

## Curriculum for Fall 2016: Elective Courses



### Advanced Literature and Culture Courses

LC001. English Literature III: Romantic and Victorian (1789-1901) [英國文學（三）：浪漫暨維多利亞時期（1789-1901）]

3 credits

Dr. Jennifer Chiu <jenniferwychiu@hotmail.com>

For Sophomores and above

Class size: 45

Prerequisite: Introduction to Literature

#### COURSE DESCRIPTION

This course surveys major English literary authors and works in the Romantic and Victorian periods, with an aim to help students experience reading texts that require historical introductions and extensive annotation. From such a selection of works, students are expected to learn to relate these works and their authors to one another and to their common heritage.

Students' final grade for the semester will be based on the quizzes, participation, attendance, the group work, the essay writings, and the midterm and final exams.

#### TEXTBOOK

Greenblatt, Stephen, ed. *Norton Anthology of English Literature*. 9<sup>th</sup> ed. Vol. 2. New York: Norton, 2012.

#### REQUIREMENTS

1. Students are expected to check iCAN regularly and well-prepare themselves before class. As the instructions of the class activities may be given through correspondences, students must check their emails regularly or take the initiative to write their instructor to find out about the details.
2. The two essays required for the course should be turned in on time. Late assignments will not be accepted. While submitting each of the essays, students have to both upload its electronic file on iCAN, and hand in its hard copy to the teacher. Plagiarism of any form shall constitute the reason for automatically failing this course.
3. Attendance is mandatory. Students are responsible for providing the instructor reason(s) for his/her absence. The instructor then determines the validity of the reason(s) for the absence and whether the student is to be excused for the absence. Students need to be aware of and comply with the following rules for class attendance:
  - a. Attendance will be taken at the beginning of each period; if a student is not present at that time but come late, it is his/her responsibility to make sure he/she receive partial credit for his/her attendance.
  - b. Excused absences are accepted for medical or family emergency with appropriate documentation. Students bear the responsibility (1) of emailing or text-messaging the

instructor in advance to ask the teacher to excuse their absence from class, and (2) of filling out the form of request for absence approval and have the instructor sign on it within a week following the period of the excused absence.

- c. If a student has an excused absence on a day when a quiz is given, the instructor may deny permission for a makeup exam and simply calculate the student's grade on the basis of the remaining requirements.
- d. If a student has an excused absence on a day when an assignment is due, he/she must submit it within three days following the period of the excused absence.
- e. The total number of hours absent includes both excused and unexcused absences. A student can be dropped after 15 hours of absence. One hour of absenteeism equals three hours of absence. Three tardies or tardiness past 20 minutes after the class starts equals one hour of absenteeism.

### TENTATIVE GRADING SCALE (subject to change)

Midterm & final exams	50%
Essays, group work, quizzes & class participation	50%

### Weekly Schedule:

Week	Date	Course Content
1	09/15	HOLIDAY
2	09/22	Introduction to the Course; Beginning-of-Semester Survey; The Romantic Age (1785-1825) and Authors
3	09/29	William Blake: selections from <i>Songs of Innocence &amp; Experience</i> – Introduction I & II, “The Lamb” & “The Tyger,” “The Chimney Sweeper” I & II, “Infant Joy” & “Infant Sorrow,” “Holy Thursday” I & II
4	10/06	William Wordsworth: “Preface” to the <i>Lyrical Ballads</i> ; “Lines Composed a Few Miles above Tintern Abbey”; “Ode: Intimations of Immortality”
5	10/13	Samuel Coleridge: “The Rime of Ancient Mariner”
6	10/20	Lord Byron: “Darkness”; selections from <i>Childe Harold's Pilgrimage</i> ; <i>Don Juan</i> , Canto 1
7	10/27	P. B. Shelley: Ode to the West Wind”; “To a Sky-Lark”; <i>Adonais</i>
8	11/03	John Keats: “Ode to a Nightingale”; “Ode on a Grecian Urn”; “Ode on Melancholy”; “The Eve of St. Agnes”
9	11/10	MIDTERM EXAM
10	11/17	The Victorian Age (1830-1901) and Authors; Elizabeth Browning: Sonnet 43, <i>Sonnets from Portuguese</i> ; Robert Browning: “Fra Lippo Lippi”; Mid-Semester Survey
11	11/24	Lord Alfred Tennyson: “Ulysses”; Selections from <i>In Memoriam A.H.H.</i>
12	12/01	Matthew Arnold: “Dover Beach”; “The Buried Life”
13	12/08	Water Pater: Preface and Conclusion from <i>Studies in the History of the Renaissance</i>
14	12/15	G.M. Hopkins: “Spring and Fall”; “God’s Grandeur”

