as an initial entrance into this genre that aims to frighten the reader by making strange and foreign those things most familiar to the self (family, home, one’s own face, etc.), we will evaluate the most famous nineteenth-century American examples of the Uncanny Tale. Given that the genre originated in Germany, we will consider the implications of aesthetic changes to the form once in the hand of American writers. Readings will likely include Edgar Allan Poe’s “Metzengerstein: A Tale in Imitation of the German,” “The Fall of the House of Usher,” and “William Wilson”; Herman Melville’s “Bartleby, the Scrivener: A Story of Wall Street” and *Benito Cerino*; and Nathaniel Hawthorne’s “Rappaccini’s Daughter” and *House of the Seven Gables*. Grades will be based on class participation and the completion of two short papers over the course of the summer term. *Zurawski*

**English (ENGLISH) 169CS Special Topics in American Literature: 1945 to the Present** (“The Best American Fiction of the Twenty-first Century”). Two years ago, Junot Díaz’s Pulitzer-Prize winning 2007 novel, *The Brief Wondrous Life of Oscar Wao*, was chosen as summer reading for Duke’s class of 2013. The idea was to select a book that would “create a common touch-point for introductions, social and intellectual interactions, and community-building.” Such a book, of course, would also have to exhibit literary merit. By taking as its starting-point seven other Pulitzer-Prize winning works of fiction from the first decade of the twenty-first century, this course will first ask, what makes “good” fiction? Examining short story collections (*Interpreter of Maladies* and *Olive Kitteridge*) alongside novels that span a range of sub-genres (historical fiction, epic sagas, post-apocalypse narratives, and coming-of-age tales), this course will explore the ways in which literature speaks to the contemporary moment that we inhabit. Along the way we will ask: how does present-day American fiction shape our understanding of what it means to belong to a place and to be part of a community? How does it pose the problem of what it means to engage with history, to be beholden to it, and to break away from it? We will examine how identity comes to be constituted through a variety of categories and forces that precede the self—race, sex, biology, history—and how fiction negotiates and reformulates such constructions. Ultimately, we will consider how notable American fiction of the twenty-first century deals with contemporary issues—genetics, multiculturalism, globalization, the digital age—by asking and answering, in a multitude of ways, what it means to be an individual, a subject, a citizen. Perhaps even more importantly, we will consider what happens when these categories break down: how does contemporary fiction address the more basic problem of what it means to be human? Primary texts will include: Jhumpa Lahiri’s, *Interpreter of Maladies*, Michael Chabon’s *The Amazing Adventures of Kavalier & Clay*, Jeffrey Eugenides’s *Middlesex*, Edward P. Jones's *The Known World*, Cormac McCarthy's *The Road*, Elizabeth Strout's *Olive Kitteridge*, and Jennifer Egan's *A Visit from the Goon Squad*. *Ciobanu*

**Global Health (GLHLTH) 180S Special Topics in Global Health Studies** (“Global Health and Human Rights”). In this course we will examine philosophies, institutions, practices, and professional cultures of global health and human rights, with an emphasis on instances where the two overlap. In addition, we will consider claims that health is a human right and relationships between health and other human rights as well as study social movement organizing
that has expanded access to healthcare worldwide and turned claims that health is a human right into policy. Topics include the following: philosophy of health and human rights, health social movements, community and social movement organizing strategy, NGOs (non-governmental organizations), global health and war, refugees, humanitarian organizations such as Doctors Without Borders and the Red Cross/Red Crescent, comparative political economy of healthcare policy, health disparities, culture and health, gender and health, health and democracy, alternative ethical and policy frameworks to human rights, and relationships between health and other environmental and social justice movements. Cross

History (HISTORY) 106S Seminars in Selected Topics (“Introduction to the American South”). The South has long been considered the nation’s regional stepchild and the American capital of inequality. No other region is so readily identified with racism and slavery. Historians have used the South as a laboratory for thinking about race, yet southerners have had (and continue to have) multiple identities. Over time, southerners have made many distinctions between themselves and others. In this course, we will consider race, class, gender, and affiliations of place and politics to construct a more three-dimensional and global picture of southern society. Key questions include: how have southerners and other Americans articulated southern difference or sameness over time? How have gender and class influenced ideas about race? How does the “race question” obscure southern interracialism and the South’s integral part in the nation? Greenlee-Donnell

International Comparative Studies (ICS) 140S Selected Topics in International Comparative Studies (“Global Health and Human Rights”). See description above for GLHLTH 180S. Cross

Literature (LIT) 120BS Special Topics in Film (“Radical Hollywood”). See description above for AMI 120S. Palez

