

Curriculum for Fall 2015: Elective Courses



Advanced Literature and Culture Courses

LC001. English Literature I: Medieval and Renaissance (including Shakespeare) [英國文學

(一)：中世紀暨文藝復興(含莎士比亞)]

3 credits

Dr. Jennifer Chiu <jenniferwychiu@hotmail.com>

For Sophomores and above

Class size: 45

Prerequisite: Introduction to Literature

Teaching Objectives:

This course is to survey the English Literature from the Middle Ages to the Renaissance by sampling the major writers and works in all periods. The object is not just to study a succession of writers and works but also to learn a tradition in which each individual author and text plays a part. We cannot, even in a lifetime, read all the works that make up the tradition, but we can learn enough about it from a selection of works to relate these works and their authors to one another and to their common heritage.

Course Description:

This introductory course covers genres of epic and romance, allegory, satire, ballad, lyrics, drama, and prose. Themes include war, journeys, Christian faith, love, marriage, death, nature and women issues. Synthesis of ideas is stressed, especially in terms of the progress and development of early literary form and technique in later periods in literature.

Pedagogical Methods:

Selections from Old English Literature, Middle English Literature and Renaissance Literature must be read carefully and actively. Through lectures, group discussions, video viewing, and journal writings, students are to cultivate their ability to understand and analyze the texts as well as the related topics and issues.

Weekly Schedule:

Week	Topic
1	Introduction to the course Introduction: The Middle Ages to ca. 1485 Anonymous: "The Dream of the Rood"; "The Wanderer"
2	Anonymous: <i>Beowulf</i>

3-4	Chaucer: "The General Prologue," "The Wife of Bath's Prologue and Tale," and "The Pardoner's Prologue and Tale" from <i>The Canterbury Tales</i>
5-6	Anonymous: <i>Sir Gawain and the Green Knight</i> Malory: Selections from <i>Morte D'Arthur</i>
7-8	Anonymous: <i>The Wakefield Second Shepherds' Play</i> Anonymous: <i>Everyman</i>
9	Midterm Exam
10	Introduction: The Sixteenth Century: 1485-1603 Marlowe: "The Passionate Shepherd to His Love" Raleigh: "The Nymph's Reply to the Shepherd"
11	More: <i>Utopia</i>
12	Marlowe: <i>The Tragical History of Doctor Faustus</i>
13	Shakespeare: Sonnets 1, 3, 12, <u>18</u> , 20, 29, 55, 60, 73, <u>116</u> , 129, 130
14	Spenser: <i>The Faerie Queene</i> , Book 1
15	Sidney: <i>Amoretti</i> , Sonnets 1, 5, 31 & 74
16-17	Skelton: Colin Clout; "Mannerly Margery Milk and Ale" Wyatt: "The long love that in my thought doth harbor"; "Farewell, Love"; "They flee from me"; "My lute, awake!" Howard: "The soote season,"
18	Final Exam

Course Materials and References:

The Norton Anthology of English Literature. Eds. M.H. Abrams, et al. 8th ed. Vol. I. London: Norton, 2006.

Requirements and Grading:

Your final grade for the semester will be based on the quizzes, assigned writings, participation, attendance, the oral presentations, and the mid-term and exams. Attendance is mandatory. Excused absences are accepted only for medical or family emergency with appropriate documentation. Tardiness past 20 minutes after class has begun, leaving before the class ends, or coming to class without bringing the textbook as requested, is counted as one absence. Three-time lateness equals one absence, and one-time truancy equals two absences.

LC002. Literary Criticism: Travel & Border Crossing [文學批評：旅行與越界]

3 credits

Ms. Wen-ling Su < wling1@ms23.hinet.net >

For Sophomores and above

Class size: 45

Prerequisite: Introduction to Literature

Travel manifests an attempt to transcend mental or physical borders, and thus almost always involves some kind of border crossing. This course explores borderland experience in modern travel narratives. In particular, it focuses on moments of disruption and transgression in a world previously thought to be clearly mapped out, i.e., moments when boundaries blur between center and periphery, home and abroad, self and other.

The theoretical material is divided into three categories: 1) **representation**: regarding how difference is described, represented, and imagined; 2) **poetics of displacement**: exile, nomadism, diaspora; 3) the space of **hybridity and hyperreality**.

Major literary texts to be discussed include Isak Dinesen's *Out of Africa*, Jamaica Kincaid's *A Small Place*, Jhumpa Lahiri's *Interpreters of Maladies*, as well as selections from Paul Fussell's *Norton Book of Travel* and from Umberto Eco's *Travels in Hyperreality*.

Textbooks: a class packet and

Dinesen, Isak. *Out of Africa and Shadows on the Grass*. New York: Vintage Books, 1985.

Lahiri, Jhumpa. *Interpreters of Maladies*. London: Flamingo, 2000.

Grading:

Class blog postings 20%

Oral reports & participation 20%

Two papers (four pages each, 1.5 line spacing, 1,500 words) 60%

Tentative Schedule:

Week	Theme	Readings and Assignments
W1	Orientation Genre Travel vs. Tourism	Fussell: from <i>Abroad</i> . Culler: "Semiotics of Tourism"
W2		Lawrence: from <i>Sea and Sardinia</i> Orwell: from <i>Homage to Catalonia</i>
W3		Lévi-Strauss: from <i>Tristes Tropiques</i> Chatwins: from <i>The Songlines</i>
W4	Representation The Autobiographical Self	Helmets & Mazzeo. "Unraveling the Travelling Self." Benjamin: "The Flâneur"
W5	Representing the Other	Thompson: from <i>Travel Writing</i> . Dinesen: <i>Out of Africa</i> (I. Kamante and Lulu)

W6		Said: from <i>Orientalism</i> Dinesen: <i>Out of Africa</i> (II. A Shooting Accident and the Farm)
W7		Pratt: from <i>The Imperial Eyes</i> Dinesen: <i>Out of Africa</i> (III. Visitors to the Farm)
W8		Berliner: "A Multivalent Sign" Dinesen: <i>Out of Africa</i> (IV. From an Immigrant's Notebook)
W9		Dinesen: <i>Out of Africa</i> (V. Farewell to the Farm)
W10		Bassnett: "Travel Writing and Gender" *Oral reports on films (TBA)
W11	Displacement Diaspora	Kincaid, <i>A Small Place</i> "Diaspora": from <i>The Post-colonial Studies Reader</i>
W12	Exile Nomadism	Said: "Reflections on Exile" Braidotti: from <i>Nomadic Subjects</i> Lahiri: <i>Interpreter of Maladies</i>
W13	Space of Hybridity Roots vs. Routes	Clifford: from <i>Routes</i> Lahiri: <i>Interpreter of Maladies</i>
W14		Friedman. "Migrations, Diasporas, and Borders." Lahiri: <i>Interpreter of Maladies</i>
W15		Appadurai: "Disjuncture and Difference in the Global Cultural Economy" Lahiri: <i>Interpreter of Maladies</i>
W16	Hyperreality	Eco: from <i>Travels in Hyperreality</i>
W17		Eco: from <i>Travels in Hyperreality</i>
W18	Final exam	Reports on term papers

Bibliography:

Appadurai, Arjun. "Disjuncture and Difference in the Global Cultural Economy."

Theorizing Diaspora. Eds. Jana Evans Braziel and Anita Mannur. Oxford: Blackwell, 2003. 25-48.

Ashcroft, Bill, Gareth Griffiths, and Helen Tiffin. *The Post-colonial Studies Reader*. 2nd ed. London: Routledge, 2005. 425-27.

Bassnett, Susan. "Travel Writing and Gender." *The Cambridge Companion to Travel Writing*. Eds. Peter Hulme and Tim Youngs. New York: Cambridge UP, 2002. 225-41.

Berliner, Brett A. "A Multivalent Sign: The Black Other in Colonial Photographs and Advertisements." *Ambivalent Desire*. Amherst U of Massachusetts, 2002. 123-156.

Benjamin, Walter. "The Flâneur." *Charles Baudelaire: A Lyric Poet in the Era of High Capitalism*.

Trans. Harry Zohn. London: Verso. 35-66.

Braidotti, Rosi. *Nomadic Subjects: Embodiment and Sexual Difference in Contemporary Feminist Theory*. 2nd ed. New York: Columbia UP, 2011. 21-68.

Clark, Steve, ed. *Travel Writing and Empire: Postcolonial Theory in Transit*. New York: Zed, 1999. Print.

Clifford, James. *Routes: Travel and Translation in the Late Twentieth Century*. Cambridge, MA: Harvard UP, 1997.

Culler, Jonathan. "Semiotics of Tourism." *American Journal of Semiotics* 1 (1981): 127-40.

Dinesen, Isak. *Out of Africa and Shadows on the Grass*. New York: Vintage, 1985.

Eco, Umberto. *Travels in Hyperreality*. Trans. William Weaver. Orlando, FL: Harcourt Brace, 1986. 1-58.

Friedman, Susan Stanford. "Migrations, Diasporas, and Borders." *Introduction to Scholarship in Modern Languages and Literatures*. Ed. David Nicholls. New York: MLA, 2007. 260-93.

Fussell, Paul. *Abroad: British Literary Traveling between the Wars*. New York: Oxford UP, 1980. 37-50.

---, ed. *The Norton Book of Travel*. New York: Norton, 1987.

Helmets, Marguerite and Tilar Mazzeo. "Unraveling the Traveling Self." *The Traveling and Writing Self*. Eds. Marguerite Helmets and Tilar Mazzeo. Newcastle, UK: Cambridge Scholars, 2007. 1-18.

Kincaid, Jamaica. *A Small Place*. New York: Vintage, 1988.

Lahiri, Jhumpa. *Interpreter of Maladies*. London: Flamingo, 2000.

Pratt, Mary Louise. *Imperial Eyes: Travel Writing and Transculturation*. London: Routledge, 1992.

Said, Edward. *Orientalism*. New York: Vintage, 1979.

---. "Reflections on Exile."

http://www.dartmouth.edu/~germ43/pdfs/said_reflections.pdf

Thompson, Carl. *Travel Writing*. New York: Routledge, 2011. 130-167.

LC003. Stories of Growth in World Lit and Film [世界文學與電影中的成長故事]

3 credits

Dr. Kate Liu < kate@mail.fju.edu.tw >

For Juniors and above

Class size: 45

※ Teaching Objectives

This course aims at using the stories of childhood and/or growth written and filmed in the English-speaking countries in Indian Subcontinent, West and South Africa and the Caribbean area to develop students'

- abilities in analyzing postcolonial literature and film of different cultural and historical backgrounds;
- understanding of how one's growth—especially in childhood—can be conditioned by one's gender, national and race identities, and
- cross-cultural awareness and cognitive flexibility in building knowledge about other cultures.

By the end of this course, students should be able to:

- 1) identify the themes of the selected stories of growth and explain their thematic development through relations of gender, race and class and their formal elements.
- 2) locate the texts in their historical and cultural contexts, and through these concrete examples, approach and compare different cultures to build an overall picture (jigsaw puzzle) of the world and constantly adjust it.

※ Course Description

As English majors, we need to know that "English" is not always British, and "American"--not necessarily the U.S. Also, just as English Literatures include a lot more than British and U.S. literature, foreign films can never be represented by the dream factory of Hollywood.