15	12/22	Oscar Wilde: <i>The Importance of Being Earnest</i>
16	12/29	Oscar Wilde: <i>The Importance of Being Earnest</i>
17	01/05	The Victorian Novelists; End-of-Semester Survey
18	01/12	FINAL EXAM

## REFERENCES

- Abrams, M.H. *The Mirror and the Lamp: Romantic Theory and the Critical Tradition*. New York: Oxford UP, 1979.
- . *Natural Supernaturalism: Tradition and Revolution in Romantic Literature*. New York: Norton, 1971.
- , M.H, ed. *English Romantic Poets: Modern Essays in Criticism*. 2<sup>nd</sup> ed. New York: Oxford UP, 1975.
- Altick, Richard D. *Victorian People and Ideas: A Companion for the Modern Reader of Victorian Literature*. New York: Norton, 1915.
- Baker, Joseph E., ed. *The Reinterpretation of Victorian Literature*. New York: Russell & Russell, 1962.
- Bloom, Harold. *The Visionary Company: A Reading of English Romantic Poetry*. London: Cornell UP, 1971.
- Bowra, Mauric e. *The Romantic Imagination*. New York: Oxford UP, 1950.

## LC002. Literary Criticism: Detective Fiction [文學批評：偵探小說]

**3 credits**

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

**For Sophomores and above**

**Class size: 45**

**Prerequisite: Introduction to Literature**

**Course description:** Detective fiction is a perennially favorite genre of popular culture. This course seeks to account for its popularity by addressing the following questions: What are the main features of this genre? What gives rise to the pleasure in reading or viewing it? What ideological “work” does it perform? Does it help to maintain the status quo so that we feel secure where we are? Or does it work to challenge current social values in any way? Besides providing an introduction to cultural studies, this course helps to develop critical and analytical skills through films, literature, and scholarship on detective fiction. Literary texts are generally arranged in the chronological order to help trace the historical development.

**Texts: A class packet and**

Chandler, Raymond. *The Big Sleep*. 1939.

Mosley, Walter. *Devil in a Blue Dress*. 1990.

Auster, Paul. *City of Glass*. 1985.

**Grading:**

Oral report & participation	20%
Two tests	40%
Two papers (3 pages each)	40%

**Tentative Schedule:**

<b>W</b>	<b>Topics &amp; Readings</b>
W1	<b>Film:</b> <i>The Body in the Library</i> , TV mini-series, 1984
W2	Poe, Edgar Allen. "The Murders in the Rue Morgue," "The Purloined Letter"
W3	Doyle, Arthur Conan. "The Red-Headed League," "A Case of Identity"
W4	Chandler, Raymond. <i>The Big Sleep</i> . 1939.
W5	Chandler, Raymond. <i>The Big Sleep</i> . 1939.
W6	Chandler, Raymond. <i>The Big Sleep</i> . 1939.
W7	<b>Film:</b> <i>Vertigo</i> , dir. Alfred Hitchcock, 1958 <b>Film:</b> <i>Psycho</i> , dir. Alfred Hitchcock, 1960
W8	Midterm exam.
W9	Mosley, Walter. <i>Devil in a Blue Dress</i> . 1990.
W10	Mosley, Walter. <i>Devil in a Blue Dress</i> . 1990.
W11	Mosley, Walter. <i>Devil in a Blue Dress</i> . 1990.
W12	Mosley, Walter. <i>Devil in a Blue Dress</i> . 1990.
W13	<b>Film:</b> <i>The Silence of the Lambs</i> , dir. Jonathan Demme, 1991
W14	Auster, Paul. <i>City of Glass</i> . 1985.
W15	Auster, Paul. <i>City of Glass</i> . 1985.
W16	Auster, Paul. <i>City of Glass</i> . 1985.
W17	Borges, Jorge Luis. "The Garden of Forking Paths" <b>Film:</b> <i>Memento</i> , dir. Christopher Nolan, 2000.
W18	<b>Final exam.</b>

**References:**

Chernaik, Warren, Martin Swales, and Robert Vilain, eds. *The Art of Detective Fiction*.

