

"You get the chance to really immerse yourself intellectually in your courses."

(Student, Summer 2006)

Special/Selected Topics Courses

Term I

ENGLISH 131S Writing Jane Austen. This course will explore the many ways readers and writers have encountered Jane Austen. We will begin by carefully reading a selection of Austen's novels, paying particular attention to Austen's stylistic and thematic innovations; we will probably read *Sense and Sensibility*, *Pride and Prejudice* and *Emma*. Then, we will examine some of the ways writers have engaged with her work, including criticism, biography, adaptation (for film), imitation (i.e., in "continuations" of her novels) and expressions of "loving Jane" (i.e., in novels like *The Jane Austen Book Club*). We will also try our hand at these forms of writing. Thus, writing for the course will include critical analyses of the novels, imitations of Austen's style, biographical research and reviews of adaptations and "continuations" of her work. *Sussman*

ENGLISH 139CS Power, Mission and Poetry: Blake, Wordsworth and P.B. Shelley. This course will consider the ways in which three poets—William Blake, William Wordsworth and P.B. Shelley—understood the mission and role of poetry in enabling social change. Blake, Wordsworth and Shelley were each convinced that poets and poetry could make significant changes in the social, economic and political structures of Britain and Europe, but each of these poets also imagined the power of verse very differently than the others. We will consider the biographies of each poet, as well as the political and social contexts in which each wrote, and class sessions will emphasize analysis of their poetry itself. We will focus on poems such as William Blake's *Songs of Innocence and Experience*, *America*, the *Book of Thel* and *Jerusalem*; William Wordsworth's "Adventures on Salisbury Plain," "The Female Vagrant," "The Ruined Cottage" and selections from *Lyrical Ballads* and the *Prelude*; and P. B. Shelley's "Mont Blanc," *Prometheus Unbound*, the *Defence of Poetry*, and selections from longer works such as *Queen Mab* and *Cynthia and Laon*. *Mitchell*

ENGLISH 169CS American Charisma. American Charisma operates at the intersection of sex, violence and the sacred, which turn out to be a matter—somehow—of style. American fiction tempts us, indeed commands us to love and to fear that "extra something" simultaneously. It makes us offers we can't refuse. It does the job on us, in nasty and wondrous ways. It invites us to bask in and embrace and emulate, yet also to suspect and interrogate and defy. Under this rubric, much of the pantheon of American literature—*The Awakening*, *The Sun Also Rises*, *Their Eyes Were Watching God*—might be revisited. But the terms of charisma's vexing presence apply particularly well to the contemporary American novel, especially to contemporary ethnic and power feminist and religiously syncretic novels (which I am guessing hold wider appeal for a midsummer day's dreaming): Jeffrey Eugenides's *Middlesex*, Paul Beatty's *White Boy Shuffle*, E.L. Doctorow's *The Book of Daniel*, Toni Morrison's *Sula*, Ron Hansen's *Mariette in Ecstasy*, or a cowboy trip by Cormac McCarthy. The problem is, in the summer, time is short. One really must choose. So here's my unprecedented proposition: sign up by early April, and we will hammer out together a syllabus of major-league texts and magisterial personae. *The Godfather*, anyone? *Ferraro*

FVD 102 Introduction to Documentary. This class will investigate what makes nonfiction movies such a vital part of contemporary cinema. From where has documentary developed into one of the most inventive, and even financially lucrative, forms of moviemaking in the early twenty-first century? In explaining documentary's current golden age, class topics will explore the differences between fiction and nonfiction pictures; the form's ability to convey distant cultures and celebrity biographies, to generate national histories and social protest; the great aesthetic potential of documentary and its abilities to combine with other kinds of film. Possible screenings include: *The Works of Lumiere*, *Nanook of the North*, *The Shape of the Moon*, *Phantom Limb*, *Sick*, *Don't Look Back*, *Monterey Pop*,

32 *Short Films about Glenn Gould, Blood of the Beast, A Certain Kind of Death, High School, Zdroj, Olympia, The Wonderful Horrible Life of Leni Riefenstahl, Marlene, The Sorrow and the Pity, Night and Fog, The Last Bolshevik, F for Fake, Spare Time, Super Size Me, Rome Open City, and Zelig. Paley*

HISTORY 103 History of the Crusades, 1050-1291. There is a history of conflict between the European West and the Islamic countries of the Middle East that goes back centuries. Although this conflict has evolved over time, the crusades represent a foundational piece of this very relevant interaction. This course offers an overview of the crusades from their beginnings in the eleventh century to their height in the thirteenth, exploring the motivations behind the movements(s), determining who was involved and watching how the crusades evolved, all the while looking at how they influenced and were affected by events in Europe. Each of the major crusades as well as the Spanish Reconquista and Germanic aggression into Slavic lands is looked at in detail, and put into a broader social, political and economic context. By looking at the crusade movement, students will gain a new perspective on European life during the Middle Ages, and see a nascent expansionist movement in its early developmental stages. *Bell*

LIT 145S Robots as Embodied Machines. Robots are the objects of great anxiety (as seen in 2004's *I, Robot*) as well as great excitement (as seen in Sony's QRIO robots dancing in a Beck video). What is it about the robot that we, as humans, both fear as well as celebrate? And, what does how and what we think about robots tell us about how we see ourselves as humans? In this course, we will look at the history of the robot and other automated machines, from the devices of Turkish mechanical engineer Al-Jazari in the thirteenth century, to the works of contemporary roboticists Cynthia Breazeal, Rodney Brooks and Marvin Minsky. We will also look at representations of robots within cultural imagination—from the illustrations that depict Al-Jazari's machines, to Victorian novels (such as Charles Dickens' *Hard Times*) that express societal anxieties around automation, to contemporary films (such as Steven Spielberg's *Artificial Intelligence: AI*) that explore the interaction between humans and robots. By looking at the various anxieties and celebrations of robots, we will be looking precisely at the question of how we think about the human. *Rhee*