English literatures include not only those of the U.S. and U.K., but also those written in the English-speaking countries in areas ranging from Africa, South Asia, South-East Asia, East Asia (e.g. Hong Kong), South Pacific area (e.g. Australia & New Zealand), the Caribbean area, to North America (e.g. Canada). (See Map above.) To distinguish the latter from the former, we call the latter -- postcolonial (Third World) literature in English, or world literatures written in English, or New English literatures.

This course approaches the vast field of postcolonial literature and culture through short stories and films written and shot in the areas of Indian subcontinent, the Caribbean area and West and South Africa. To develop a good focus in this two-credit course, we will discuss issues related to children and their growth.

The two central questions we ask are:

- How are children influenced by their parents' gender and race positions in their society which is characterized as (post-)colonial?
 - Do they share any similarities with or differences from us with our stories of growth?
- We will read and watch a selection of short stories, excerpts of novels, and films in order to be fully engaged in discussing the above questions. Some documentaries on these areas' histories, places and popular culture will be used to help us visualize, enter and understand their cultures.

Tentative Schedule

Unit I: South Asia

1. 9/15	<ul style="list-style-type: none"> • General Introduction: Colonialism, Postcolonialism, Diaspora & "The Empire Writes Back" • India: cultural, historical background
2. 9/22	<ul style="list-style-type: none"> • India: Colonialism and the Underclass Mira Nair: <i>Salaam Bombay & Poems</i>
3. 9/29	<ul style="list-style-type: none"> • India & Pakistan: religion, caste system and gender Ismat Chughtai "Gainda" Deepa Mehta <i>Earth</i> ★ Group Discussion in Class
4. 10/6	<ul style="list-style-type: none"> • Sri Lanka & Iran: Gender and Nation "Pigs Can't Fly" from <i>Funny Boy</i> by Shyam Selvadurai
5. 10/13	<ul style="list-style-type: none"> • immigrants and cultural identity <i>Persepolis: graphic fiction (excerpt) and film</i>
6. 10/20	* Group Report & Online Discussion; 1-1 <i>Turtle Can Fly</i> 1-2

Unit II: West and South Africa

7. 10/27	<ul style="list-style-type: none"> • General Introduction: Filmic Representations of Africa and the Histories of West & South Africa* Children at and away from War: excerpts from <i>The House at Sugar Beach: In Search of a Lost African childhood</i> (chaps 1-3; 5-6) <i>A Long Way Gone</i> (chap 12)
8. 11/3	<ul style="list-style-type: none"> • Nigeria: Tradition and the pre-Civil War period Chimamanda Ngozi Adichie <i>Half of a Yellow Sun</i> chapters 1-2
9. 11/10	[Mid-Term Week] <ul style="list-style-type: none"> • City and Village Dulue Mbachu <i>War Games</i> . (chaps 1-4)
10. 11/17	<ul style="list-style-type: none"> • South Africa: Anti-Apartheid Movements Nadine Gordimer "Amnesty"; <i>Ref. Cry Freedom</i>
11. 11/24	<ul style="list-style-type: none"> • Tradition and education in (Post-)Apartheid South Africa <i>Yesterday</i>

	Njabulo S. Ndebele "The Prophetess" ★ Group Discussion in Class
12. 12/1	* Group Report & Online Discussion: 2-1 Njabulo S. Ndebele "The Music of the Violin" General Introduction: <u>The Caribbean Area</u> ; <u>Caribbean popular songs</u>

Unit III: The Caribbean Area

13. 12/8	<ul style="list-style-type: none"> • Group Report: (2-2) • creole identity & female sexualities * <u>Patois</u> Dic. Abeng by <u>Michelle Cliff</u>(Jamaica)
14. 12/15	Education <u>Sugar Cane Alley</u> Olive Senior's "Bright Thursdays" ★Group Discussion in Class
15. 12/22	<ul style="list-style-type: none"> • Creole female identity and slavery • <u>Jean Rhys</u> (Dominique) <i>Wide Sargasso Sea</i> Book I
16. 12/29	<ul style="list-style-type: none"> • <u>Jean Rhys</u> (Dominique) <i>Wide Sargasso Sea</i> Book II-III
17. 1/5	<ul style="list-style-type: none"> • mother-daughter relations & female sexualities Jamaica Kincaid <u>Annie John</u> (Antigua) • Children away from War "<i>Children of the Sea</i>" (for reference)
18. 1/12	<u>Final Exam</u>

LC004. British & Irish Poetry [英國與愛爾蘭詩研究]

3 credits

Dr. Raphael Schulte

For Juniors and above

Class size: 15

Prerequisite: Introduction to Literature

This course will examine a wide range of modern and contemporary British and Irish poets and poems. We will explore the characteristics and meanings of "modernism" or even – perhaps – the various types and contradictory understandings of modernism embedded in twentieth century English poetry. Our emphasis will be on short lyric poems and their social and cultural contexts.

The last century has been notable for the great number of exciting and challenging Irish and British poets. Because of this, we cannot in one semester hope to read or even sample all of that poetry. With that in mind, I am at this point considering to include some of the following poets on our reading list, but if there are other poets (or even specific poems) that you are interested in studying, please feel free to tell me. We may begin by examining for the first two or three weeks the late Victorian poetry of Gerard Manley Hopkins (not

extensively published until 1918) and poems by Thomas Hardy. We may then read poems by Charlotte Mew and texts by William Butler Yeats and Mina Loy. We could continue with poets actively writing during World War I—particularly Wilfred Owen and Edward Thomas—and proceed to read poems by W.H. Auden, Laura Riding (Jackson), D.H. Lawrence, and Dylan Thomas, as well as selections from contemporary poets like Ted Hughes, Jon Silkin, Thom Gunn, Seamus Heaney, Philip Larkin, Tony Harrison, Eavan Boland, Tom Raworth, U.A. Fanthorpe, and the current poet laureate Carol Ann Duffy.

Students will be expected to write regular response journals, give a Powerpoint presentation about a specific poem, as well as complete both a midterm exam and a final paper. Your final grade for the semester will be based on the quizzes, assigned writings, presentations, participation, attendance, the mid-term exam, and the final paper.

LC005. Modern Chinese Fiction [現代小說選讀]

2 credits

Ms. Yen-zhen Wu < fjuntnu@gmail.com >

For Sophomores and above

Class size: 45

104 學年度上學期「現代小說選讀」選課須知

- 一、初選已選修到「現代小說選讀」課的同學，請務必參與 9/17（四）課程說明，保障自身退選的權益。若因故而無法參與者，請務必在 9/15（二）前寫信到吳燕真老師信箱（fjuntnu@gmail.com）具體說明：請假原因，表達選課的意願，和委託分組同學姓名。並且在 9/24（四）前印製好課程講義、詳閱課程規定、上網填寫課程問卷。若無故缺席者，未寫信說明（或寫信請假，卻無法達到以上要求者），請在加退選時間自行退選。
- 二、初選未選修到「現代小說選讀」課的同學，若有意在加退選期間加選，也請務必參與 9/17（四）課程說明。大五延畢生，全程參與課堂說明者，可額外由老師人工加簽。非大五延畢生，請自行上網加選，恕不人工加簽。
- 三、加退選期間加選到「現代小說選讀」課的同學，若無法參與 9/17（四）課程說明者。請在 9/22（二）前寫信到吳燕真老師信箱（fjuntnu@gmail.com）請具體說明：首堂缺席原因，表達選課的意願，願意配合老師指派分組。並且在 9/24（四）上課前印製好課程講義、詳閱課程規定、填寫課程問卷、上課積極投入小組討論。無法達到以上要求者，請勿加選。
- 四、若有未盡之事宜，教師有補充和調整選課須知之責任與義務。

以上四點，敬請配合。

輔仁大學 104 學年度上學期「現代小說選讀」課程大綱

2015/4/21 吳燕真編製

一、課程資訊

- 1.開課單位：英國語文學系
- 2.課程性質：學期課、選修
- 3.上課時間：週四，五六節
- 4.上課地點：LA308
- 5.人數限制：45 人
- 6.授課對象：英文系大二、大三、大四的學生為主。
(外系必須徵詢任課老師同意，人工加簽。)

二、課程界定

1. 「現代」：以 1917 年胡適 (1891-1962) 在《新青年》雜誌發表〈文學改良芻議〉一文所醞釀的「文學革命」為始；以 1966 年毛澤東 (1893-1976) 寫〈給林彪同志的一封信〉(又稱為五七指示) 所掀起的「文化大革命」為末。以此範圍的五十年為主，稱為「現代」。
2. 「小說」：因應「現代」範圍界定，將以西方「novel」為相應的概念。根據佛斯特 (Edward Morgan Forster, 1879-1970) 在《小說面面觀》(“Aspects of the novel”) 中的定義，認為「小說」是一種「用散文寫成的具有某種長度的虛構故事」，而且具有人物、情節、背景、觀點、主題、語言等要素的文體。而其中又以「Fiction」，來強調短篇小說的虛構性。
3. 「選讀」：在「現代」的時間範圍之內，以文化意義上的「中國」為地區範圍，且先以大陸為主，以臺灣為輔。以「小說」為限定的文體，以短篇小說為主，長篇小說為輔。擇選在「現代小說史」中，具有代表性意義的名家名作，進行課前的閱讀、札記的撰寫，與進入課堂的問題討論、主題探討。

三、課程目標

1. 「知識」：透過「現代小說史」的發展和名家名作的鑑賞中，瞭解中國現代小說的演變和特色。並且配合所選文本，適時論及其文藝思潮、文學理論及作品分析。除了深刻認識具代表性的小說，同時提昇對於現代小說創作與理論的了解。
2. 「方法」：鍛鍊鑑賞作品的基本觀念和能力，從分析過程的鍛鍊中培養眼力、胸襟、處事的態度、團體合作，與自主學習的能力。並且同時培養閱讀與創作之興趣，以及激發吸收與創作之潛力。
3. 「心靈」：藉由主題小說的細讀、分析與討論，進行自我、社會、傳統的剖析，達至生命智慧之啟發、價值思考之深化、知情意行之統整，與文化批判性的繼承。確立價格與價值之別，追求心靈成長與人格思辨。

