English 101H: Introduction to Academic Writing: A Language-Based Approach—01  
Instructor: Jane Christensen  
As an introduction to academic writing, this language-based approach seeks to encourage students to become reacquainted with the various ways they use language for various intentions. We will study not only the elements of academic writing but also seek topics of current cultural contexts on which to base these writings. Our text, *Language Awareness*, contains writings that address topics in American/global culture and language: power of language, making sense of the world through language; propaganda, doublespeak, and language manipulation; the language of discrimination and hate; the language of gender; and technology and language including social media. Students will share their writing in discussion and in peer revision. All the grading is based on writing; the writing intensity will total at least 5000 words over the entire semester. The emphasis is on discussion not lecture.

English 102H: Academic Writing and Research/Semiotics: Examining American Popular Culture—01 & 02  
Instructor: Jane Christensen  
A suggested by the title of this course, the focus will be on written exposure of ideas within the context of semiotic analysis of American popular culture. Presumably through intense and careful examination of the elements and phenomena of American popular culture we can learn what that popularity of certain items, people, and trends says about us as a culture. Topics include consumerism, advertising, television/film, and iconic American figures, real or imagined. Semiotics is a particularly effective method for analyzing pop culture, in that it asks us to consider the significance of details about these pop culture topics, and to locate meaning based on historical, current, and mythological details. All the grading is based on writing assignments; the writing intensity will total at least 5000 words over the entire semester in both shorter and longer research-based writing.

English 280H: Literature and the Environment: Representing Climates, Animals, and Bioregions  
Instructor: Denys Van Renen  
“Cranes keep landing as night falls.” So begins Richard Powers’s National Book Award-winning novel, *The Echo Maker*. Partly set in Kearney, the book depicts the migration of sandhill cranes to discuss memory, kinship, and global interconnections. What can the nonhuman world teach us about these topics—and a host of others? We will study American and British authors who at once unsettle us and attune readers to the natural world. Starting with perhaps the greatest play (Shakespeare’s *King Lear*) and the first novel in the English language (*Oroonoko*), moving to the first text that exclusively discusses and explicitly reverences nature (Thomson’s breathtaking poem, *The Seasons*), and ending with one of the most celebrated English writers
of our times (Julian Barnes), among other works, we will explore how literature offers unique perspectives and methodologies for resolving some environmental problems that seem intractable. This course asks students not only to read seminal works written amidst major cultural and intellectual movements – the Enlightenment, Romanticism, and others – but also to share their ideas in essays that explore the intersections between the human and nonhuman world.

Reading, discussing, and writing about primary works, we will exercise our critical thinking by analyzing how different eras wrote and thought about their environments.

**English 388H: Ways of Worldmaking: Religion and Film**
**Instructor: Sam Umland**
The course aim is to bring together the disciplines of religious studies and film studies. Religions and films both create worlds (not just narratives) and present those worlds to their viewers/adherents. Cinematic world making is analogous to what religions do through their myths, rituals, and texts—to highlight, praise or condemn certain ways of Being in the world. Nonetheless, religion has appeared in film in diverse, often contradictory forms, although the course is not an exhaustive survey of the ways in which religion has been represented in film. Rather, we will examine how religion interacts with everyday life to articulate the self in multi-religious contexts. Some of the films will be paired with classic literary works in order to compare and contrast the uses of religion in these two forms. The course is writing intensive. Students view the films (the primary texts) and write about them. Written, informed critical responses to the films are required, studied in conjunction with important critical writings about the films. A final paper is also required. Virtually 100% of the final grade is writing (allowing for the occasional quiz). Critical readings, studied in conjunction with the films, include John Lyden, *The Routledge Companion to Religion and Film*. Literary works include Albert Camus, *The Stranger*, and Flannery O’Connor: *Three by Flannery O’Connor (Wise Blood)*.

**HISTORY 251-H “American History: 1865 to Present”**
**Instructor: Linda Van Ingen**
This course focuses on major social, political and economic issues in United States history from the Post-Civil War era to the present. Major themes address the historical complexities of a multicultural society, including an integration of women’s, gender, and ethnic history. This course emphasizes a student-centered and writing-intensive methodology based on a study of primary sources, class lectures, videos, and in-class debates and discussions. Students will apply critical thinking and analytical skills to write four short debate papers and one longer research paper on a relevant historical topic chosen by the student. Although not required, students will be encouraged to present their research papers at an undergraduate research conference.
Music 100H: Appreciation of Music  
Instructor: James Cook  
Appreciation of Music (MUS100H) is an overview of western music from the Middle Ages to the present day. The object of the class is to become more musically informed through the study of the great composers and their compositions. In order to gain an understanding of representative works from each historical period, their stylistic characteristics, form and structure, students will study primary source materials, specifically, analyzing and listening to video performances of composers’ most noted compositions, letters of composers found in historical archives, including those of Mozart, the famous Heiligenstadt Testament of Beethoven, and assigned readings in Oliver Strunk, Source Readings in Music History. Students will write Music Research Reports, read a composer biography, engage in class discussion and write a brief general studies assessment music response paper. The course also includes discussion of non-western music that explores the folk music and traditional instruments of China, India, Nepal, Siberia, Tibet, Turkey and Vietnam. Students are provided with all overhead notes, complete with hyperlinks to all videos and scholarly articles.

Philosophy 120H: Introduction to Ethics  
Instructor: David Rozema  
The Greek term, ethic (from which we get the English term, ethics) means “proper habits,” or “appropriate practices.” The idea is that, for every chosen human endeavor, there are proper (and improper) ways to go about carrying out that endeavor. So, for example, we have ethical practices for business, or for health care, or for journalistic reporting, and so on. These appropriate ways are determined by the goal of the endeavor, the end or purpose that is to be achieved. However, there is a broader and more fundamental kind of ethics when we think of the purpose or goal shared by all persons, a goal that we might describe as “happiness,” or “the good life.” For the task of becoming human, ethics turns out to be the study of the habits, practices, and characteristics that are appropriate to living a good, happy life. Becoming a humane person is inextricably tied to an ethic. In this course, we will be investigating and evaluating this most important, most universal sense of ethics. We will do so, first, by reading a few primary sources that describe, explain, and illustrate both some ethical and some unethical ways of life; and then, secondly, by writing about what we have read in the form of journals, papers, and essay exams.

Speech 100H:  
Instructor: Fletcher Ziwoya  
This course will introduce you to the history, theory and practice of rhetoric from which modern day public speaking emerged. This is an honors section of Public Speaking and it may differ from other speech classes in various ways. Accordingly, this class is as much a theory as it is a performance class. In our journey through various theories related to public communication we will explore opportunities for applying those theories in the professional context and in our
own classroom. Through various assignments, students will learn the principles of researching for, developing, organizing, and delivering different types of speeches. Upon completion of this course, you should have accomplished the following objectives:

1. Define and explain basic communication terms and principles that serve as a basis for competent public communication.
2. Demonstrate knowledge of concepts related to public communication, including listening, analytical reasoning, verbal communication, nonverbal communication, audience analysis, and research skills.
3. Research, prepare, and deliver well-organized informative and persuasive presentations that contain effective supporting materials and conform to audience’s needs and/or expectations.
4. Analyze and critically evaluate public communication attempts including speeches delivered by others as well as mass mediated messages.
5. Apply principles of diversity to public communication situations and demonstrate competent communication practices that respect diverse perspectives.