LIT 145S Bodies of Evidence. How is crime imagined? What is the evidence? This course will be a CSI-style investigation of our contemporary fascination with DNA, bodies, crime and knowledge. Using a broad variety of media including crime novels, contemporary television dramas, current fiction, forensic science primers, and the age-old fascination with celebrity trials, we will trace an understanding of the kinds of narratives we use to talk about missing bodies, pieces of evidence and what we see at the crime scene. We will unearth how the concept of 'evidence' came into such popularity and what kind of impact it has registered. Our texts will provide clues to help us uncover the rules of the game – who is allowed to go missing, under what circumstances, how they are 'found' and the narrative of the resulting legal case. What happens in these texts when no actual body is found? We will determine what we mean when we say "the scene of the crime," why there is a difference between bodies and corpses, how subjectivity plays a role in what we assume is entirely neutral science and how the female body occupies and performs a very specific role in this genre. What is it that we understand to be evidence, and what does forensics presume about understanding or knowing the body? What is the difference between a mug shot and a wanted poster? We will look at a variety of media and contexts, including forensic technologies, classic crime fiction, gumshoe detectives, film noir, serial killers, 'mass' disasters and contemporary discourses of celebrity crime scenes. We will read classic and contemporary fiction where crime or evidence plays a starring role, including Sherlock Holmes, *The Da Vinci Code*, *Specimen Days* and *Middlesex*. We will watch a variety of films and television programs, including *Gattaca*, *Rear Window*, *Taxi Driver*, *Memento*, *In Cold Blood*, *CSI*, *Alias*, and *Medium*. We will also do some trade reading on the science of forensics, DNA analysis and photographing crime scenes. *Barnett*

LIT 151BS The Politics of Science Fiction. The genre of science fiction presents us with the opportunity to imagine ourselves and the world differently. Many authors choose to project their critiques of the present and visions for a better world by exploring another space and time. As such, developing the skills of reading science fiction will not only provide an awareness of the genre but also will help students develop critical analytical skills that can be applied to other domains. In the course, we will particularly examine the imagination of politics and political possibility in science fiction texts. We will ask how alternative worlds are constructed, what political systems and ways of organizing community emerge and what critiques the authors want to make of the present through the future. We will accompany the reading of science fiction with critical and theoretical works that will engage the texts with broader cultural and political issues. *Haro*

LIT 162AS Animals and Human(e) Politics. From maternalistic meerkats to headless chickens to amorous cartoon tabbies, animals have managed to situate themselves, or have been forcibly situated, within a range of imaginative, receptive and material spaces over which humanity has claimed sovereignty. A human interest in interpreting the significance of animal lives and “lifestyles,” especially where animals are believed to provide epistemic clues facilitating an improved understanding of humanity’s own genealogical and “behavioral” issues, has long permeated both human artistic production and everyday life: we have written about ourselves through the mediation of anthropomorphic characterization; “rounded up” and used animals for purposes of sociopolitical representation, work, nourishment and comfort; showcased our propensity toward alternating kindness and cruelty in our treatment of animals; invaded their habitats and bodies with technologies of preservation and destruction; and continually placed animals at the point of departure in contemplating whatever it might be that makes humanity “human” in relation to an at-once othered and claimed concept of animality – we are, after all, still animals ourselves. Through a combination of literary classics, animal-friendly philosophy, feature films, nature documentaries, comic strips and Animal Planet insanity, this class will investigate how animals and humans, for better and worse, have become part of the same discursive community, one in which members’ overlapping and disparate interests, needs, desires and destinies are continually being negotiated. How have we humans determined our own position, in terms of power and a claim to “intelligent design” within the animal “kingdom”? Conversely, how have animals affected who and what we have become? How might changes in technology, ecology and the politics of human and animal rights influence both the place of animals in our everyday lives and our assumptions concerning the taxonomic significance of the human species? *Appel*

PHIL 196S Issues in Philosophical Psychology. This course explores moral reasoning and social cognition from an empirically informed perspective. We will see what psychologists and neuroscientists have to say about the nature of reasoning, agency and moral judgment (some of this isn’t very flattering), and then discuss whether and how their findings might be relevant to traditional pursuits in moral philosophy. Topics include: emotions, cognitive heuristics and biases, positive illusions, character traits, etc. We will also explore cultural differences in cognition and reasoning, and engage in some metaphilosophical discussion: e.g. if intuitions about philosophical cases vary across cultures, must all philosophical analysis be localized to particular cultures? *Sarkissian*

PSY 170IS Human Development in Literature. Literature is rich in human development theory and principles. This course will utilize current popular fiction and biographies to illustrate important theories in human development. Through this literature, the theories and principles will come to life and be more easily understood and remembered. In addition, students will gain the ability to assimilate theory into their everyday observations. Through the reading and discussing of these books, students will practice application and analysis, rather than memorization of theory and principles. For example, *About a Boy* deals with multigenerational individual development with realism and humor, while *Tuesdays with Morrie* explores the process of dying. Readings may include *About a Boy*, *Ramona the Pest*, *Shiloh*, *Mrs. Piggle Wiggle*, *Sign of the Beaver*, *It’s Not About the Bike*, *A Year by the Sea*, *Walk Two Moons* and *Hannah’s Gift*. *Maxson*

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

PSY 170PS Mass Media and Mental Illness. The power of television and film to affect beliefs and the degree to which Americans are exposed to such representations combine to make mass media one of the most significant influences on individuals in American society. In order to understand public attitudes and beliefs regarding psychological disorders and treatment, it is necessary to examine the manner in which these are portrayed within mass media. From the use of abnormal behavior as a catalyst for humor in television and film comedies to the stereotypical "homicidal maniac" in the seemingly endless proliferation of crime dramas, representations of mental illness and disordered behavior are extremely common in contemporary film and television programs. In this class we will examine specific examples of abnormal behavior and mental illness in film and television, as well as the risks of stigmatization and the possibilities for raising awareness that exist. This is a seminar class that will incorporate film and video screenings, group discussion, reading assignments and weekly writing assignments. *Schneider*

THEATRST 89 Introduction to Acting. This course, taught by the artistic director of Durham's Manbites Dog Theater, is an introduction to the craft of acting. Students will focus on developing the actor's imagination, text analysis, improvisation and the importance of physical and vocal training. Texts will include contemporary comedy and drama. Students learn through participation in acting exercises, scene study and improvisation. Students will keep an actor's journal and learn to score a script. Readings include Constantin Stanislavsky's *An Actor Prepares*. *Storer*