四、課程進度

授課進度 Course Progress Outline				
週次 Week	日期 Date	主題 Topic	單元主題 Unit	備註 Remark
1	09/17 (四)	國族與社會	○課程說明與意見發表	◎課程安排，將視實際操作情況，作適當調整。
2	09/24 (四)		現代小說導論	□分組名單
3	10/01 (四)		魯迅 (1881-1936) 〈狂人日記〉 (1918) 延伸閱讀：〈阿 Q 正傳〉 (1922)	□札記 1
4	10/08 (四)		賴和 (1894-1943) 〈不如意的過年〉 (1928) 延伸閱讀：〈一桿稱仔〉 (1926)	□札記 2
5	10/15 (四)		茅盾 (1896-1981) 〈春蠶〉 (1932) 延伸閱讀：《農村三部曲》 (1933)	分組報告 1 □札記 3
6	10/22 (四)		吳濁流 (1900-1976) 〈銅臭〉 (1958) 延伸閱讀：《亞細亞的孤兒》 (又名《胡志明》 1945)	分組報告 2 □札記 4
7	10/29 (四)	自我與覺醒	巴金 (1904-2005) 〈鬼——一個人的自述〉 (1932) 延伸閱讀：《秋》 (1940)	□札記 5
8	11/05 (四)		老舍 (1899-1966) 〈歪毛兒〉 (1933) 延伸閱讀：《駱駝祥子》 (1936)	分組報告 3 □札記 6
9	11/12 (四)		電影欣賞：楊立國 (19?-) 「魯冰花」 (1989) 延伸閱讀：鍾肇政 (1925-) 《魯冰花》 (1961)	□電影回饋單 1
10	11/19 (四)		沈從文 (1902-1988) 〈蕭蕭〉 (1935) 延伸閱讀：《邊城》 (1934)	分組報告 4 □札記 7
11	11/26 (四)		鍾肇政 (1925-) 《魯冰花·尾聲》 (1961) 延伸閱讀：鍾肇政 (1925-) 《魯冰花》 (1961)	□札記 8
12	12/03 (四)		單元總結與綜合討論	□微電影劇本、分工明細
13	12/10 (四)	慾望與壓抑	錢鍾書 (1910-1998) 〈靈感〉 (1945) 延伸閱讀：《圍城》 (1945)	分組報告 5 □札記 9
14	12/17 (四)		張愛玲 (1920-1995) 〈金鎖記〉 (1943) 延伸閱讀：《秧歌》 (1954)	分組報告 6 □札記 10
15	12/24 (四)		林海音 (1918-1995) 〈金鯉魚的百褶裙〉 (1963)	□札記 11

		延伸閱讀：《城南舊事》(1960)	
16	12/31 (四)	朱西甯 (1927-1998)〈狼〉(1963) 延伸閱讀：《破曉時分》(1965)	□札記 12
17	01/07 (四)	電影欣賞：李安 (1954-)「色 戒」(2007) 延伸閱讀：張愛玲 (1920-1995)〈色，戒〉 (1950)	□電影回饋單 2
18	01/14 (四)	課程總結與小組微電影放映	□課程回饋意見 〈我的「現代小說選讀」 課〉

五、教學方法

教學方法 Pedagogical Methods	方法 Method	%	方法 Method	%	方法 Method	%
	講 述	30	影 片 欣 賞	10	討 論	30
	個 案 研 討	0	服 務 學 習	0	問 題 導 向 學 習	30
	競 賽 遊 戲	0	專 家 演 講	0	專 題 實 作	0
	電 子 教 學	0	體 驗 教 學	0	角 色 扮 演 實 境 教 學	0
	競 賽 讀 書 會	0	產 業 實 習	0	自 主 學 習	0
	對 話 教 學 法	0	樣 本 觀 察	0	校 外 參 訪	0
	實 作 教 學	0	個 別 指 導	0	其 他	0

說明：

1. 講述 30%：由教師講述相關單元精神與文本，協助學生熟悉主題概念。
2. 影片欣賞 10%：選擇與單元或與學生經歷相關的影片，啟發深度思考。
3. 討論 30%：課程中以主題為導向提出問題，再由各小組進行相關討論。
4. 問題導向學習 30%：在延伸閱讀中除預習札記之外，需思考相關議題。

備註：1.若使用其他教學方法，請自行說明。若所列之教學方法未使用，只需於百分比欄位中填0。
各項總合須等於 100%

2.教學方法與核心能力相關之說明亦可於此欄位中敘明。

六、課程教材

課程教材 Course Material	教師自編 PPT
教科書	1.教師自編講義 2.教師補充文本
參考書目 Reference	1.夏志清原著、劉紹銘編譯：《中國現代小說史》，臺北：傳記文學，1991 年 2.古繼堂著：《臺灣小說發展史》，臺北：文史哲，1996 年 3.鄭樹森編：《現代中國小說選》，臺北：洪範書店，1989 年

4.梅家玲、郝譽翔主編：《臺灣現代文學教程小說讀本》，臺北，二魚文化，2002年

5.齊邦媛主編：《中國現代文學選集（小說卷）》，臺北，爾雅，1983年

6.王德威著：《眾生喧嘩——三〇與八〇年代的中國小說》，臺北，遠流，1988年

7.王德威著：《閱讀當代小說——臺灣·大陸·香港·海外》，臺北，遠流，1991年

8.王德威著：《小說中國——晚清到當代的中文小說》，臺北，麥田，1993年

9.王德威著：《如何現代，怎樣文學——十九、二十世紀中文小說》，臺北，麥田，2007年

10.蔡源煌著：《海峽兩岸小說的風貌》，臺北，雅典，1989年

11.程光燁著：《文化的轉軌——「魯郭茅巴老曹」在中國（1949-1976）》，臺北，紅螞蟻，2006年

12.方祖燦：《小說結構》，臺北，東大，1995年

13.魏飴著：《小說鑑賞入門》，臺北，萬卷樓，1999年

14.米蘭·昆德拉(Kundera, Milan, 1929-)：《小說的藝術》，臺北，皇冠，2004年

15.佛斯特(Forster, E. M., 1879-1970)：《小說面面觀——現代小說寫作的藝術》，臺北，商周，2009年

七、學習評量

	方法 Method	百分比
學習評量 Learning Evaluation	書面報告（小組）	10%
	口頭報告（小組）	10%
	展演（小組微電影）	10%
	課堂參與	70%
	說明： 1.書面報告、口頭報告：20% 以小組為單位，分組報告。老師評分包含書面資料10%，口頭報告10%。 書面資料包含：A.開會記錄 B.呈現計畫書（A.B.各繳交一份給老師）C.講綱（一張A4文件「正反面」統整上台展演的重點，影印發送給同學和老師。）D.回饋單：裁切後發給每一位同學，收集黏貼成A4頁面，不可以重疊，交給老師掃描。 （A.B.C.需上台該週準時繳交，遲交扣分。D.需上台隔週準時繳交，遲交扣分。） 口頭報告三不原則：①不拿講稿②不以講授方式呈現③不一一輪流上台。負責	

	<p>報告小組報告後，其他小組必須進行提問、對談、溝通或辯論。</p> <p>2.展演（小組微電影）：10%</p> <p>以小組為單位，製作微電影。老師評分包含書面資料5%，微電影5%。</p> <p>書面資料包含：A.開會記錄 B.呈現計畫書（分工明細） C.小說文本與改編劇本（A.B.C.需期中 12/3 繳交，遲交扣分。）</p> <p>微電影原則：①以 15 分鐘為限②不使用侵權的影音檔案③影片需在放映前兩週（12/31 前）放到教師指定 YouTube 帳號。</p> <p>3.課堂參與：70%</p> <p>札記 12 篇，一篇 4 分，共 48%。請用 18K 活頁紙「書寫」，嚴禁抄襲，抄襲以零分計算。課前預習札記必須在當次上課「點名時」繳交，上課書寫不予計分，凡請公假、婚假仍需提前一週繳交，唯病假、喪假可次週補交，其餘補交不予計分。上課遲到者，在補點名時立即繳交，仍予計分。札記包含上課參與準備，凡請假則無法參與討論，該篇將會斟酌計分。</p> <p>電影回饋單 2 篇，一篇 4 分，共 8%。</p> <p>課程回饋意見 1 篇，一篇 4 分，共 4%。</p> <p>以上評分等第為</p> <p>A+：95%（2.85 分）有思考的啟發性，對生命有體認。</p> <p>A：90%（3.60 分）有自我創見想法，能夠獨立思考。</p> <p>B+：80%（3.20 分）善於表達意見，思考議題未深入。</p> <p>B：70%（2.80 分）有自己的見解，但論題發揮有限。</p> <p>C+：60%（2.40 分）嘗試表達意見，然取材思考不足。</p> <p>C：50%（2.00 分）粗略解釋說明，未加以發展陳述。</p> <p>準時繳交但缺席討論：降一級分</p> <p>缺交：0 分</p> <p>其他表現 10%</p> <p>在每一堂課中的特殊表現，如：積極發言（每一次上課發言一次，加總分一分，每次上課以加分一次為限）、主動參與、全勤等實際表現，將斟酌給予加分。</p>
--	--

八、學習規範

學習規範	<p>1.請假規定：單一學期 18 週，只能請「四次」假，四次之中只能有一次請假，沒有檢具相關證明(包含生理假)。病假、公假、喪假、婚假，凡依照請假規定請假不扣分，未依請假規定請假，皆扣總分 2 分。第四次「未到課」需主動與老師聯絡說明，曠課「四」次，依教育部與學校學則規定，一律扣考，並且以 ICAN 公告通知扣考訊息。</p> <p>2.點名規定：老師抵達教室，即開始點名，每堂必點。點名結束到第二堂上課前抵達的同學，請在第二堂上課前主動向老師報到，計為第一堂遲到扣 1 分。第二堂上課時間才抵達的同學，計為兩堂課都遲到扣 2 分。早退未向老師說明得到許</p>
------	---

	<p>可者，依早退時間，決定扣 1 分或 2 分。</p> <p>3.作業規定：作業凡請公假、婚假仍需「提前一週」繳交，唯病假、喪假可次週補交。其他作業遲交補交者，不予計分。</p> <p>4.在上課課程中，請尊重自己與他人發言的權力，別人發言時請專心聆聽，適時回應溝通。</p> <p>5.未經教師同意，上課不得使用 3C 產品，經善意提醒一次之後沒有改善，即扣總分 1 分，每次上課以扣分一次為限。</p>
--	---

說明：有關上課的規則，例如：請假、遲到、遲交作業等相關規定

九、進階課程

時間	課程主軸	課程名稱
102 學年度上學期	現代小說	現代小說選讀
102 學年度下學期	現代小說	當代小說選讀
103 學年度上學期	古代韻文	古典抒情詩的現代詮釋
103 學年度下學期	古代韻文	古典敘事詩的現代詮釋
104 學年度上學期	現代小說	現代小說選讀
104 學年度下學期	現代小說	當代小說選讀
105 學年度上學期	古典小說	古典小說的現代詮釋（筆記體、傳奇體）
105 學年度下學期	古典小說	古典小說的現代詮釋（話本體、章回體）



Advanced Language Studies Courses

LS001. Introduction to TEFL [英語教學概論]

3 credits

Ms. Jane Yang <jonathan19980923@yahoo.com.tw ; janeyang0915@gmail.com >

For Juniors and above

Class size: 45

Prerequisite: Introduction to linguistics

This course is aimed to equip students who are interested in teaching English with essential knowledge and practical techniques. Course content will cover: prominent methodologies, phonics teaching, lesson planning, classroom management, picture book application, online resources and teaching materials exploration and evaluation, etc.

One major part of this course is learning through observation and hands-on

experiences. Therefore, students who take this course are strongly expected and advised to participate in **Guo-Tai project**, either to teach in the remedial program or to observe and teach a regular or an experimental class (English learning outside the regular class). Details will be given and discussed in class. If for any particular reason, you cannot physically visit Guo-Tai, alternative ways of involvement would be discussed in class as well.

Class activities mainly include: lecture, group presentation on methodology, lesson plan demonstration and discussion. Students will be evaluated according to their class participation and attendance (20%), methodology group presentation (30%), individual/group final report (30%), homework assignments and personal learning portfolio (20%).

LS002. Technology-Assisted Instruction & Presentation [科技輔助教學與簡報]

3 credits

Dr. Bichu Chen <090098@mail.fju.edu.tw>

For Sophomore and above

Class size: 45

The course “Technology Assisted Instruction & Presentation” has the following features.