Literature (LIT) 144S Special Topics in North American Literature and Culture (“Infocalypse!”). Apocalyptic (n): a combination of information (data) and apocalypse (the end of the world); the end of information, used in conjunction with Babel, which relates to the confusion of language; informational disaster. “The anxiety of declaring crisis couples uneasily with the eagerness to declare it over. Repay the debt. Get back to business. Blame the failures. Regulate the excess. Resume normalcy. Yet other voices, pictures, sensibilities are also provoked by crisis…radical imagination also sprouts where so much trouble has been unearnt.”—Randy Martin. “It’s like, if you—people of a certain age—would make some effort to just stay in touch with sort of basic, modern-day events, then your kids wouldn’t have to take these drastic measures.”—Neal Stephenson, Snow Crash. Every day we are bombarded with messages informing us that we inhabit a world of risk, uncertainty, and crisis. Whether we regard crisis as a basic condition of life, or as having a particular significance in our current economic and political context, or both, awareness of world-scale crisis (economic, environmental, political, moral, or other) as a future possibility and current reality shapes our daily lives. Some of the best fictional work has the capacity to investigate and improvise on cultural fears and tensions in order to envision “future” realities. In this course, we will be reading recent science fiction, fiction, relevant texts in political philosophy, and news articles in order to think through the characteristics of the global crises (current and future) that we confront daily. Our driving questions will be – how have works in various genres understood the causes and experience of world crisis? What is particular, if anything, about crisis in the contemporary context? What possibilities and risks do these works anticipate as they imagine potential futures of people and the planet? Readings for the course will include Neal Stephenson’s Snow Crash, Octavia Butler’s Parable of the Sower, Don DeLillo’s Point Omega, and Thomas Pynchon’s Against the Day. Bell

Literature (LIT) 150S Special Topics in Literary Movements (“Experimental Writing”). This course will trace a genealogy of experimental writing from the early twentieth through the twenty-first century, from the start of Modernism to the beginning of electronic literature. How have the creators of various experimental writings commented on the crises of their times? What is the role of experimental writing in articulating experience, in creating the space for new knowledges and identities, and in responding to and interacting with emergent technologies? If the scientific experiment can serve as our rubric for thinking about this kind of writing, what correspondences and oppositions might we find? Since the notion of the “experimental” is an ever shifting and historical concept, we will want to ask how the experiment of experimentation has shifted over time. Texts for this course will be selected from among the following: Franz Kafka’s The Metamorphosis, Guillaume Apollinaire’s Calligrammes, Virginia Woolf’s Monday or Tuesday: Eight Stories, Bertolt Brecht’s The Threepenny Opera, Samuel Beckett’s Endgame, William S. Burrough’s Naked Lunch, Vladimir Nobokov’s Pale Fire, John Barthes’ Lost in the Funhouse, Georges Perec’s A Void, Robert Coover’s Pricksongs and Deschants, Theresa Hak Kyung Cha’s Dictee, Kathy Acker’s Blood and Guts in High School, Shelley Jackson’s Patchwork Girl, David Foster Wallace’s Oblivion, Steve Tomasula’s Opera in Flatland, Salvador Plasencia’s The People of Paper, Jonathan Safran Foer’s Tree of Codes, and Anne Carson’s Nox. In addition to reading experimental writing, we will ourselves become practitioners of experimental writing and over the course of this class engage in creative writing, collaborative writing, and electronic writing, in addition to the more traditionally conceived academic writing. Stadler
Music (MUSIC) 120 Advanced Special Topics in Music ("Intercultural Music from the Pussycat Dolls to Wagner"). This is a course exploring the vagaries of intercultural music stretching across time, space, and musical genres, focusing on the cultural aspect of the material, rather than the musical-technical aspect. No prior experience in music theory or performance is required, nor will they confer any advantage, although those who have a passion for music (of any kind) will obviously enjoy the material more. Students will access short weekly readings and audio tracks, conduct online discussion on a course blog, and make a class presentation, all of which aim at unveiling the ways in which we understand “intercultural music.” More than just a meeting, or happy union, of cultures standing in a relation of equality, intercultural music is always marked by perspective – of the audience, the composer, and everyone else drawn into cultural discourse. Examples of works which will be covered include Pussycat Dolls, “Jai Ho”; soundtracks to Rush Hour 2 and Curse of the Golden Flower; Chopin, Mazurkas; Wagner, Die Meistersinger von Nürnberg; avant garde music from Asia; and recordings of traditional or tribal music. Six weekly topics will be divided into three sessions, each session focused on one specific piece of music.