Basingstoke: Palgrave, 2000. Print.

Dresner, Lisa M. *The Female Investigator in Literature, Film, and Popular Culture*. Jefferson, NJ:

McFarland, 2007. Print.

Priestman, Martin, ed. *Crime Fiction*. Cambridge, UK: Cambridge UP, 2003. Print.

Rzepka, Charles J. and Lee Horsley, eds. *A Companion to Crime Fiction*. Malden, MA:

Wiley-Blackwell, 2010. Print.

Thomas, Ronald R. *Detective Fiction and the Rise of Forensic Science*. Cambridge, UK: Cambridge UP, 1999. Print.

### LC003. Postmodern City Films and Global Flows [後現代都市電影與全球流動]

3 credits

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

For Juniors and above

Class size: 45

#### Course Objectives:

- 1) understand the theories of postmodern urban culture (e.g. history and oblivion, urbanism as a way of life, urban migrant and family, flâneurism, global capital flows and simulation, risk society) and respond critically the issues brought up;
- 2) analyze urban films both in terms of form and content
- 3) analyze the issues of postmodern global cities as they get embodied in selected postmodern urban films (set in Taipei and various cities in the world);
- 4) relate the issues discussed to the urban spatial practices and landscapes in our city and/or another global city.
- 5) develop a sense of glocality through a focus on Taiwan/Taipei cinema.

#### Description

In this era of globalizing capitalist cultures, **postmodern global city** is not just a meeting place of different forces and people, but also a center where these connecting and contradictory forces spread and extend their influences. In the form of advanced technologies, the influences can mean enhancement of city dwellers' lives and communication. On the other hand, cities are also the centers of risk factors whose viral growth and impact far exceeds human control or expectation. One central reason for this coexistence of prosperity and risks is that cities are the major hub of flows: the flows of people, commodities, information as well as unpredictable elements such as desires and viruses.

In order to start to understand the nature and possible consequences of these global flows, this course makes a wide selection of city films set in a few major cities in the world, while also focusing on a city you may know better: Taipei. The issues we address are: worldly simulation vs. city as archive, love and family amidst flows, (im)possibility of traumatic community. While we will make a wide selection of the urban films in different places of the world, Taipei films will be used to showcase how the central topics get treated by one city: history and loss of memory, urban anomie, urban nomad and overall commercialization.

The questions we will ask are:

- 1) are city residents oblivious? Where do we find a city's histories?
- 2) is urbanism a way of life? Do we share a similar way of life with people in the other global cities? How do urban residents relate to one another? How do we establish communities in a city?
- 3) how do we define global cities as a "place" with history? Or as spaces of flows? In spaces of flows, how do we relate to strangers?
- 4) Many other questions as they arise in our reading, film analysis, thinking and writing.

### Requirements:

Attendance and Participation -- a must; 3 absences constitutes reason for failing the course.

Plagiarism - (of any kind) = failing the course

### Chosen Films (subject to change):

1. Fight Club (David Finch 1999)
2. The World (Jia Zhangke 2004)
3. Happy Together (Wang Kar-wai 1997)
4. Monsoon Wedding (Mira Nair 2001)
5. Central Station (Walter Salles 1998)
6. The Bubble (Eytan Fox 2006)
7. Incendies (Denis Villeneuve 2010)
8. Amelie (Jean-Pierre Jeunet, 2001)
9. 11'09'01 September 11 (Youssef Chahine, etc. 2002)

1. 《超級大國民》(萬仁 1994)
2. 《天橋不見了》(蔡明亮 2002)
3. 《愛情萬歲》(蔡明亮 1994)
4. 《愛情來了》(陳玉勳 1997)
5. 《運轉手之戀》(張華坤、陳以文 2000)
6. 《台北台北》(石昌杰 1993)
7. 《台北四非》(石昌杰、盧憲孚、王俊雄、吳俊輝 2005)
8. 《流浪神狗人》(陳芯宜 2008)

### Tentative Schedule

wk	單元名稱 Unit	教學內容 Text and Theme
[1]	Introduction: Global City &	"When Yesterday Comes" vs. 《台北四非》