- Primarily provide students with hands-on practice of technology assisted presentation and instructional media.
- The themes and multimedia covered in this course include offline and online tools, filming and editing tools, instructional tools, etc.
- Design multimedia lesson plans and produce multimedia materials.
- The final project will require students in using software, platform, online materials, and other tools to produce a project.
- Themes or topics for projects are NOT limited to language learning.
- Technology as a way to learning by exploring and constructing
- An overview of important issues
- Part of this course fits curriculum goals for Language Studies and/or Capstone Courses

LS003. Languages Assessments [語言評量]

3 credits

Dr. Yun-Pi Yuan <001234@mail.fju.edu.tw>

For Sophomore and above

Class size: 45

Objectives:

To understand the principles of assessment and how they can be applied in practice

To develop a critical awareness of language tests by evaluating the public tests

To practice constructing valid, practical and reliable tests for use in the classroom

You have all taken numerous tests throughout your education at school, but how much do you know about testing and assessment? Is the paper-and-pencil test the only way to evaluate your learning performance? What's formative assessment? What's the difference between TOEFL and GRE? Can we measure a person's language proficiency by administering a teacher-made classroom test? How do you know if a certain test is a good one? How do you evaluate learning of your students objectively? Is it valid to use TOEFL as exit exam for college students? Can a score of a language test accurately reflect the testee's true language ability? Hopefully, your questions like these would be answered after taking this course.

This course will cover the following topics: relationship between teaching and assessment, types and uses of language tests, approaches to language testing, characteristics/principles of good tests (validity, reliability, practicality, washback and authenticity), standardized tests, test construction/evaluation and related issues (such as item analysis), alternative assessment, test methods/format (in testing different language skills), and interpretation of test scores. We will examine samples of test items (such as the JCEE) by applying principles discussed in class. Students will also have a chance to design language tests (or alternative assessments) or develop ways to assess language performance in the classroom.

There will also be a field trip to LTTC, and some specialists in language testing and assessment will be invited to share their experiences.

Requirements: weekly reading assignments & presentations, active participation (discussion, questions) and attendance, test review and critique, test design team project, review quizzes.

Tentative Textbook:

Brown, H. Douglas & Priyanvada Abeywickrama. *Language Assessment: Principles and Classroom Practices*. 2nd Edition. New York: Pearson, 2010.

Reference Books:

Bailey, Kathleen M. *Learning about Language Assessment*. New York: Heinle & Heinle, 1998.

Heaton, J. B. *Classroom Testing*. London: Longman, 1990.

Heaton, J. B. *Writing English Language Tests*. New Edition. London: Longman, 1988.

Hughes, Arthur. *Testing for Language Teachers*. New York: Cambridge University Press, 1989.



Advanced writing: Required courses for Seniors.

Please take one of the followings.

AW001. Journalistic Writing I [新聞英文寫作 (一)]

2 credits

Mr. Phil Smith

For Seniors only

Class size: 27

Prerequisite: CC III

A single semester course to offer students an introduction to the techniques of newswriting in English. The course starts from the bottom up with the basic rules but encapsulates all the differing aspects of modern journalism from style, news editing and form to ethics and legal dangers. It covers text, multimedia, video and other visuals.

AW002. English-Chinese Translation [專業寫作：英中翻譯]

2 credits

Ms. Xin-xin Du <071808@mail.fju.edu.tw >

For Seniors only

Class size: 27

Prerequisite: CC III

AW003. Business English Writing I [商務英文 (一)]

2 credits

Ms. Jennifer Hsiang <hsiangjh@gmail.com>

For Seniors only

Class size: 27

Prerequisite: CC III

Teaching Objectives:

This course will expose students to the basics of written English communication in business and to assist them in the development of the skills needed to write good business communications.

Course Description:

The contents of this course include a good deal of background information, writing principles, related commercial terminologies, the courteous wording, and various sample letters study.

Weekly Schedule

	<u>First Semester</u>	<u>Second Semester</u>
1.	Orientation	Orientation
2.	Business letter format	Sales letter (Advance)
3.	Business e-mail format	Complaint
4.	Business fax format	Dealing with complaint (1/2)
5.	Buying/ Selling procedure introduction	Dealing with complaint (2/2)
6.	Enquiry	Employment application (1/2)
7.	Reply to enquiry	Employment application (2/2)
8.	Quotation	Review
9.	Midterm	Midterm
10.	Sales letter (basic)	Collection letter (1/2)
11.	Business terms	Collection letter (2/2)
12.	Placing orders	Memo Writing
13.	Acknowledge order	Company profile writing
14.	Delivering good news	Business contract (1/3)
15.	Delivering bad news	Business contract (2/3)
16.	Delivering persuasive news	Business contract (3/3)
17.	Meeting notes	Final exam
18.	Final exam	

Grading Policy:

Writing Assignments	40%	Final exam	30%
Midterm	30%		

AW004. Senior Project [大四專題]

2 credits

Ms. Donna Tong < 080695@mail.fju.edu.tw >

For Seniors only

Class size: 15

Prerequisite: CC III

Course Description

The purpose of this course is to generate a written project for the Learning Outcome Demonstration required by the Department of English in order to meet the graduation requirements. The types of written projects accepted in this course are as follows:

1. Rewriting, revising, and extending research papers from Composition III which did not initially meet the LOD standards of the department.
2. Rewriting, revising, and extending research papers or other written projects from previous courses with the approval of the SAW instructor and with continued advising from the previous instructor under whom the original project was produced.
3. Researching, writing, and editing a research paper on a new topic.

Projects guidelines will be discussed in class. Each student is responsible for creating a proposal and its final product, presenting on that project from proposal to the project-in-progress and to the final product. Each student is responsible for peer review commentary on a peer's proposal, midterm project presentation, and final project presentation. This course will require students to utilize all the knowledge and skills on research, writing, and revising that the department's curriculum has instilled through the required and elective coursework.

Course Requirements

Proposal 1-3	15%
Peer Review of Proposal	5%
Proposal Presentation	10%
Midterm Project Presentation	15%
Peer Review of Midterm Project Presentation	5%
Final Project Presentation	20%
Peer Review of Final Project Presentation	5%
Final Project	25%
Attendance & Participation	-5% for each unexcused absence -1% for each tardiness

***ATTENDANCE: 3 OR MORE UNEXCUSED ABSENCES WILL LEAD TO FAILING.**

Deadlines & Late Paper Policy

Unless deadlines are changed verbally in class or over email, the due dates for assignments

and presentations are as indicated in sign-up sheets and the schedule.

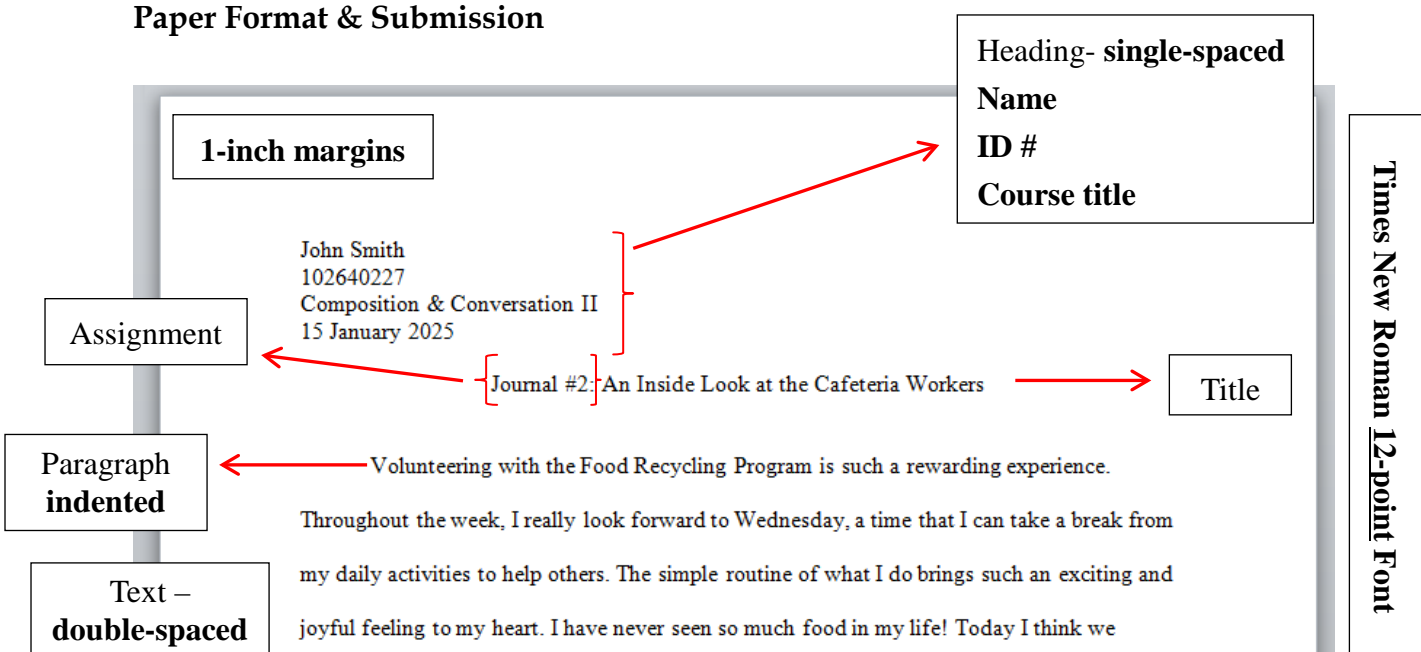
No late papers will be accepted without arrangements made **one week prior to the due date** with the instructor.

Conduct, Plagiarism, Cheating

Attendance is MANDATORY. Excused absences are accepted for medical or family emergency with appropriate documentation. Three tardies equal one absence. Tardiness past 20 minutes after class has begun is counted as one absence. **More than 3 absences** will lead to failing the course.

Any act of plagiarism or cheating will lead to failing the course.

Paper Format & Submission



- Font: Times New Roman 12 point size.
- Margins: 1-inch all around.
- Spacing: double-spaced text.

At the end of each essay, students are required to have the **WORD COUNT** written. For example: *Word count: 1079.*

Headings must have the student's name, ID #, course, and date, with the assignment and title that corresponds with the content of the essay. All essays must be submitted with an outline.

All essays must be submitted in **hard copy with an electronic copy** sent through email to

fju080695@gmail.com on the due date. Your electronic file must be named accordingly:
ID# Your Name - Assignment#. Example: 722096031 Jane Doe - Proposal 1.docx.



Professional Training Courses

PT001. English-Chinese Translation I [英中翻譯 (一)]

2 Credits

Ms. Gretchen Lee < 071808@mail.fju.edu.tw >

For Sophomores and above

Class size: 30

*第一週上課是唯一加退選的機會。已預選上者未出席視同放棄修課機會，空出的缺額由來上課想加選者遞補。

*第一週上課是唯一加退選的機會。已預選上者未出席視同放棄修課機會，空出的缺額由來上課想加選者遞補。

COURSE OBJECTIVE AND DESCRIPTION

translation n. 1. the act or an instance of translating. 2. a written or spoken expression of the meaning of a word, speech, book, etc, in another language. (The Concise Oxford English Dictionary)

An introduction to English to Chinese translation, this 2-credit elective course aims to provide students with a proper attitude and approach toward translation. We want to cover the two meanings that the term translation encompasses. We will focus on translation as a process and a product. In other words, we aim not only to explore how a translator takes the English source text, analyzes it and then transfers it into a text in target language, Chinese, but also examine the translation work of various subjects and styles produced by the translator.