WOMENST 150S Genre, Gender and Autobiography. This course focuses primarily on the literary topic of *genre* both through the lens of autobiography, but also by investigating autobiography's relation to other literary genres (e.g. poetry, novels, manifestoes, philosophical essays, etc.). In addition to reading several well-known autobiographies that emphasize the construction of gender and sexuality, the course attempts to stage an encounter between these "literary" autobiographies and other artistic mediums (film, painting, performance art) in which gender and sexuality are explored in a more or less autobiographical mode. The course seeks to articulate the difference between "artistic," "performative" or "literary" autobiographical practices and the somewhat more general discourse of self-expression that claims such a large part of our everyday experience. We will take Virginia Woolf's claim concerning women autobiographers, "The impulse toward autobiography may be spent. She may be beginning to use writing as an art, not as a method of self-expression" as both a provocation and a guide in questioning further the distinction between modes of self-expression and modes of literary or artistic production. The *relation between genre and gender* (a relation marked in several languages by the use of a single word for both) will be emphasized throughout the course. We will continuously be looking at ways in which autobiography is both caught up in practices of gender construction and also at work challenging gender norms. Topics to be explored include the intersection of race, gender and sexuality in autobiographical writing, and also the relation between the performance of gender and what we might call a more general "care of the self." Throughout the course we will be interested in articulating both "political expression" and "collective expression" as figuring among the various modes of creativity at work in autobiographical practices. *Koerner*

WOMENST 150S In Sickness and Health: Gender and Medicine. In this course, we will examine women and men. That is, we will be interested in figuring out how gender might matter to medicine, and moreover, how medicine shapes our understandings of gender itself.

How does medicine treat different bodies differently? How are masculinity, femininity and other expressions of gender and sexuality defined in relation to health? What is the relationship between science and identity? What kinds of violences (physical, sexual and otherwise) are perpetuated under the protection of the legitimacy of medical discourses and practices? The course is organized around several subtopics including Histories of Medicine, Theories of the Body, Race and Medicine, Reproductive Technologies, Medical Visual Culture, Contagion and Illness, and (En)gendering Medicine. In addition to lively in-class discussions and film viewings, we will venture into the archives held at the Medical Library to learn a bit about the history of gender and medicine at Duke. We will also be welcoming some visitors to class including medical professionals, local AIDS/HIV initiative organizers and some other folks working on community health projects. *Rusert*

WOMENST 150S Language and Sexuality. This course begins by asking a parallel set of questions: *What is language? Who speaks a dialect? and What is sexuality* (as opposed to gender and sex)? *Who has a sexual identity?* Articulating answers to these questions will anchor us squarely within a framework predicated on the basic assumptions of sociolinguistics and feminist theory – assumptions about the difference between language and dialect, sex and gender and, critically, about the social constructedness of them all. With these anchorings in place, we will proceed to examinations of the way that sexual identities (and not just ‘alternative sexualities’) are accomplished through language and the way sexual minorities use language to delimit queer spaces. We will address representations of lesbians and gays in written language, discourse about lesbians and gays in the public sphere and language use by sexual minorities to combat these discourses. The course will end by asking the question *Is there a Gay English?* and the attendant questions: *If there is a Gay English, what does it signify? What does it make possible? How is it relevant to social change?* These questions provide an entry point to the examination of language’s role in globalization and cultural hegemony and the limitations and possibilities both provide for non-English-speaking sexual minorities. *Carter*

WOMENST 150S Feminist Utopia and Science Fiction. Beginning with Charlotte Perkins Gilman’s earliest work of feminist utopia, *Herland*, in the late nineteenth century, problems related to gender and sexuality in society have been worked out by projecting alternatives into other spaces and times. Authors have often used utopia and science fiction to critique the present ills of gender and sexual inequality by creating new worlds that either exaggerate or solve those problems. What makes feminist utopia and science fiction valuable is that it presents a “thought experiment” for what a society would be like free of a patriarchal gender structure or inegalitarian gender relationships. Interestingly, much of the science fiction written by men tends to focus on technology and space travel, while the books written by women tend to focus on social relationships and social orders. This course will examine the politics and social organization necessary for the elimination of gender inequality and the ethics implicit in those changes. Other topics such as reproduction, sexual freedom, marriage, patriarchy and the body will be examined through the utopian lens. This course will entail the close textual analysis of several works of feminist science fiction and utopia, supplemented by viewing film adaptations of the works as well as film representations of women and gender in alternative futures. *Haro*

Term II

CULANTH 180 Sex in Advertising: Marketing Sexuality, Consuming Sex Appeal. Sex sells, the famous saying goes, but how does one go about selling sex? Frequently, courses and articles on “sex and advertising” look at ways in which sexualized images are used to tantalize consumers into buying goods and services, from beer to spa memberships. But there exists a whole other realm of marketing tasked with the responsibility for engaging consumers to consider products of a more intimate nature. How does one convince a consumer that one brand of condom, or pregnancy test or herpes treatment, should be considered above all others? What sorts of marketing research vehicles, promotional campaigns and advertising

layouts and placements help to define a message and reach potential consumers, especially given a range of discomfort and social taboos over discussing matters of sex and sexual behavior? Through an examination of consumer culture and marketing practices, combined with original research using primary source documents, this course will explore ways that personal intimacy, health and beauty products—from cosmetics to condoms, herpes ointments to pregnancy test kits—evoke norms of sexuality, sex appeal and ideals of mate selection and ethical sexual behavior. Course materials will be drawn from current literature and popular culture, as well as from archival holdings in Duke's Rare Books, Manuscripts and Special Collections Library, including case histories and marketing files from the J. Walter Thompson Company Archives (Jergens, Chesebrough Ponds, EPT pregnancy tests) and the Bates Worldwide Inc. Records (Trojan condoms, Zovirax). *Collier*