	Urban Flows <b>(1) History</b>	
[2]	Taipei: Past & Present	<i>Super Citizen Kuo</i> (萬仁 1994) <i>The Skywalk is Gone</i> (蔡明亮 2002)
[3]	Montreal, Canada	<i>Incendies</i> (Denis Villeneuve 2010)
[4]	<b>(2) Urbanism as a Way of Life</b> Taipei: Family in Flows	<i>What Time is it There?</i>
[5]	Rio, Brazil	<i>Central Station</i> (Walter Salles 1998)
[6]	<b>(3) urban migrant and family</b>	《愛情來了》(陳玉勳 1997) or 《台北星期天》( <i>Pinoy Sunday</i> 2009)
[7]	Toronto	<i>Exotica</i> (1994)
[8]	<b>(4) flâneurism</b>	《運轉手之戀》
[9]	(Monmatre) Paris, France	<i>Amelie</i> (Jean-Pierre Jeunet, 2001)
[10]	Mid-Term	
[11]	(5) global capital flows and simulation	<i>Fight Club</i> (David Finch 1999)
[12]	Beijing	<i>The World</i> (Jia Zhangke 2004)
[13]	Toronto	<i>Enemy</i> (Denis Villeneuve 2013)
[14]	<b>(7) risk society and global strangers</b>	《流浪神狗人》
[15]	Tel Aviv, Jerusalem	<i>The Bubble</i> (Eytan Fox 2006)
[16]	Paris	<i>Flight of the Red Balloon</i> (Hsiao-hsien Hou 2007)
[17]	<b>8) global connectivity</b>	11'09'01 September 11 (Youssef Chahine, etc. 2002) <i>Lucy</i>
[18]	Final Exam	

### Requirements and Grading Policy

Quizzes	10%	Final Exam	20%
Online Discussion (Q & A every 2 wks)	20%	Photo Journey in Taipei/My City	20%
Mid-Term Paper & Peer Response	30%		

### References:

Braester, Yomi. *Painting the City Red: Chinese Cinema and the Urban Contract* [ (The Skywalk is Gone) "Angel Sanctuaries: Taipei's Gentrification and the Erasure of Veterans' Villages"]  
Clarke, David, ed. *The Cinematic City*. London and New York: Routledge, 1997.  
Davis, Darrell William, Ru-shou Robert Chen, eds. *Cinema Taiwan: Politics, Popularity and State of the Arts*. NY: Routledge, 2007.  
Friedberg, Anne. *Window Shopping: Cinema and the Postmodern*. -- flaneuse  
Hong, Guo-Juin. *Taiwan Cinema: A Contested Nation on Screen*. ["Anywhere but Here: The

Postcolonial City in Tsai Ming-Liang's Taipei Trilogy."]  
 Mennel, Barbara. *Cities and Cinema* - - 2008 ["The Global City and Cities in Globalization," Conclusion; Others: Modernity, film industry, utopia, divided city, city of love]  
 Shiel, Mark & Tony Fitzmaurice. *Cinema and the City: Film and Urban Societies in a Global Context* [3 parts: Cinema and the City in History and Theory; Postmodern Mediation of the City; Postcolonial Metropolis]  
 Tweedie, James. *The Age of New Waves: Art Cinema and the Staging of Globalization*. ["The Urban Archipelago: Taiwan's New Wave and the East Asian Economic Boom" "Morning in the New Metropolis: Taipei in the Globalization of City Film"]  
 Yeh, Emilie Yueh-yu & Darrell William Davis. *Taiwan Film Directors: A Treasure Island*. NY: Columbia UP, 2013 .  
 Wang, Lingzhen, ed. *Chinese Women's Cinema: Transnational Contexts*. NY: Columbia UP, 2011.  
 Barbara Mennel. *Cities and Cinema*  
 Simon Parker. *Urban Theory and the Urban Experience: Encountering the City*

#### LC004. Shakespeare and Family [莎士比亞與家庭]

**3 credits**

**Dr. Raphael Schulte**

**For Juniors and above**

**Class size: 15**

**Prerequisite: Introduction to Literature**

This course will not address a specific genre among Shakespeare's plays; instead, the course will focus on plays (including two history plays, two comedies, two tragedies, and a late romance) that share thematic concerns about various family relationships. We may also look at other related issues, such as gender formation, sexual identity, and power structures as they are presented in the plays and within the social and political contexts of Elizabethan and Jacobean history. The reading list for the course is not set and is negotiable, so if there are plays that interested students prefer to read, please let me know. We may also discuss some of the sonnets. At present, I am planning to focus discussion primarily on *A Comedy of Errors*, *Richard III*, *I Henry IV*, *Twelfth Night*, *Othello*, *Macbeth*, and *The Tempest*.