Students will get hands-on experience of translation, prepare themselves to be good translators by taking the initiative to practice and problem-solve on their own, and solidify their understanding of translation through continual revision and discussion throughout the semester. They will learn to read and deal with different types of English texts, learn to turn them into appropriate Chinese, and learn to profit from their problems and mistakes.

REQUIREMENTS AND EVALUATION

Students are expected to come to class on time, meet the deadline for each assignment, and participate in the class discussion actively. In addition to assignments that cover various areas (business, film translation, journalistic translation, literary translation, and scientific

and technical translation), the course demands a couple of journals in which students comment on either selected or free topics on translation. A term paper together with oral presentation will be conducted at the end of the semester.

Translation Assignments	45%
Reading Journals and Quizzes	20%
Oral Report and Term Paper	20%
In-class Participation and Peer Evaluation	15%

TEXTBOOK AND REFERENCE

Handouts are available at EngSite.

WEEKLY SCHEDULE

TBA

PT002. Introduction to Consecutive Interpretation: E to C [逐步口譯入門：英譯中]

2 credits

Ms. Eileen Lin <linhheileen@gmail.com>

For Juniors and above

Class size: 20

Objectives:

To help students learn active listening, understand how interpreters divide their attention amongst multiple tasks – listening, comprehension and note-taking, acquire correct conceptions about consecutive note-taking, and build their own systems of note-taking.

Format:

1. Speeches on general topics are used as course materials.
2. First two weeks will focus on active listening skills.
3. Basic CI skills and training will be given before we start the CI exercise.
4. Constructive criticism will be given, both by the teacher and other classmates, in relation to your notes and renditions.
5. You will be required to take turns in producing a weekly summary of our class, which should be compiled by the class representative and handed in to the teacher by the end of the semester.

Class Schedule

- 1) Week 1 Intro to CI
- 2) Week 2 active listening exercise + STM training
- 3) Week 3 active listening exercise + Paraphrase
- 4) Week 4 active listening exercise + short CI without notes

- 5) Week 5 Short CI without notes/with script
- 6) Week 6 Short CI without notes/with script
- 7) Week 7 Note-taking/CI: general text (Opening speech)
- 8) Week 8 Note-taking/CI: general text (Opening speech)
- 9) Week 9 Mid-term
- 10) Week 10 Review of Midterm/ In-class Practice
- 11) Week 11 Note-taking/CI :general text
- 12) Week 12 Note-taking/CI :general text
- 13) Week 13 CI: speech of specific topics
- 14) Week 14 CI: speech of specific topics
- 15) Week 15 CI: speech of specific topics
- 16) Week 16 CI: speech of specific topics
- 17) Week 17 Final exam
- 18) Week 18 Final exam

* Class schedule and content are subject to adjustments

Course Materials

Gile, D. (1995). *Basic concepts and models for interpreter and translator training*.

Amsterdam/Philadelphia: John Benjamins.

劉敏華 (2008) 《逐步口譯與筆記》，台北：書林出版。

Pöchhacker, F. (2004). *Introducing Interpreting studies*. London, New York: Routledge.

Pöchhacker, F. and Shlesinger, M. (ed.) (2002). *The interpreting studies reader*. London: Routledge.

楊承淑 (2008) 《口譯的訊息處理過程研究》。台北：輔仁大學出版社。

Course Requirements

1. Please prepare before coming to class.
2. You are supposed to record yourself when you do CI exercises in class, and then transcribe the segment of the source English speech you interpreted in class and compare it against your own rendition as the weekly assignment.

Grading

Class participation(including the transcripts and class summary)	40%
Mid-term	30%
Final	30%

PT003. Professional Ethics [專業倫理]

2 credits

Dr. John Basourakos < johnbasourakos1@yahoo.ca >

For Juniors and above

Class size: 60

A review of selected ethical theories, concepts, and principles with emphasis on their applications in business, the professions, and the contemporary workplace. The course will briefly introduce students to some important theories in traditional moral philosophy, ranging from utilitarianism to an ethics of care. Students will then be required to apply these theories to help resolve or at least clarify a range of ethical dilemmas that typically occur in the world of modern business and different professions. Among the moral issues that will be analyzed and discussed are: privacy, conflict of interest, confidentiality, whistle blowing, breach of contract, organizational oversight, policy violations, fairness, and social responsibility. Students will watch and respond to various ethical dilemmas as dramatized in selected films, television episodes, and documentaries.

PT004. Performing Arts: Animal Transformation & Greek Chorus [舞台藝術：動物變形與希臘歌隊]

3 credits

Mr. Derrick Wei

For Freshmen and above

Class size: 35

“About the Animal training.”

The main idea of Animal training is about to wake the instinct up for actor, then we go deeper to make animal as a symbol or metaphor in theater.

Human beings are animals,

Animals deal with life and death every day, therefore they still have very strong instinct to detect the environment and have their own specific way to protect themselves or attack.

Animal is always an important element in theater training, all kinds of dance, and martial art. Nowadays, people live in civilization, we spend most of our focus on the computer and TV programs, our body and mind is losing the connection with environment, for an actor, losing the sharp observation and consciousness is very dangerous, actor should be as sensitive as animal.

Take Picasso as an example, his drawing about a cow is inspiring for actor, he shows us how to transform a realistic cow into colors, shapes, in other word, we can say, Picasso travels between the realistic/naturalistic world and the abstract/impressionistic. That's what we

will do in this course.

“About the Greek Chorus”

In ancient time, drama, music, and dance are always combined together, in trinity.

Greek Chorus is a very classic and traditional drama style in drama history, in chorus, actors have to learn how to listen to each other, not only the words, but also breathe and movement, to become an unity.

In the end, we will try to combine animal technique with Greek Chorus, to start a magic travel.

課程學習目標		<p>This course aims to train students to communicate with the audience through better verbal expressions and body languages. In order to perform on stage, actors and actresses need to create illusion with their bodies in a convincing way that they can successfully transform themselves into the characters that they are playing. In order to do so, fundamental preparation like play reading and analysis, voice training and mime is necessary. Students will be invited to explore various modes of performance and expression through group activities.</p> <p>As for methods of assessment, both group presentations and individual reports and acting are organized in a way that students can develop acting techniques both at the individual level or in collaboration with others. A good actor/actress never works alone. Therefore, discussions and communication play very important roles during the rehearsing process. A final production will be presented as the final evaluation to show students’ cumulative learning results over one semester</p>		
授課進度 Course Progress Outline				
週次 Week	日期 Date	主題 Topic	單元主題 Unit	備註 Remark
1		Animal workout	Body warming and basic technique	
2		Animal workout	Body warming and basic technique	
3		Animal workout	Body warming and basic technique	

4		Animal Transformation	Animal flow			
5		Animal Transformation	Animal flow			
6		Animal Transformation	Animal flow			
7		Animal Transformation	Animal flow			
8		Animal Transformation				
9		Animal Transformation				
10		Group presentation				
11		Group presentation				
12		Greek Chorus	Grotowski training and Vocal Training			
13		Greek Chorus	Grotowski training and Vocal Training			
14		Greek Chorus	Grotowski training and Vocal Training			
15		Greek Chorus	Grotowski training and Vocal Training			
16		Greek Chorus				
17		Group presentation				
18		Group Presentation				
教學方法 Pedagogical Methods	方法 Method	%	方法 Method	%	方法 Method	%
	講述	0	影片欣賞	10	討論	
	個案研討	0	服務學習	0	問題導向學習	0
	競賽遊戲	0	專家演講	0	專題實作	0
	電子教學	0	體驗教學	0	角色扮演實境教學	40
	競賽讀書會	0	產業實習	0	自主學習	0
	對話教學法	0	樣本觀察	0	校外參訪	0
	實作教學	50	個別指導	0	其他	0
課程教材 Course Material	Stanislavski, Constantin. Creating a role. London: Methuen,1981.					
教科書	Stanislavski, Constantin. Creating a role. London: Methuen,1981.					
參考書目 Reference	Montanaro, Tony. Mime Spoken Here: the performer's portable workshop. Maine: Tilbury House, 1995. Stanislavski, Constantin. Creating a role. London: Methuen,1981. Rodenburg, Patsy. The Right to Speak: working with the VOICE. NEW YORK: Routledge, 1992.					
教學平台網址						

	方法 Method	%	方法 Method	%	方法 Method	%
學習評量 Learning Evaluation	課堂之前測	0	學生表現側寫報告	0	個案分析報告撰寫	0
	專題發表	0	課堂上實作演練	40	專業團體之證照檢定	0
	期中考	0	期末考	0	隨堂考(小考)	0
	書面報告(含小組或個人)	0	課堂參與	40	心得或作業撰寫	
	口頭報告(含小組或個人)	20	面試或口試	0	自評與小組互評	0
	參加競賽	0	展演	40	筆記	0
	其他	0				
	說明：Proposal (Research, Teaching, Editing/Writing, Marketing): 30 Final Report and materials: 30					
備註：1.若使用其他評量方法，請自行說明。若所列之評量方法未使用，只需於百分比欄位中填0。各項總合須等於100% 2.學習評量與核心能力相關之說明亦可於此欄位中敘明。						
學習規範	1. Please wear light-colored comfortable, loose clothing suitable for movement and game activities. 2. Two unexcused absences are grounds for failing this course. 3. When on sick leave, valid medical prescription is necessary.					

PT005. Computer Research & Knowledge Management [電腦輔助書目及研究暨知識管理]

2 credits

Ms. Lynn (Te-Lien) Chou <126827@mail.fju.edu.tw >

For Freshmen and above

Class size: 45

課程學習目標	<p>This course is designed to help students write research papers (in English) with the assistance of computer technology. Our focus will be on the research-writing methods and skills. However, activities dealing with the electronic information sources (e.g. on-line search, Chinese and English databases, EndNote) and computer-generated papers (e.g. database management of notes, word processing) will also be given. MLA and APA formats will be reviewed briefly. We will go over the concept of Knowledge Management.</p> <p>An experiential learning environment will be provided. Each week, a 15-30 minute topic related game/ exercise/ activities will be conducted for</p>
--------	---

deeper understanding of course contents.