ENGLISH 26S Literature at Sea. In this course, we will read literature that takes place at sea, on oceans and across rivers. Using the figure of the waterway as both a provocative metaphor and a productive geography, this course will examine imaginings of water and waterways in American literature. From early explorers (Christopher Columbus) to recent adventurers (*Deliverance*), we will see what being ungrounded does to a sense of place and self. Our readings begin with early explorers of the New World. Although what Columbus finds (land ho!) tends to fill our historical imaginations, we will pause first on the long journeys that brought him to the Americas. These early narratives will launch our own exploration of the notion that being "at sea" can redefine the geography of the world and one's place in it. While many of these (non)fictions consider being ungrounded to be unsettling or potentially liberatory, we will also attend to the dangers and threats that ocean crossings can have. For example, the Middle Passage paradigmatically describes the violence done to bodies and identities when torn from their home. Our readings will also take us on more leisurely uses of waterways (including Henry James's classic steamship journey to Europe and Hemingway's exuberance for fish-filled rivers). As we consider the violence, the play, the uncertainty and the possibility that fill these depictions, we will find how fluid spaces move us to examine the locations and anchors of identity. *Coats*

ENGLISH 26S Experimental Fictions. From the modern to post-modern Prometheus, alchemists to molecular biologists, protagonists caught in stories of scientific experiments gone awry abound in the fiction of the last two centuries. As the reality of cybernetic prostheses, automata and genetically modified humans, for instance, have moved out of the Gothic and onto the pages of the daily news' "Science and Technology" sections, authors have imagined a variety of dystopic experiments in literature and (in the 20th century) in film. This course explores the nature of the experiment in fiction as a means by which writers sought to discipline notions of consciousness and morality, create social and political awareness and challenge the very conventions by which readers consume and circulate texts. By analyzing sometimes unsettling and oftentimes tragic experimental fictions, we will assess the different ways in which science and technology have put pressure on the boundaries of familiar categorical oppositions like human/animal, animate/inanimate, conscious/unconscious, sense/nonsense and natural/unnatural. Within the span of time covered by the course (early 1800s to late 1900s), we will follow a thematic arc that begins with scientists acting on other bodies, continues with the artist-as-aesthetic-experimenter and ends in a flourish of stories which play self-consciously across the borders of science and aesthetics, scientist and experimental subject. Required texts will likely include E.T.A. Hoffmann's *The Sandman* (1812), Mary Shelley's *Frankenstein* (1818), H.G. Wells's *The Island of Dr. Moreau* (1896), Gertrude Stein's *Tender Buttons* (1914), Philip K. Dick's *Do Androids Dream of Electric Sheep?* (1968), Ursula K. LeGuin's *The Lathe of Heaven* (1974), Katherine Dunn's *Geek Love* (1983), and Greg Bear's *Blood Music* (1985). Possible DVD materials include *The Fly* (1986/2006), *Jurassic Park* (1993), *The Island of Dr. Moreau* (1996) and "The Post-Modern Prometheus" (*X-Files* season 5, episode 5, 1997). *Lavin*

ENGLISH 90AS Readings in Genre: Noir America. Taking popular culture seriously, this course will examine crime fiction and film noir and their relationship to twentieth-century

America. How do these films and fictions help us make sense of America's social landscape and history, particularly the history of "marginal Americans"? By considering issues of genre and representation—such as race, class, gender and political ideology—we will assess noir's visual and narrative strategies and explore its relevance to ongoing cultural conflicts. Our investigation will be particularly attentive to the predominantly urban setting of hardboiled fiction and film noir. Set amid the littered streets, dark alleys and decaying buildings of the downtown, these texts frequently represented the postwar crisis of the public city through narratives of social disorder and psychological malaise. What is at stake in the visual representation of the traffic between the city and the violence pervasive in both hardboiled fiction and film noir? What lessons might these representations offer to the present? Finally, pushing the boundaries of the noir concept, we will reconsider its categorical presuppositions: Might we pose a relationship between noir's "visual style" and its harsh worldview? Does noir have a politics? Is it an ideologically ambiguous aesthetic form, or potentially critical cinema?
Keeton

FVD 107 American Film Comedy. This course offers a survey of American film comedy. It examines the traditions of U.S. silent film comedy, one of the most influential in world cinema, through the works of Buster Keaton, Charlie Chaplin, and other slapstick comedians who came from vaudeville into movies. The class then looks at the Hollywood studio comedies of the sound era, from the Marx Brothers to screwball comedy and the mixed genre films of writer-director Billy Wilder. Beyond the studio era, the class looks at the variety of targets for American film comedy from the 1960s onwards, including politics, sports, and rock 'n roll. The class concludes by examining the movies of TV stars who came into film, comparing their work with the pictures of the earlier vaudeville comedians. *Paletz*

FVD 138S Documentary Theory and Practice. Documentary methodologies and the debates that surround these forms of "truth depiction" spark discussions about the relation between reality and representation, further challenging easy distinctions between objectivity and subjectivity as well as fiction and nonfiction. This seminar will include weekly screenings of documentary classics as well as contemporary works. As we read, watch and discuss topics in documentary realism, observational tactics, subjectivity, hybridity and the digital age, we will work towards mastering the fundamental tools of documentary filmmaking. Class assignments and readings will culminate in the production of a short documentary film. *Kaul*

HISTORY 104 Diseases and Disparities in American History. In this course we will study how disease intertwines with inequality in America. Our objective is to unpack how – to paraphrase the English writer C.S. Lewis – humanity's "conquest of nature" often turns out merely to be the means by which some humans oppress other humans using nature as their weapon. Each class session we will tackle a different aspect of infections and inequalities in American history, including race, class, gender, religion and lifestyle. *Inrig*

LIT 120BS Digital Third Worlds. This course focuses on the visual representations of Third World spaces and subjects in the digital age. We will study digital, computer and video art forms that employ the globalized new media in order to attack the dichotomies of globalization themselves and to challenge the complex dimensions of race, gender, ethnic and class inequalities. Although globalization has rendered territorial divisions of the world increasingly difficult and the cartography of cyberspace has weakened physical boundaries, the digital divide regarding privileges of connectivity, access and virtual modes of production continues to exist. The promises of cyber-technologies, in other words, are haunted by political economic disparities looming over "forsaken" geographies. Even so, the digital revolution has been hailed by Third World artists as a means for emancipating themselves from the constraints of the "heavy industry" of classic film production. Digital media experiments have enabled those artists to transcribe the "actually existing" Third World situations into a critical visual language. The primary course material includes the following (mostly short) pieces of digital "third" works: *Afro@digital*; *Tetra Vaal: Third World Robocop*; *Onedotzero Select DVD*; *The Free Speech Zone*; *Betraying Amnesia*, *Portraying Ourselves*; *Society of the Spectacle: A Digital Remix*; *Measures of Distance*; *Panopticon*;