Week 3 – Avant garde Music 1. John Cage, Ryoanji (portrays Japan) 2. Toru Takemitsu, November Steps (portrays Japan) 3. John Sharpley, Kong (portrays East Asia)
Week 5 – Classical Vocal Music 1. Excerpts from Wagner, Die Meistersinger von Nürnberg 2. Excerpts from Puccini, Madame Butterfly 3. Ravel, Songs of Madagascar

Philosophy (PHIL) 196S Seminars in Philosophy (“Global Health and Human Rights”). See description above for GLHLTH 180S. Cross

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 Studies (PUBPOL) 195S Selected Public Policy Studies Topics (“Writing for Public Policy”). This is an online course. See description above under Term I. Weddington

Public Policy Studies (PUBPOL) 195S Selected Public Policy Studies 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 racial self-identity, images of race in popular culture and news, immigration, health care, criminal justice, reparations, affirmative action, welfare, race in athletics, and forcible removal from homelands. Class meetings will rely heavily on discussions and exercises. Students will be expected to engage in daily readings of newspapers and websites, review reserved readings, keep a daily journal based on readings and reflection on class discussions, write an op-ed, and complete a fifteen-page final paper or final project with a two-page summary. Weddington

Public Policy Studies (PUBPOL) 195S Selected Public Policy Studies Topics (“Global Health and Human Rights”). See description above for GLHLTH 180S. Cross

Public Policy Studies (PUBPOL) 195S Selected Public Policy Topics (“"Childhood and Everyday Life"”). See description above for CULANTH 180S. Campoamor

Public Policy (PUBPOL) 196S Selected Topics (“War, Media, and Law”). This course examines how war as a form of politics is affected by media and law, reviews the cross-cultural history of types of warfare and their relation to public information, norms and laws, and looks at the rise of Western laws of war and humanitarian law, their relation to colonialism and industrial capitalism, and the role of mass media in the emergence of nationalism and the consolidation of state power. We will also discuss twentieth century institutions aimed at governing the use of force, such as the
UN system and examine how social movements and information technologies are changing ideas about legitimate warfare, and how states are adjusting their practices and laws. Finally, we will consider the ethical and policy challenges of twenty-first century defense policy, journalism, pacifism, humanitarianism, and social activism in confronting new forms of terrorism, asymmetrical warfare, and other security concerns. Cross

Public Policy Studies (PUBPOL) 264S Advanced Topics in Public Policy (War, Media, and Law”). See description above for PUBPOL 196S. Cross

Sociology (SOCIO) 195S Seminar in Special Topics (“Childhood and Everyday Life”). See description above for CULANTH 180S. Campoamor

Visual and Media Studies (VMS) 189S Special Topics in Visual Studies (“Radical Hollywood”). See above for description of AMI 120S. Paletz

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 90257, Durham, NC 27708-0057 (Tel.: 919/684-2174, Fax: 919/684-3083, E-mail: 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 Wednesday, February 1, 2012. 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 1 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 13-July 13). 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 Rytas Vilgalys. For further information, contact Professor Vilgalys, Department of Biological Sciences, 354 Biological Sciences Bldg., Box 90338, Durham, NC 27708-0338 (Tel.: 919/660-7361; Fax: 919/660-7293; e-mail: fungi@duke.edu).

Canada: Montreal (July 1-28). This one course, four-week program is set in cosmopolitan Montreal, the second largest Francophone city in the world. Participants explore how history, language, and immigration have shaped the development of Quebec’s marketing practices. Together with government officials, business leaders, and local artisans, students examine how globalization impacts cultural identity and how Quebec markets have adapted to these challenges. Coursework and site visits are conducted in French. Students are housed in student apartments in vibrant downtown Montreal. Students should have completed the equivalent of four semesters of college French by the beginning of the program. The program course is French 112S Made in Quebec: Marketing and Cultural Identity. For further information, contact Professor Deb Reisinger, Department of Romance Studies, 106 Languages Bldg., Box 90257, Durham, NC 27708-0257 (Tel.: 919/660-2420; email: debsreis@duke.edu).

China: Beijing (June 8-August 3). This two course, eight-week intensive Chinese language program is 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).

Costa Rica: Organization for Tropical Studies (OTS) – Field Tropical Biology (June 12-July 11). 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, visit the OTS Web site at www.ots.duke.edu. Also feel free to contact Enrollment Management at 919/684-5774 or ots@duke.edu.

Duke in the Arab World: Doha, Qatar and Cairo, Egypt (May 20-June 30). The Department of Asian and Middle Eastern Studies (AMES) and the Department of Religion will offer a six-week, two course program that provides students with the opportunity to explore not only the socio-political development and intricacies of the Arabia region, but also to gain real life experiences through interaction, observation, and field visits in both Qatar and Egypt. The courses are Asian and Middle Eastern Studies 100A/Religion 100A Religion and Civil Society in the Arab World and Arabic 101A Dardasha Masriyyah: Egyptian Dialect. For further information contact Professor Bruce Lawrence, Department of Religion, 324 Gray Building, Box 90964, Durham, NC 27708-0964 (Tel.: 919/660-3506; e-mail: bruce.bbf@gmail.com) or Professor Mbaye Lo, Asian and Middle Eastern Studies, 231 Franklin Center, Box 90414 (Tel.: 919/660-4356; e-mail mbayelo@duke.edu).