授課進度 Course Progress Outline

週次 Week	日期 Date	主題 Topic	單元主題 Unit	備註 Remark
1	09/22	Class Intro. How to conduct an academic research	Introduction	
2	09/29	Finding your topics Research scope	Unit	
3	10/06	Knowledge Management	ePortfolio Google drive/ Dropbox Google site	Comp. lab
4	10/13	Finding resources	E-Database Online resources Reference assistance	Comp. lab
5	10/20	Using EndNote Reference Style	Endnote APA style	Comp. lab
6	10/27	Literature review	Unit	
7	11/03	The use of theory	Unit	
8	11/10	The purpose statement Research question and Hypotheses	Unit	
9	11/17	Midterm Proposal presentation	Midterm week	
10	11/24	Quantitative methods	Google questionnaire Expert validity	
11	12/01	Qualitative methods	Interview outline Inter-coder validity	
12	12/08	Data analyses	Unit	
13	12/15	Findings	Unit	
14	12/22	Discussion		
15	12/29	Conclusion		
16	01/05	Abstract	Abstract exercise	
17	01/12	presentation	presentation	
18	01/19	Final presentation;	Final week	

	wrap up					
教學方法 Pedagogical Methods	方法 Method	%	方法 Method	%	方法 Method	%
	講述	10	影片欣賞	05	討論	20
	個案研討	0	服務學習	0	問題導向學習	0
	競賽遊戲	25	專家演講	0	專題實作	0
	電子教學	0	體驗教學	10	角色扮演實境教學	0
	競賽讀書會	0	產業實習	0	自主學習	0
	對話教學法	10	樣本觀察	0	校外參訪	0
	實作教學	10	個別指導	10	其他	0
說明：Student group sharing of a chapter out of the book.						
備註：1.若使用其他教學方法，請自行說明。若所列之教學方法未使用，只需於百分比欄位中填0。各項總合須等於100% 2.教學方法與核心能力相關之說明亦可於此欄位中敘明。						
課程教材 Course Material	in EngSite, iCan					
教科書	handouts					
參考書目 Reference	Office of Educational Technology U.S. Department of Education (2015). Ed Tech Developer's Guide: A primer for software developers, startups, and entrepreneurs. Accessed April 09, 2015 from: http://tech.ed.gov/files/2015/04/Developer-Toolkit.pdf Creswell, J. W. (2009). Research design: Qualitative, quantitative, and mixed methods approaches. Los Angeles: Sage. Berge, Z.L. & Muilenburg, L. (Eds.) (2012). Handbook of Mobile Learning. New York: Routledge. 蔡今中 (2013)。社會科學研究與論文寫作：成功發表秘笈(四版)，台北市：高等教育出版社。 宋曜廷 主編 (2011)。數位學習研究方法，台北市：高等教育出版社。					
教學平台網址	http://ce.etweb.fju.edu.tw/engsite					
學習評量 Learning Evaluation	方法 Method	%	方法 Method	%	方法 Method	%
	課堂之前測	0	學生表現側寫報告	0	個案分析報告撰寫	0
	專題發表	0	課堂上實作演練	10	專業團體之證照檢定	0
	期中考	0	期末考	0	隨堂考(小考)	0
	書面報告(含小	30	課堂參與	30	心得或作業撰寫	10

組或個人)					
口頭報告(含小組或個人)	20	面試或口試	0	自評與小組互評	0
參加競賽	0	展演	0	筆記	0
其他	0				
<p>說明：</p> <p>Class attendance and participation, in-class presentation on reading (done in groups), and in-class exercise 50%</p> <p>Class participation is required. Your participation will be assessed through your contributions to class discussions and idea sharing in class. This includes responses to the reading assignments, facilitating and contributing to discussions, and engaging in in-class activities. Some projects in this course will be completed in teams. Individual who fails to contribute fairly to any of the group projects will receive a lower score than the group score.</p> <p>Each week, submit a brief (about 50 words) reflection on ePortfolio system (http://eportfolio.fju.edu.tw/). The reflection should include the following elements: 1. Summary of class activities, 2. Your reaction to these activities, followed by a brief rationale of support, and 3. Further question(s) / topic(s) for discussion.</p> <p>Students will be divided into groups, each student take turns to lead group discussion. Senior students are responsible for summarizing group discussions onto worksheets and reporting to the class.</p> <p>Midterm proposal presentation 20%</p> <p>Write a proposal for a research paper. Select a topic of your choice. 1 - 2 pages (A4 paper, 1.5 space, typed, Times New Roman, font size 12), including title, introduction, research purpose and question, review framework, research methods, and reference (under 3 references, MLA or APA format). The proposal will serve as a base for anyone wishing to investigate further. Also, a 3 minute midterm presentation is to report your research proposal. Peer review will be taken place. Based on originality, innovation, and contribution. The peer review assesses both presenter and reviewers' participation, critical thinking skill, and creativity.</p> <p>Final Project 30%</p> <p>Finish your research paper, submit a 4 - 5 page research paper (A4 paper, 1.5 space, typed, Times New Roman, font size 12). The final paper</p>					

	<p>must include title, abstract, introduction, research purpose and question, literature review, and research methods, finding, discussion and conclusion, and reference (5 - 8, MLA or APA format). Five minute final presentation reports your research findings. Peer review will be based on organization (if the format is correct), relevance (if the context is appropriate and coherent), and significance (if it is insightful and inspirational). The peer review evaluation assesses both presenter and reviewers' comprehension on academic writing knowledge taught in class.</p>
	<p>備註：1.若使用其他評量方法，請自行說明。若所列之評量方法未使用，只需於百分比欄位中填0。各項總合須等於100% 2.學習評量與核心能力相關之說明亦可於此欄位中敘明。</p>
學習規範	<p>Attendance and Punctuality Please come to class each time and on time. This is respect to yourself and your classmates. Each unexcused absence will result a 3% deduction from the final grade. If you are or will be absent for medical or personal reasons, please inform me in advance and show evidence (e.g. medical excuse notes). According to the university regulation, more than three unexcused absences or six excused absences result a failed grade for the course. I will provide a sign-in sheet for you to sign your name. Please do not sign for other people. I will be checking the handwritings.</p>
備註	<p>1. The contents of this syllabus are subject to change. 2. Grading Scale: A+=91 and above; A= 87-90; A-=83-86; B+=79-82; B=75-78; B-=70-74; C+=67-69; C=64-66; C-=60-63; D and failing= 59 and below 3. Plagiarism is forbidden. You must obey the principles of academic integrity. Please respect other people's work. If you quote or refer to certain people's work, remember to give credit to the author(s). A plagiarized product will result in a 0% of your assignment.</p>

PT006. East Meets West: The Global Culture Conundrum [東西交匯的文化難題]

3 credits

Mr. Phil Smith

For Sophomores and above

Class size: 45

A single semester course to offer English department students a comprehensive insight into

cultures around the world, how they differ and how to deal with the sometimes stark differences in both social and business settings. The course will cover the more theoretical research which has been carried out on collective and individual behavior, religious, gender and racial differences. The course is linked to current news events where cultural issues are evident and includes backgrounder sessions on individual countries and cultures. The course will also include a session on tips and hints for job interviews, building an effective CV and how to approach job applications.

PT007. Economics & Financial Communications [財經溝通]

2 credits

Mr. Phil Smith

For Sophomores and above

Class size: 45

A single semester course offering for the English department designed to broaden expertise in the field of economics, business and communications. A working knowledge of economics and financial markets has become essential over the past couple of decades and even more so now globalization really takes hold. This is not a dry and dusty theory 'economics' course but ground-up, simple and practical and will go step-by-step through all the basics. It assumes no prior knowledge of economics or financial markets and by the end of the semester students will be able to read the financial pages with confidence. The course will also focus on communications and business language with sessions on presentation skills and include analysis of current economic and financial market news as it breaks during the semester.

PT008. EAP: TOEFL & IELTS [學術英文：托福與雅思]

2 credits

Mr. Kenneth Chyi <kennethchyi@gmail.com>

For Junior and above

Class size: 45

I. COURSE DESCRIPTION

English for Academic Purposes: TOEFL preparation is an English language skills training course preparing students for the TOEFL test, or Test of English as a Foreign Language, an exam conducted by Education Testing Service (ETS). This class provides a review of integrated English language skills like listening, reading, writing, and speaking necessary for success on the Test of English as a Foreign Language (TOEFL iBT). Emphasis is placed on practicing language skills, test-taking strategies, exercises, and reviews to provide

comprehensive TOEFL exam preparation. NOTICE: This course focuses mainly on TOEFL. The EILTS test format will also be introduced.

THE OBJECTIVES OF THIS COURSE ARE:

1. Familiarize the students with the format and directions of the test;
2. Familiarize them with the types of questions that are asked in each section;
3. Learn key test-taking techniques
4. Developing the English language skills (vocabulary, grammar, writing, speaking, listening and reading)
that are necessary to be successful on the test.
5. Practice TOEFL test-taking with time limits

II. Tentative Syllabus

Week	Topics	Remarks
<i>Week 1</i>	① Course Introduction ② Introduction to TOEFL ibt	
<i>Week 2</i>	Part 1 Reading Skills	
<i>Week 3</i>	Part 2 Listening Skills, <i>(Group 1)</i>	
<i>Week 4</i>	Part 3 Speaking Skills, <i>(Group 2)</i>	
<i>Week 5</i>	Part 4 Writing, <i>(Group 3)</i>	
<i>Week 6</i>	TOEFL PRACTICE EXAM 1	
<i>Week 7</i>	Integrated Task Revisit (Part 3 + 4) , <i>(Group 4)</i>	
<i>Week 8</i>	TOEFL PRACTICE EXAM 2	Midterm
<i>Week 9</i>	Mini-Tests 1-3, <i>(Group 5)</i>	
<i>Week 10</i>	Mini-Tests 4-6, <i>(Group 6)</i>	
<i>Week 11</i>	Mini-Tests 7-8, <i>(Group 7)</i>	
<i>Week 12</i>	TOEFL PRACTICE EXAM 3	
<i>Week 13</i>	Complete Test 1, <i>(Group 8)</i>	
<i>Week 14</i>	Complete Test 2, <i>(Group 9)</i>	
<i>Week 15</i>	<i>Christmas Day</i>	
<i>Week 16</i>	Review, <i>(Group 10)</i>	
<i>Week 17</i>	Introduction to EILTS	
<i>Week 18</i>	TOEFL PRACTICE EXAM 4	Final Exam

III. REQUIREMENTS

A. This class requires:

1. Exams: 2 Practice Exams and a **midterm** and a **final**
2. Assignments:
 - a. group in-class: **Vocabulary Presentations** (10-15 mins)

b. **Assignments.** There will be some assignments each week. All assignments should be

completed on time.

c. **Quizzes.** There will be some pop quizzes, which will be announced in class.

- B. Language Policy: English is the language used throughout the whole class.
- C. Be active in class – this is especially in your presentation and group discussion.
- D. Perfect attendance is required. If you are absent, you are responsible for the material that we cover in the class.
- E. Submitting assignments on time is very important for your grade and progress in language learning. For any late papers, **a full grade will be automatically** deducted from the final grade of the assignment. That is, B+ will become C+.
- F. Please do necessary review for the lessons; failure to do so will positively affect your performance.

IV. EVALUATION

Evaluation Items	Percentage
1. Class participation and attendance	25%
2. Assignments	25%
3. 2 Practice Exams + In-class pop quizzes	25%
4. Midterm and Final Exams	25%

V. REQUITRED TEXTS

Phillips, Deborah. *Longman Preparation Course for the TOEFL Test: IBT*. White Plains, NY: Pearson, Longman, 2007. Print.

VI. REMINDERS

A. GROUP IN-CLASS PRESENTATION

- 1. Numbers of Groups: 10
- 2. Group Size: 3-5 people in a group
- 3. Notice: The whole philosophy is to give you a chance to work together on an assignment, which means everyone is supposed to contribute. No one should be left out.
- 4. What should be included in the presentation paper:
 - a. **Information on words.**
 - Pronunciation.
 - Chinese Translation
 - Examples
 - Any idiomatic Usage? + Examples

b. **Notes on words and phrases.**

Please share some good ways to remember those words.

c. **Information beyond the words**

(1.) some interesting things you find from the words, e.g. culture concepts, geographical information about some places, and historical background or events.

(2.) find some sentences or a paragraph, which will be helpful for us to remember those words.