Ethno-techno vol. 1; Global Grove; Sonic Acts XI; In Whose Name?; Introduction to the End of an Argument; A.B.C. Africa; The Imagined; Geospirit 1: Virtual Vortex; Milking & Scratching: Hand-made Films; Barefeet; Baghdad in No Particular Order; Risk/Riesgo; [E]dentity. We will supplement the primary material with brief articles on the global repercussions of digital cinema. *Oruc*

LIT 150S The Beat Generation. This course will introduce students to both the major texts associated with the Beat Generation and a few lesser-known works (especially by women). Emphasis will be placed on situating the Beat poets and writers in the historical and political context of post-war American culture. In addition to drawing out lines of influence, contention and inspiration that connect the Beats to various (artistic and political) movements of the 50s and 60s, we will also seek to articulate relations between the Beats and earlier experimental or avant-garde movements in American literature and art. Themes addressed include: sexual and racial politics, concept of “counter-culture,” “youth culture” and the relation between politics and art. Texts include Ginsberg’s *Howl*, Kerouac’s *On The Road*, and Di Prima’s *Memoirs of a Beatnik*. *Koerner*

PSY 170GS Social Psychology of Education. Why do some students work hard and do well in school, while others fail? How can the social environment of the classroom promote student academic success? These are the major questions we address in this course. The purpose of this course is twofold: to examine the classical and contemporary theories and data in social, personality and developmental psychology within the educational context, and to use this research to discover what practical advice can be used by students, parents and educational practitioners. We will focus on individual factors (motivation, attributions and self-beliefs), interpersonal factors (interaction with teachers, peers, and parents), as well as environmental and cultural factors that may influence student academic success and other experiences in school. *Patall*

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

RELIGION 185S Animals, Angels, Artificial Intelligences. In this course we will examine various ways Judaism, Christianity and Islam portray creatures other than humans. It may be apparent that religious traditions as human institutions contemplate and construe non-human creatures in relation to humanity. As such, this course will be as much about how these religions understand what it means to be human as it will address the categories of animals, angels and artificial intelligences. Particular care will be taken to uncover how the interactions of conceptions of humanity and conceptions of the non-human relate to religious ethical reflections on human relationships with the non-human, and correspondingly, among human beings themselves. *Madison*

THEATRST 89 Introduction to Acting. This course, taught by the artistic director of Durham’s Manbites Dog Theater, is an introduction to the craft of acting. Students will focus on developing the actor’s imagination, text analysis, improvisation and the importance of physical and vocal training. Texts will include contemporary comedy and drama. Students learn through participation in acting exercises, scene study and improvisation. Students will keep an actor’s journal and learn to score a script. Readings include Constantin Stanislavsky’s *An Actor Prepares*. *Storer*

WOMENST 150S Feminist Memoirs. In this course we will read a global sampler of feminist memoirs and focus on how feminist writers have used “life-writing” to describe both personal and political experiences and to theorize from them. Our central aim is to develop critical reading and thinking about women’s lives and the ways in which women have engaged in local/global politics for social transformation and change. Through memoirs, we will trace the socio-political meaning and practice of gender in everyday life and glimpse into women’s movements from the perspective of their most singular figures. These narratives tell engaging stories of success and defeat, harmony and discord, from their personal vantage points and provide insight into one of the most far-reaching social movements of the twentieth century. *Oruc*

WOMENST 150S Real Women: From Documentary Film to Reality TV. The goal of this course is to provide students with a range of theories that are useful for critical analyses of gender in nonfiction visual culture. The course begins with second wave feminist notions of gender and the cultural representation of women. We cover early feminist film theories of narrative cinema and later feminist theoretical explorations in documentary film. Finally, we’ll take on Reality TV and new digital technologies of the visual. We will be keenly attuned to the deceptions of “realism” and the work of ideology in the realm of nonfiction. But we will be equally curious to examine the ways that images and stories of “real” women do historical and political work, both radical and conservative. *Warren*



“Small classes, great professors, fantastic discussions. It’s like a one-on-one conversation the whole semester.”

(Student, Summer ’06)