England: London-Drama (July 3-August 13). This program – based on the assumption that the only way to study drama properly is through seeing performances, not just reading scripts – offers intensive study of drama in performance in the theater capital of the world. Participants see and study over twenty productions over the six-week term. In addition to classes offering background on and discussion of the plays seen, students come to understand the writing, directing, and acting process through their classes with the London faculty and through participation in scene work. The courses are Theater Studies 116S/English 176BS Theater in London: Text and Theater Studies 151S/English 176CS Theater in London: Performance. Classes are taught by Professor Sarah Beckwith 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 residence hall in central London. For further information, contact Professor Sarah Beckwith, Chair, Department of Theater Studies, 109D Page Auditorium, Box 90680, Durham, NC 27708-0680 (Tel.: 919/660-3342; e-mail: ott@duke.edu).

England: Oxford (June 30-August 11). 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; 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 Sakai 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).

France: Paris (May 20-June 30). 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 The Flaneur in Paris and Its Literature, is taught by Professor Jenson 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 Jenson, Department of Romance Studies, 205 Languages Bldg., Box 90257, Durham, NC 27708-0257 (Tel.: 919/660-3122; e-mail: deborah.jenson@duke.edu).
Germany: Berlin (May 18-June 30). The Department of Germanic Languages and Literature, in cooperation with Rutgers University, offers 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 299S 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).

Ghana: Accra (May 19-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 Professor Andrea Woods, the program director. 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, traditional rule in Ghana, the 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 Professor Andrea Woods, Dance Program, 202 Upper Ark, Box 90686, Durham, NC 27708-0686 (Tel.: 919/660-3358, e-mail: ae.woods@duke.edu).

Greece: Athens and the Islands of the Aegean (May 17-June 16). This four-week, one course program offers a study of the classical Greeks’ pronounced emphasis on the rational aspect of human nature that 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).

Italy: Venice (May 20-June 20). 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 Valeria Finucci, the course will be Italian 136/History 175B/International Comparative Studies 128/Cultural Anthropology 137 City and City Life in Italy: The Myth of Venice. This course will focus on the many facets of Venice, a city of luxury and mercantile pursuits (as in Shakespeare’s The Merchant of Venice and Othello), as well as the epitome of lust, greed, seduction, and power. Known as La Serenissima, a most serene city, Venice combined incomparable beauty and urban charm, beautiful women, and lavish art. For further information, contact the program director, Professor Finucci, Department of Romance Studies, 219C Languages Bldg., Box 90257, Durham, NC 27708-0257 (Tel.: 919/660-3152; e-mail: vfinucci@duke.edu).

The Netherlands and Belgium: Amsterdam and Ghent (July 1-August 11). This two course, six-week, interactive summer program in visual culture starts out in Amsterdam, where students spend the first two weeks. The program then travels to Ghent, in Flemish-speaking Belgium, for the final four weeks. The double course, Art History 158-159 History of Netherlands Art and Visual Culture in a European Context is taught by 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, Web: http://www.duke.edu/web/art/flanders).

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). 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 beforehand 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 (May 29-June 28 and July 12-August 10). 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. Also feel free to contact Enrollment Management at 919/684-5774 or e-mail ots@duke.edu.

Spain: Alicante (May 19-June 29). This is Duke’s only summer language program geared for beginning to low-intermediate students. Spanish 13 Intensive Elementary Spanish combines coursework currently offered at Duke in Spanish 1 and 2. Spanish 16 Intensive Intermediate Spanish covers material included in Spanish 63 and 76. Both are double-courses valued at two course credits. Immersion into Spanish society is enhanced by increased exposure to language and culture. Excursions to important historical sites, along with local city tours complement the program. For further information, contact the faculty director, Professor Joan Clifford, Department of Romance Studies, 105 Bell Tower 2, Box 90269, Durham, NC 27708-0269 (Tel.: 919/684-8435; e-mail jcliffor@duke.edu).

Spain: Madrid (May 16-June 27). 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 112A/International Comparative Studies 112A Special Topics: Literature and the Visual Arts in Spain, 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.

Switzerland: Geneva (July 1-August 11). 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 138 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) 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).

Turkey: Istanbul (July 2-August 13). 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. For further information, contact Professor Erdag Goknar, Department of Slavic and Eurasian Studies, 308 Languages Bldg., Box 90259, Durham, NC 27708-0259 (Tel.: 919/660-3151; e-mail: goknar@duke.edu).