(Note: All the sources must be cited.)

f. **All the paperwork should be emailed** to your professor.

5. How you should be presenting:

a. Time: 20 minutes + 5 minute question time.

b. A coordinator should be chosen to lead the group work and assign the job.

c. Everyone should be presenting.

d. Your presentation should proceed in English.

e. A power-point presentation is highly recommended.

f. Handouts should be prepared for the whole class when presenting.

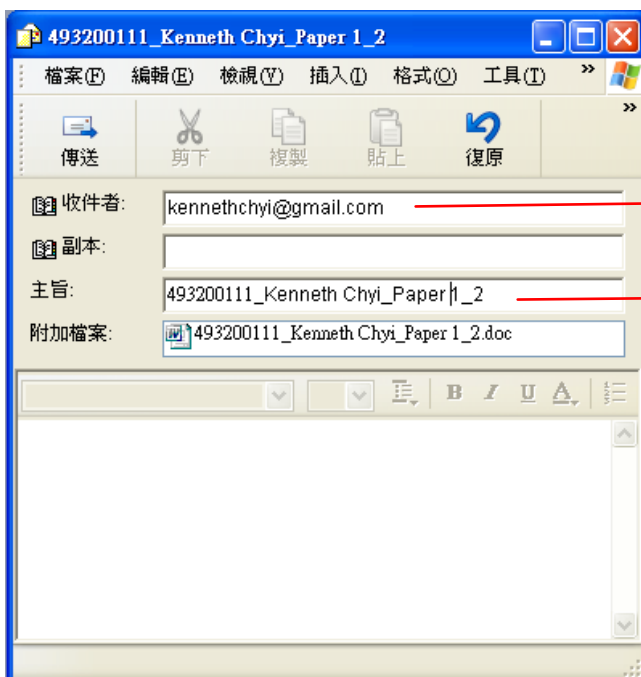
B. PAPER SUBMITTING

1. All the final drafts **should be emailed** to the professor.

2. File Naming: Stundet ID_English Name_Paper/Jounrals_Draft number

Example: 493200111_Kenneth Chi_Paper 4_dft 3

493200111_Kenneth Chi_Jouranls_2



1. the subject line of the email

2. the name of the attached file

4. If your file name is wrong, a full grade will be automatically deducted from the

final grade of the assignment. That is, B+ will become C+.

VII. RECOMMENDED REFERENCES

A. ON-LINE DICTIONARIES

1. Cambridge Dictionaries Online: <http://dictionary.cambridge.org/>
2. Longman Web Dictionary: <http://www.longmanwebdict.com/>
3. American Heritage Dictionary, Roget's Thesaurus, Columbia Encyclopedia: <http://www.bartleby.com/reference/>
4. Merriam-Webster Online: <http://www.m-w.com/home.htm>
5. Yahoo Dictionary: <http://tw.dictionary.yahoo.com/>
6. Dictionary.com <http://dictionary.reference.com/>

B. ON-LINE GRAMMAR AND WRITING REFERENCES

1. English Club English Grammar for ESL learners: <http://www.englishclub.com/grammar/index.htm>
2. ESL: Grammar and English Usage: http://iteslj.org/links/ESL/Grammar_and_English_Usage/
3. Essay Writing Center <http://essayinfo.com/>
4. Guide to Grammar and Writing <http://grammar.ccc.commnet.edu/grammar/index.htm>
5. Hunter College Reading/Writing Center: <http://rwc.hunter.cuny.edu/>
6. Internet Grammar of English <http://www.ucl.ac.uk/internet-grammar/>
7. The OWL(Online Writing Lab) at Purdue <http://owl.english.purdue.edu/>
8. The Little, Brown Essential Handbook, Fifth Edition. http://wps.ablongman.com/long_aaron_lbeh_5

VIII. HOW YOU SHOULD BE STUDYING

A. FOR ASSIGNED READINGS:

1. You should read each assigned article **at least 3 times**.
 - a. read it once a week before the class.
 - b. read it again a day before the class.
 - c. read it again after the class.
2. When you read, you should notice:
 - a. the organization. (Try to see why the authors organize this way.)
 - b. the sentences. (Try to find some well-constructed sentences.)
 - c. the expressions. (Try to learn how the authors express their ideas.)

B. FOR WRITING ASSIGNMENTS:

1. You should start **as early as possible**.

2. Be sure to **proofread at least once** before you bring it to class.
3. Before you start to write and do your proofreading, you should notice:
 - a. the organization. (Check if the whole essay is well organized)
 - b. the sentences. (All the sentences should be grammatically correct.)
 - c. the expressions. (Avoid awkward and Chinglish expressions.)

PT009. Internship I [實習(一)]

1 credits

Dr. Chung-Pei Tsai < 089966@mail.fju.edu.tw >

For Seniors

Class size: 30



MA/BA Courses

MA001. Modern Drama [當代美國戲劇]

3 Credits

Dr. John Basourakos < johnbasourakos1@yahoo.ca >

For Juniors and above

Class size: 15

This course offers a rather comprehensive study of European, American and British Drama from Henrik Ibsen to Caryl Churchill from a genre perspective. Students will trace the development of modern drama, beginning with dramatic realism, progressing to the theatre of the absurd, epic drama, and then to more contemporary paradigms of theatrical presentation and performance, such as feminist theatre and ethnic drama. By reading and discussing a wide variety of important plays, students will develop skills in textual analysis and explore productive ways of interpreting the theatrical script. Through individual research projects and presentations, students will examine theoretical paradigms that reflect the formal conventions and stylistic principles of performance, playwriting, and dramaturgy, ranging from modern and post-modern perspectives.

MA002. American Literature and the Sublime [美國文學與莊嚴美]

3 Credits

Dr. Joseph Murphy < 041845@mail.fju.edu.tw >

For Juniors and above

Class size: 9

Objectives

- 1) To trace the history of “the sublime” as a philosophical/literary concept, from the ancient world through postmodernism, through readings in some key theorists.
- 2) To apply theories of the sublime to representative American literary texts from the 18th through the 20th centuries, as well as to American painting and film.

Primary Texts

Charles Brockden Brown, *Wieland* (e-book)

Nathaniel Hawthorne, “Ethan Brand” (photocopy)

Henry David Thoreau, “Ktaadn” (photocopy)

Willa Cather, *My Ántonia* (Houghton Mifflin)

William Faulkner, *The Bear* (Bookman; with Chinese annotations by Pierre E. Demers)

Cormac McCarthy, *The Road* (Vintage)

Films: *American Beauty*, *The Road*

Requirements

Class attendance and participation	20%
Presentations	25%
Short written commentary	15%
Essay	40%

Class participation. Read and prepare the texts assigned for each class meeting before the beginning of class. Come to every class prepared to comment on the assigned readings. Contact the teacher regarding any absence.

Presentations. 20 min. each. With a partner, give PowerPoint presentations on one of the assigned readings marked with an asterisk (*).

Writing assignments

--One short commentary (about 500 words, single spaced and formatted on one side of a page) on a passage from an assigned reading for one class meeting. Students must make copies of the commentary for all class members, and read it to the class as a basis for questions and discussion. **Commentaries must be emailed to all class members by 9 p.m. on the evening prior to the presentation.**

Essay. MA students: 3000-3600 words; 10-12 pages. BA students: 2100-2400 words; 7-8 pages. Develop an original argument about one or two of the primary readings. For MA students, the essay should refer to at least two secondary sources; for BA students, secondary sources are not required. Students may opt to write two papers, each one-half the length indicated above.

Tentative Schedule

Week	Readings/Presentations/ Assignments
1	Introduction; Film: <i>American Beauty</i> (Sam Mendes, dir.; Alan Ball, screenwriter)
2	Hawthorne, "Ethan Brand" *Edmund Burke, <i>A Philosophical Enquiry into the Origins of Our Ideas of the Sublime and the Beautiful</i> (excerpts)
3	Thoreau, "Ktaadn" *Leo B. Levy, "Hawthorne and the Sublime" *Ralph W. Black, "From Concord Out: Henry Thoreau and the Natural Sublime"
4	Brown, <i>Wieland</i> *Longinus, <i>On Great Writing [On the Sublime]</i> (excerpts)
5	Brown, <i>Wieland</i>
6	Brown, <i>Wieland</i>
7	Brown, <i>Wieland</i> *Immanuel Kant, <i>The Critique of Judgement</i>
8	Cather, <i>My Ántonia</i>
9	Cather, <i>My Ántonia</i>
10	Cather, <i>My Ántonia</i>
11	Faulkner, <i>The Bear</i>
12	Faulkner, <i>The Bear</i> *William Cronon, "The Trouble with Wilderness; or, Getting Back to the Wrong Nature"
13	Faulkner, <i>The Bear</i>
14	McCarthy, <i>The Road</i> *David B. Johnson, "The Postmodern Sublime"
15	McCarthy, <i>The Road</i> *Jean-Francois Lyotard, "The Sublime and the Avant-Garde"
16	McCarthy, <i>The Road</i> *Fredric Jameson, <i>Postmodernism, or, The Cultural Logic of Late Capitalism</i> (excerpts)
17	McCarthy, <i>The Road</i>

18	Film: <i>The Road</i> (John Hillcoat, dir.)
----	---

MA003. 3D Animation-ibook Technique on Didactics Application [3D動畫電子書之教學應用]

3 Credits

Dr. Wei-kai Liou < liouweik@ntnu.edu.tw >

For Juniors and above

Class size: 25

課程學習目標	<p>This course combines theory and practice to describe the application of computers, the Internet and mobile devices in teaching. It will assist students in the use of relevant software and hardware technology (Aurasma, iClone, etc.). Included will be the teaching of: theory, methods, curriculum design, course plans, and assessments results as well as production of teaching media. This course will guide students in developing innovative teaching ideas and solutions through interactive AR Aurasma appropriate materials and iClone 3D animation. The eBooks will be integrated more into a complete multimedia educational resource materials action eBook as well as an in the field of teaching (classroom) for actual teaching. Finally, students will be taught to extend the period of information technology into the teaching ability and vision applications. (Note: This course is not for the teaching of core programming languages.)</p>
--------	--

授課進度 Course Progress Outline

週次 Week	日期 Date	主題 Topic	單元主題 Unit	備註 Remark
1	09/22	Class Intro. How to conduct an academic research	Introduction	Comp. lab
2	09/29	iCLON	iCLON animation technique	Comp. lab
3	10/06	3DXCHANGE	3DXCHANGE animation technique	Comp. lab
4	10/13	3DXCHANGE	3DXCHANGE animation technique	Comp. lab
5	10/20	iCLON	iCLON animation technique	Comp. lab
6	10/27	iCLON	iCLON animation technique	Comp. lab