Evening Courses

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

Term I

BAA 289L Comparative Mammalian Anatomy. 5:00-7:05 p.m. *Doyle*

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

ENGLISH 63S Introduction to Creative Writing. 6:00-8:05 p.m. *Brown*

LIT 151BS The Politics of Science Fiction. 5:00-7:05 p.m. *Haro*

MMS 161 Marketing Management. 5:00-7:05 p.m. *Mannes*

PHYSEDU 15A.02A Weight Training. 5:00-7:05 p.m. *Falcone*

PHYSEDU 15B.02B Weight Training. 5:00-7:05 p.m. *Falcone*

POLSCI 123 Introduction to Political Philosophy. 6:00-8:05 p.m. *Schlosser*

PSY 101 Research Methods in Psychological Science. 5:00-7:05 p.m. *Cerutti*

PSY 119A Abnormal Psychology. 5:00-7:05 p.m. *Pryor*

PSY 170PS Mass Media and Mental Illness. 6:00-8:05 p.m. *Schneider*

THEATRST 137S Screenwriting. 6:00-8:05 p.m. *Stolowitz*

Term II

FVD 107 American Film Comedy. 6:00-8:05 p.m. *Paletz*

LIT 120BS Digital Third Worlds. 6:00-8:05 p.m. *Oruc*

PHYSEDU 15A.02A Weight Training. 5:00-7:05 p.m. *Falcone*

PHYSEDU 15B.02B Weight Training. 5:00-7:05 p.m. *Falcone*

POLSCI 93 Elements of International Relations. 5:00-7:05 pm. *Siroky*

PSY 117.01 Statistical Methods. 5:00-7:05 p.m. *Diaz*

Study Abroad

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

Australia: Sydney, the Northern Territories and Queensland (*June 16-July 30*). Focusing on the biogeography and environmental history of Australia, this two course, six-week program is based at the University of New South Wales in Sydney. Beginning in the Northern Territories, the program travels to varied Australian locales and concludes on Lady Elliott Island on the Great Barrier Reef at the university's research facility and in the tropical rain forest of Northern Queensland. The required course is BIOLOGY 101 *Biogeography in an Australian Context*, taught by Department of Biology Professor Jonathan Shaw. The second course will be selected by the students from several elective courses taught by faculty of the UNSW. Electives are: HISTORY 100K *Special Topics: Australia—The History and Culture of Sport*; HISTORY 100K *Special Topics: Australian Environmental History*; and POLSCI 100Z *Advanced Special Topics: A Comparison of Australian and US Politics*. A fourth elective course, entitled *Imaging Australia: Australian Film Literature and Media in Perspective* might be offered depending on program enrollment and UNSW regulations. For further information, contact Professor Jonathan Shaw, Department of Biological Sciences, 331 Biological Sciences Bldg., Box 90338, Durham, NC 27708-0338 (Tel.: 919/660-7344; E-mail: shaw@duke.edu)

Brazil: Rio de Janeiro (*May 15-June 28*). Offered jointly by the Office of Study Abroad and the Department of Romance Studies, and based in Rio de Janeiro and Salvador, Bahia, this program will focus on intensive Portuguese language and Brazilian culture study. Directed by Professor Leslie Damasceno, the program will be six weeks in length, and will offer two-courses, complemented by excursions. All participants will register for PORTUGUE 103 *Conversational Brazilian Portuguese*, taught by Professor Magda Silva of the Department of Romance Studies and staff from the host institution. The second course is PORTUGUE 140S/AAAS 140S/CULANTH 140AS *Brazilian Popular Culture*, and is taught in Portuguese by Professor Damasceno and guest lecturers. Graduate students may register for PORTUGUE 392S *Topics in Contemporary Brazilian Culture and Society*. For further information, contact Professor Leslie Damasceno, Department of Romance Studies, 107 Languages Bldg., Box 90257, Durham, NC 27708-0257 (Tel.: 919/660-3138; E-mail: ljhd@duke.edu).

China: Beijing (*June 15-August 12*). This is a two course, nine-week intensive Chinese language program at Capital Normal University in Beijing. Students earn one year of Chinese-language credit at the intermediate or advanced level. Excursions to local sites are scheduled each weekend with an extended visit to Xian in July. Students live in dormitories and will be assigned a Chinese-speaking partner. Prerequisite: one or more years of Chinese language instruction. For further information, contact the Asian/Pacific Studies Institute, 2111 Campus Dr., Box 90411, Durham, NC 27708 (Tel.: 919/684-2604, e-mail: china-abroad@duke.edu).

Costa Rica: Organization for Tropical Studies (OTS) Field Stations

Program 1: Tropical Biology (*May 28-June 26*). Field-based, hands-on instruction of tropical biology will be provided in this four-week intensive summer program in tropical biology at OTS' three Costa Rican field stations—Las Cruces, Palo Verde, and La Selva—each located in a distinct ecosystem. Students must have completed one year of college-level biology. They will enroll in a one credit laboratory course, BIOLOGY 134L *Fundamentals of Tropical Biology* and live at

the biological field stations. For further information, contact Rodney Vargas, Organization for Tropical Studies, 410 Swift Ave., Box 90630, Durham, NC 27708-0630 (Tel.: 919/684-5774, E-mail: rvargas@duke.edu).

Program 2: Field Ethnobiology (July 9-August 7). This is an OTS four-week undergraduate program offering a biology lab course. BIOLOGY 136L *Introduction to Field Ethnobiology* involves the scientific study of the subsistence, medicinal, ceremonial and aesthetic use of plants and animals by human societies. Students will begin the program with lectures and demonstrations in San Jose, then travel into the field in southern Costa Rica. The Wilson Botanical Garden and Las Cruces Biological Station will be used as bases, with students conducting ethnobiological assessments at neighboring communities. Students must have completed one semester of college level biology and two semesters of college level Spanish or the equivalent. For additional information, contact Rodney Vargas, Organization for Tropical Studies, 410 Swift Ave., Box 90630, Durham, NC 27708-0630 (Tel. 919/684-5774, E-mail: rvargas@duke.edu).

England: London-Drama (June 30-August 11). Students will study drama in performance as they see over twenty performances in a variety of both classic and new plays, and musicals in London and, perhaps, Stratford-upon-Avon. The courses are THEATRST 116/ENGLISH 176B *Theater in London: Text* and THEATRST 151/ENGLISH 176C *Theater in London: Performance*. Classes are taught by Professor John Clum of Duke and a variety of well-known British actors, writers and directors. The program is designed to meet the needs of both the novice with an interest in theater and the Theater Studies major. Accommodations are in a dormitory of University College London. For further information, contact Professor John Clum, Department of Theater Studies, 205 Bivins Bldg., Box 90680, Durham, NC 27708-0680 (Tel.: 919/660-3350, E-mail: jclum@duke.edu).

England: Oxford (July 2-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 *Topics in Renaissance British Literature: Shakespeare: Comic Visions, Dark Worlds*; ENGLISH 132ES *Topics in 19th Century British Literature: Victorian Fiction and Poetry*; POLSCI 100LS/HISTORY 100MS *The Making of Modern Britain*; and POLSCI 100LS *Law and Liability: Personal Injury in Britain and the United States*. A fifth seminar course—*Science, Ethics and Society* (course number to be decided) – may be offered. For further information, contact Dr. Jeffrey Baker, Duke University Medical Center, Box 3675, Durham, NC 27708 (Tel.: 919/620-5374, E-mail: baker009@mc.duke.edu).

Flanders and The Netherlands: Ghent and Amsterdam (June 30-August 12). This two course, six-week, interactive program in visual culture starts out in Amsterdam, The Netherlands, where students spend the first two weeks. The program then travels to Ghent, Flanders, for the final four weeks. The double course, ARTHIST 158-159 *History of Netherlandish Art and Visual Culture in a European Context* is taught by the Duke program director, Professor Hans J. Van Miegroet, with distinguished Dutch and Flemish guest professors. ARTHIST 241-242 is available for graduate students. Participants explore numerous Dutch, Flemish, and French cities, private collections, museums, performances and sites. Accommodations are in hotels, where faculty also reside to improve student-faculty interaction. For further information, contact Professor Hans J. Van Miegroet, Department of Art, Art History & Visual Studies, 115B East Duke Bldg., Box 90764, Durham, NC 27708-0764 (Tel.: 919/684-2499, E-mail: hvm@duke.edu, <http://www.duke.edu/web/art/flanders01.html>).