7	11/03	iCLON	iCLON animation technique	Comp. lab		
8	11/10	AURASMA	AURASMA technique on didactics application	Comp. lab		
9	11/17	AURASMA	AURASMA technique on didactics application	Comp. lab		
10	11/24	eBooks	Interactive eBooks	Comp. lab		
11	12/01	eBooks	Interactive eBooks	Comp. lab		
12	12/08	presentation	Oral Presentation & Demonstration	Comp. lab		
13	12/15	presentation	Oral Presentation & Demonstration	Comp. lab		
14	12/22	presentation	Oral Presentation & Demonstration	Comp. lab		
15	12/29	presentation	Oral Presentation & Demonstration	Comp. lab		
16	01/05	presentation	Oral Presentation & Demonstration	Comp. lab		
17	01/12	presentation	Oral Presentation & Demonstration	Comp. lab		
18	01/19	Final presentation; wrap up	Final week	Comp. lab		
教學方法 Pedagogical Methods	方法 Method	%	方法 Method	%	方法 Method	%
	講 述	10	影 片 欣 賞	0	討 論	10
	個 案 研 討	0	服 務 學 習	0	問 題 導 向 學 習	0
	競 賽 遊 戲		專 家 演 講	0	專 題 實 作	40
	電 子 教 學	0	體 驗 教 學	0	角 色 扮 演 實 境 教 學	0
	競 賽 讀 書 會	0	產 業 實 習	0	自 主 學 習	10
	對 話 教 學 法	0	樣 本 觀 察	0	校 外 參 訪	0
	實 作 教 學	20	個 別 指 導	10	其 他	0
說明：Student group sharing of a chapter out of the book.						
備註：1.若使用其他教學方法，請自行說明。若所列之教學方法未使用，只需於百分比欄位中填0。各項總合須等於100%						
2.教學方法與核心能力相關之說明亦可於此欄位中敘明。						
課程教材 Course Material	in EngSite, iCan					
教科書	劉為開和吳敬堯(2014)：iClone5.5 動畫大師：讓你輕鬆學會製作專業級 3D					

	<p>動畫。台北：上奇資訊。</p> <p>劉為開 (2015)：超級實用 Unity 密技 50 招：讓你輕鬆學會製作專業級互動設計與遊戲。台北：上奇資訊。</p>					
參考書目 Reference	<p>Office of Educational Technology U.S. Department of Education (2015). Ed Tech Developer's Guide: A primer for software developers, startups, and entrepreneurs. Accessed April 09, 2015 from: http://tech.ed.gov/files/2015/04/Developer-Toolkit.pdf</p> <p>Creswell, J. W. (2009). Research design: Qualitative, quantitative, and mixed methods approaches. Los Angeles: Sage.</p> <p>Berge, Z.L. & Muilenburg, L. (Eds.) (2012). Handbook of Mobile Learning. New York: Routledge.</p> <p>蔡今中 (2013)。社會科學研究與論文寫作：成功發表秘笈(四版)，台北市：高等教育出版社。</p> <p>宋曜廷 主編 (2011)。數位學習研究方法，台北市：高等教育出版社。</p>					
教學平台網址	http://ce.etweb.fju.edu.tw/engsite					
學習評量 Learning Evaluation	方法 Method	%	方法 Method	%	方法 Method	%
	課堂之前測	0	學生表現側寫報告	0	個案分析報告撰寫	0
	專題發表	0	課堂上實作演練	10	專業團體之證照檢定	0
	期中考	0	期末考	0	隨堂考(小考)	0
	書面報告(含小組或個人)	10	課堂參與	10	心得或作業撰寫	0
	口頭報告(含小組或個人)	20	面試或口試	0	自評與小組互評	0
	參加競賽	0	展演	50	筆記	0
	其他	0				
	<p>說明：</p> <p>Class attendance and participation, in-class presentation on reading (done in groups), and in-class exercise 50%</p> <p>Class participation is required. Your participation will be assessed through your contributions to class discussions and idea sharing in class. This includes responses to the reading assignments, facilitating and contributing to discussions, and engaging in in-class activities. Some projects in this course will be completed in teams. Individual who fails to</p>					

	<p>contribute fairly to any of the group projects will receive a lower score than the group score.</p> <p>Each week, submit a brief (about 50 words) reflection on ePortfolio system (http://eportfolio.fju.edu.tw/). The reflection should include the following elements: 1. Summary of class activities, 2. Your reaction to these activities, followed by a brief rationale of support, and 3. Further question(s) / topic(s) for discussion.</p> <p>Students will be divided into groups, each student take turns to lead group discussion. Senior students are responsible for summarizing group discussions onto worksheets and reporting to the class.</p> <p>Midterm proposal presentation 20%</p> <p>Write a proposal for a research paper. Select a topic of your choice. 1 - 2 pages (A4 paper, 1.5 space, typed, Times New Roman, font size 12), including title, introduction, research purpose and question, review framework, research methods, and reference (under 3 references, MLA or APA format). The proposal will serve as a base for anyone wishing to investigate further. Also, a 3 minute midterm presentation is to report your research proposal. Peer review will be taken place. Based on originality, innovation, and contribution. The peer review assesses both presenter and reviewers' participation, critical thinking skill, and creativity.</p> <p>Final Project 30%</p> <p>Finish your research paper, submit a 4 - 5 page research paper (A4 paper, 1.5 space, typed, Times New Roman, font size 12). The final paper must include title, abstract, introduction, research purpose and question, literature review, and research methods, finding, discussion and conclusion, and reference (5 - 8, MLA or APA format). Five minute final presentation reports your research findings. Peer review will be based on organization (if the format is correct), relevance (if the context is appropriate and coherent), and significance (if it is insightful and inspirational). The peer review evaluation assesses both presenter and reviewers' comprehension on academic writing knowledge taught in class.</p> <p>備註：1.若使用其他評量方法，請自行說明。若所列之評量方法未使用，只需於百分比欄位中填0。各項總合須等於100% 2.學習評量與核心能力相關之說明亦可於此欄位中敘明。</p>
學習規範	<p>Attendance and Punctuality</p> <p>Please come to class each time and on time. This is respect to yourself and your classmates. Each unexcused absence will result a 3% deduction from the final grade. If you are or will be absent for medical or personal reasons,</p>

	<p>please inform me in advance and show evidence (e.g. medical excuse notes). According to the university regulation, more than three unexcused absences or six excused absences result a failed grade for the course. I will provide a sign-in sheet for you to sign your name. Please do not sign for other people. I will be checking the handwritings.</p>
備註	<p>1. The contents of this syllabus are subject to change.</p> <p>2. Grading Scale: A+=91 and above; A= 87-90; A-=83-86; B+=79-82; B=75-78; B-=70-74; C+=67-69; C=64-66; C-=60-63; D and failing= 59 and below</p> <p>3. Plagiarism is forbidden. You must obey the principles of academic integrity. Please respect other people's work. If you quote or refer to certain people's work, remember to give credit to the author(s). A plagiarized product will result in a 0% of your assignment.</p>

MA004. ESP Teaching Methodology [專業英語教學法]

3 Credits

Dr. Cindy Lee < cindylee@ntub.edu.tw >

For Juniors and above

Class size: 5

MA005. Internship I: AAOT [實習(一)]

3 Credits

Dr. Kate Liu < kate@mail.fju.edu.tw >

For Juniors and above

Class size: 16 (MA+BA)

週次	時數	課程內容	備註
1	2	<p>1.線上家教展望與未來市場</p> <p>2.線上教學軟體培訓_初階</p> <p>授課內容：</p> <ul style="list-style-type: none"> ➢ 耳機麥克風與上線測試 ➢ JoinNet 線上教室操作初階 ➢ 認識 JoinNet 教室 ➢ 主持人與學生管理 ➢ 互動白板與教材展示 	<ul style="list-style-type: none"> ● 本課程線上教學需預備電腦教室，學生一人一台電腦以供操作 ● 一律配戴耳機麥克風 <p>週間作業：</p> <p>1. 登入JoinNet教室進行</p>

		<ul style="list-style-type: none"> ➤ 私人筆記 3.線上教學軟體培訓_進階 <ul style="list-style-type: none"> ➤ 多媒體瀏覽 ➤ 教師桌面共享與學生遠端控制 	練習
2	2	4.JoinNet 耳機麥克風基本除錯訓練 <ul style="list-style-type: none"> ➤ 自我設備測試 ➤ 認識電腦音訊裝置與軟硬體設備 ➤ 遠端除錯 	週間作業： 1. 測試自己的電腦音訊裝置、硬體設備 2. 收集下堂課所需之多媒體素材
3	2	5.多媒體影片製作 <ul style="list-style-type: none"> ➤ HyperCam 螢幕錄影、影片擷取 ➤ MovieMaker 數位剪輯與後製 實作與討論： 一、「多媒體影片製作」 <ul style="list-style-type: none"> ➤ 運用收集的素材，與今天學習的工具，製作3分鐘繪本影片。 	週間作業： 完成繪本影片製作，並將成果上傳至個人 YouTube 帳號，下週課堂中分享。
4	2	6.AAOT 教學法 1 授課內容： <ul style="list-style-type: none"> ➤ AAOT 教學法 ➤ 導入實境教學 ➤ 學生模擬教學練習 	
5	2	7.AAOT 教學法 2 授課內容： <ul style="list-style-type: none"> ➤ AAOT 教學法 ➤ 導入實境教學 ➤ 學生模擬教學練習 	
6	2	8.AAOT 教學法 3 授課內容： <ul style="list-style-type: none"> ➤ AAOT 教學法 ➤ 導入實境教學 ➤ 學生模擬教學練習 	
週間測試		實習教師電腦設備、耳機麥克風測試	<ul style="list-style-type: none"> ● 測試實習教師教學用的電腦、網路、耳機麥克風、視訊攝影機
7-10	8 (9.線上試教與檢討 授課內容：	<ul style="list-style-type: none"> ● 需預備視訊攝影機 ● 2人一組

	一組試教 30 分鐘)	<p>每組預備教學教材、教案，並與班上同學進行試教，一組 30 分鐘教學，並當場進行檢討。</p> <p>實作與討論：</p> <p>一、根據 AAOT 提供的單字，運用本堂課程學習之教學法，進行教材、教學活動設計：</p> <p>I. Ice-breaking</p> <p>II. Introduce words (ppt+youtube)</p> <p>III. Practice</p> <p>IV. Assessment</p> <p>二、利用 JoinNet 同步教室進行線上課程試教，須滿足</p> <p>I. 課程簡報 ppt</p> <p>II. 多媒體影片</p> <p>III. 教學互動性</p> <p>三、試教後檢討</p>	<ul style="list-style-type: none"> ● 凡參與後續 AAOT 實習的學生皆須進行試教
11	2	<p>10.AAOT 教材、CMS 網站、WCS 網站</p> <p>授課內容：</p> <ul style="list-style-type: none"> ➢ 實習說明 ➢ AAOT 教材說明 ➢ AAOT 網站登入與使用 	
12~16	10	<p>11.AAOT 線上教學實習（含參與助教、實際教學及檢討）</p> <p>授課內容：</p> <p>一、五週線上英語教學實習與討論，一週教學 1hr</p> <p>二、教學時間以 AAOT 安排為主</p>	<ul style="list-style-type: none"> ● 實習教師需具備網路、耳機麥克風、視訊攝影機 ● 實習教師需通過設備測試才可以進行線上教學
17	2	<p>9. Blog 架設、Audacity、其他行銷工具</p> <p>授課內容：</p> <p>一、架設 Blog</p> <p>二、多媒體音源檔編輯</p>	
18	2	<p>9.成果發表</p> <p>授課內容：</p> <p>一、每組預備報告內容：</p> <p>I. 使用 HyperCam、MovieMaker 剪輯小組教學錄影檔成為期末作品</p> <p>II. 一組發表 5 分鐘教學影片</p>	<ul style="list-style-type: none"> ● 教室需提供給簡報者使用的電腦、投影機、喇叭、網路等設備

		III. 回饋與討論	
--	--	------------	--