France: Paris (May 21-June 30). Paris is the stunning backdrop for this two course, six-week program focusing on French culture, literature, and language. Directed by Professor Deb Reisinger of the Romance Studies Department, the program includes numerous visits within the vicinity of Paris and a weekend in the South of France. The first course, FRENCH 196 *Aspects of Contemporary French Culture: French Society at the Dawn of the 21st Century*

poses cultural questions that are associated with contemporary France. The second course, FRENCH 197 *Aspects of French Literature: Text/Performance: Le Spectacle Parisien* concentrates on theatre and performance. The program is conducted entirely in French; four semesters of college French or equivalent are required. For further information, contact Professor Deb Reisinger, Department of Romance Studies, 015A Languages Bldg., Box 90257, Durham, NC 27708-0257 (E-mail: debsreis@duke.edu).

Germany: Berlin (May 20-June 30). The Office of Study Abroad and the Department of Germanic Languages and Literature, in cooperation with Rutgers University, offer a two course program in Berlin. The Duke Summer in Berlin offers various levels of German language study, plus a range of English and German elective courses in a stimulating and historical urban environment. The city itself is often used as a classroom for group outings and class research trips to museums, galleries, libraries and monuments. Proposed courses to be taught in German are: GERMAN 1 *First Year German I*; GERMAN 2 *First Year German II*; GERMAN 65 *Intermediate German I*; GERMAN 66 *Intermediate German II*; GERMAN 76 *Readings in German Literature*; GERMAN 115S *Advanced German in Berlin*; GERMAN 148S *Zero Hour to Post Unification Society and Culture*; and GERMAN 153 *Aspects of German Culture: Current Issues and Trends in Germany*. A new upper-level German course on Contemporary German Theater is also under development. Additional courses to be taught in English are: GERMAN 196A *Art & Architecture of Berlin: Fifteenth to the Twentieth Century* (cross-listed as: ARTHIST 190B); GERMAN 196B *Berlin Since the War* (cross-listed as HISTORY 100L); and GERMAN 196C *German Jewish Culture from the Enlightenment to the Present: Jewish Berlin* (cross-listed as JEWISHST 163, LIT 163K, and HISTORY 100) will be taught by Professor William Donahue. The program is interdisciplinary in nature, attractive to students with a substantial interest in German politics and culture as well as other disciplines. For further information, contact Professor William Donahue, Department of Germanic Languages and Literature, 116A Old Chemistry Bldg., Box 90256, Durham, NC 27708-0256 (Tel.: 919/660-3089, E-mail: w.donahue@duke.edu).

Ghana: Accra (May 15-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, CULANTH 100/AAAS 102 *Anthropological Field Research in Ghana*, will be taught by a faculty member in Duke's Department of Cultural Anthropology, and will offer a chance to conduct cross-cultural field research projects. The other course, CULANTH 100/SOCIOL 100/AAAS 102 *Ghanaian Culture and Politics*, taught by talented Ghanaian faculty, is a comprehensive introduction to cultural, social, economic and political facets of Ghanaian life, including such topics as the slave trade, women's role in development, contemporary and modern religions and current economic policy. A variety of field trips throughout Ghana will complement course work. Accommodations will be with guest families and in hotels. For further information, contact the Department of Cultural Anthropology, 127 Social Sciences Bldg., Box 90091, Durham, NC 27708-0091 (Tel.: 919/684-2810, department E-mail: duca@duke.edu).

Greece: Athens and the Islands of the Aegean (May 17-June 17). This four week, one-course program offers a study of the classical Greeks' pronounced emphasis on the rational aspect of human nature which enabled them to lay the foundations for subsequent intellectual developments in western thought. The Athenian Empire will serve as a case study for an investigation of the five major ancient ethical systems. PHIL 136 *Birth of Reason in Ancient Greece* is taught by Professor Michael Ferejohn of the Department of Philosophy. Concentration is on Athens, northern and southern Greece, as well as the Cycladic Islands. Travel in Greece is by private coach. Accommodations are in hotels. For further information, contact Professor Michael Ferejohn, Department of Philosophy, 201B West Duke Bldg., Box 90743, Durham, NC 27708 (Tel.: 919/660-3053; Email: mtf@duke.edu).

India: Modern Media and Gender Studies (May 18-June 29). The Duke University Department of Asian and African Languages and Literature (AALL) and the Office of Study Abroad will offer a two course, six and one-half week program in India taught in English. The

program introduces students to two vital aspects of contemporary Indian society: (1) the power of modern media, particularly Bollywood and television; and (2) the uses of traditional expressive culture to advance rights and opportunities for women. Taught by Duke Professor Satti Khanna, AALL 138 *The Media in Modern India* (C-L ICS) analyzes the influence of modern media on Indian society and offers comparative study of the role of media in other South Asian cultures. AALL 139/RELIGION 113/CULANTH 123 *Gender and Expressive Culture in India* (also C-L ICS and WOMENST) examines gender construction and expression in different contexts within daily Indian life and will be taught by Duke instructor Premlata Vaishnava. Through trips to Mumbai (Bombay), Pune, Delhi and the lake city of Udaipur, students will be exposed to different cultural environments ranging from megacity to small town. Visits to the National Film and Television Institute of India and the National Film Archive of India in Pune will also demonstrate contemporary use of modern media. For further information, contact Professor Satti Khanna, Department of Asian & African Languages, 2101 Campus Dr., Box 90414, Durham, NC 27708 (Tel.: 919/660-4361; Email: skhanna@duke.edu).

Italy: Rome (May 16-June 15). 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. CLST 145/ARTHIST 126A/HISTORY 101F *Rome: History of the City* is taught by Professor Mary T. Boatwright. Accommodations are in a villa, then a hotel at the Bay of Naples; during the last 19 days in Rome students and faculty stay at a college. Italian is not required, but there are daily field trips to archaeological sites, museums, public spaces and/or churches. For further information, contact Professor Mary T. Boatwright, Department of Classical Studies, 231 Allen Building, Box 90103, Durham, NC 27708-0103 (Tel.: 919/684-5076, E-mail: tboat@duke.edu).

Italy: Venice (May 19-June 30). This two course, six-week program will be taught in English and directed by Sam Miglarese, instructor in the Duke Department of Religion and Director of Community Engagement in Duke's Office of Community Affairs. The first course, RELIGION 185 *Selected Topics: The Venetian Empire (15th & 16th Centuries) and its Imperial Piety: Catholic Christianity and the role of the Virgin Mary, St. Mark, and the saint "protectors" of Venice*, is an interdisciplinary course that looks at the religious sensibilities and pieties that permeated imperial Venice as embodied in the civic life, the architecture and visual arts of Renaissance Venice. Special attention will be directed to the theology and place of the Virgin Mary, St. Mark and Venice's protector saints in Roman Catholic Church Doctrine. Included are art history and theological readings plus excursions to the churches and galleries of Veneto (Padua and Ravenna included). Taught by Professor Maria Agnese Wiel, a Venetian art historian, the second course, ARTHIST 135A *Topics in Italian Art & Architecture: Venetian Art of the Renaissance (15th-16th Century)* examines a retrospect of sixteenth-century art, sculpture and architecture, considered the Golden Age of Venetian art. Extensive museum, church and archaeological site touring will enhance course lectures and readings. Students live in the dormitories of Venice International University on San Servolo Island. For further information, contact Sam Miglarese, in the Office of Community Affairs, 2024 W. Main Street, Bay C, 1st Floor, Box 90433, Durham, NC 27708-0245 (Tel.: 919/668-6275, E-mail: sam.migliarese@duke.edu).

Mexico: Cholula (May 19-June 30). The Duke in Mexico program is the only Spanish language program that offers elementary as well as intermediate courses. 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. Each of these double courses carries the academic value of two course credits. Immersion into Mexican society is enhanced by increased exposure to language and Hispanic

culture. Excursions to archaeological sites around Oaxaca and Mexico City, along with local city tours complement the program. The travel date for this program is May 18. For further information, contact Professor Joan Clifford, Department of Romance Studies, 15D Languages Bldg., Box 90257, Durham, NC 27708-0257 (Tel.: 919/660-8438, E-mail: joan.clifford@duke.edu).

Russian Republic: St. Petersburg (May 7-June 28). Russian language and culture courses in St. Petersburg are offered in this two course, seven-week program. Different levels of language study are available. Classes are taught at the University of St. Petersburg by faculty members of the University. A minimum of two semesters of college level Russian is suggested; however, beginning students may also be accepted, depending upon the number of participants. Students are housed either in an apartment hotel or with families. 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).

Spain: Madrid (May 15-June 28). This two course, six-week program in Madrid offers advanced Spanish students further language training as well as the opportunity to study Spanish culture, history and politics. Participants take SPANISH 141 *Cultural Studies: Conversion of Muslims in Medieval and Early Modern Spain*, taught by Visiting Assistant Professor Ignacio Lopez of the Duke Department of Romance Studies. The second course is SPANISH 137 *Special Topics: Modern and Contemporary Spanish History, Art and Literature* taught by Nuria Garcia, Administrative Director of Duke in Madrid. The program is notably rich in its field trips. Both courses are taught in Spanish; four semesters of college-level Spanish or the equivalent is required. Students are housed with carefully selected Spanish families. For further information, contact Professor Ignacio Lopez, Department of Romance Studies, 206 Languages Bldg., Box 90257, Durham, NC 27708-0257 (Tel.: 919/660-2436, E-mail: ignacio.lopez@duke.edu).

Switzerland: Geneva (June 30-August 12). This popular summer program in Geneva focuses on globalization issues in business and international management. Program co-director Professor Alexander Rosenberg of the Duke Department of Philosophy teaches PHIL 137 *Political Philosophy of Globalization*. Cross-listed as POLSCI 152 and PUBPOL 104, this course examines the claims made for and against the expansion of free exchange on economic, political and cultural institutions and conditions, from the perspectives of competing ethical theories and political philosophies. The second course is MMS 100 *Special Topics: International Business*, taught by Visiting Professor of Sociology and program co-director Martha Reeves. This course fulfills the MMS certificate requirements. Students are housed in dorms of the Cité Universitaire de Geneve, where classes will be held. For further information, contact Professor Alexander Rosenberg, Department of Philosophy, 203 West Duke Bldg., Box 90743, Durham, NC 27708-0743 (Tel.: 919/660-3047, E-mail: alexrose@duke.edu) 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 5-August 4). Istanbul has been a major center to all three religions of the Judeo-Christian-Islamic tradition for centuries. As the only city located between Asia and Europe, and capital of the Roman, Byzantine and Ottoman Empires, it is the setting for this one-course, four-week summer program. PHIL 127/CULANTH 100/RELIGION 190/TURKISH 100 *Thinking About God: The Nature of Religious Belief at the Crossroads of Judaism, Christianity and Islam* is taught by Professor Güven Güzeldere of the Department of Philosophy at Duke University. The course will provide an analytical examination of the bases for belief in God and the possibility of an afterlife, the relation between faith and reason and interrelated issues concerning the justification for and the content of religious belief. We will also briefly consider the similarities and differences on these issues among Judaism, Christianity, and Islam. For further information, contact Professor Güven Güzeldere, Department of Philosophy, 210 West Duke Bldg., Box 90743, Durham, NC 27708-0743 (Tel.: 919/660-3068, E-mail: guven.guzeldere@duke.edu).

“The atmosphere is very low key. There is time to get your work done and still spend time with friends. I found it a good way to knock out a few requirements and I really enjoyed my class.”

(Student, Summer '06)

Course Descriptions and Synopses

Every course has an official description of one or two 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, 2006-2007* (available on the web at <http://registrar.duke.edu/bulletins/Undergraduate/>). Course descriptions are also available on ACES web. See <http://www.siss.duke.edu/Schedule/>. Select an academic term, then a subject area. The course description will appear after clicking on a specific course number.

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

Curriculum Codes

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

Areas of Knowledge

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

Modes of Inquiry

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

Additional Course Schedule Information

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

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