Students will be expected to write regular response journals, 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.

Students can read from any reliable scholarly edition, such as the *Norton Shakespeare* (third edition), but I will read from the *Riverside Shakespeare* (second edition).

#### LC005. Modern Interpretation of Chinese lyric Poetry [古典抒情詩的現代詮釋]

**2 credits**



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

For Sophomores and above

Class size: 45

Please see p.47-53 for the course description.



**Advanced Language Studies Courses**

**LS001. Introduction to TEFL [英語教學概論]**

3 credits

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

For Juniors and above

Class size: 45

**Prerequisite: Introduction to linguistics**

This course is to understand different teaching techniques and principles over the course of English teaching history and current development. After taking this course, you are empowered to verbalize different teaching techniques, describing various teaching principles, teaching English using some famous methods, and designing few creative lesson plans. Furthermore, you should be able to analyze ways of teaching when you observe or carry out any classroom or tutoring activities. Additionally, service learning is a necessary component for this class. Moreover, this course is a project-based course to help juniors and seniors fulfill LOD (a graduation requirement).

**LS002. Second Language Acquisition [第二外語習得]**

3 credits

Mr. Kenneth Chyi <kennethchiy@gmail.com>

For Sophomore and above

Class size: 45

課程學習目標	This course provides students with an overview of current theories of second language acquisition. The course combines theory and practice by offering students opportunities to explore various issues of L2 acquisition through introspective reflection on their own second language learning experience and involvement with teaching practice.
先修課程	Introduction to Linguistics

### Tentative Schedule

Week	Topic	Unit
1	Course Introduction	1 Learning a first language
2	Learning a first language	Lightbown: 1 Learning a first language
3	Second language learning	Lightbown: 2 Theoretical approaches to explaining second language learning
4	Second language learning	Lightbown: 2 Theoretical approaches to explaining second language learning
5	Factors affecting second language learning	Lightbown: 3 Factors affecting second language learning
6	Factors affecting second language learning	Lightbown: 3 Factors affecting second language learning
7	Learner language	Lightbown: 4 Learner language
8	Learner language	Lightbown: 4 Learner language
9	Midterm	
10	Observing second language teaching	5 Observing second language teaching
11	Observing second language teaching	5 Observing second language teaching
12	Second language learning in the classroom	6 Second language learning in the classroom- Five proposals for classroom teaching
13	Second language learning in the classroom	6 Second language learning in the classroom- Five proposals for classroom teaching
14	Popular ideas about language learning	7 Popular ideas about language learning- Facts and opinions
15	Popular ideas about language learning	7 Popular ideas about language learning- Facts and opinions
16	Final Project	Final Project
17	Final Project	Final Project
18	Final Exam	

Course Material	How Languages are Learned 4e (Oxford Handbooks for Language Teachers) [Paperback] by Patsy Lightbown , Nina Spada					
Reference	Brown, H.D. 2006. Principles of Language Learning and Teaching 5th Edition. New York: Longman Pearson.  Brown, H.D. and Gonzo, S. 1995. Readings on second language acquisition. Englewood Cliffs, NJ: Prentice Hall.					

學習評量 Learning	方法 Method	%	方法 Method	%	方法 Method	%
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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	0	專業團體之證照檢定	0
	期中考	20	期末考	20	隨堂考(小考)	20
	書面報告(含小組或個人)	0	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	0	筆記	0
	其他	10				
	說明：其他 = Attendance					
學習規範	<p>A. This class requires:</p> <ol style="list-style-type: none"> <li>1. Exams: a midterm and a final.</li> <li>2. Assignments: <ol style="list-style-type: none"> <li>a. One group theme report (written) and in-class presentation (30-40 minutes)</li> <li>b. Two individual assigned short essays (to be announced)</li> <li>c. A final application project (a complete teaching or learning unit)</li> </ol> </li> </ol> <p>B. Language Policy: English is the only language throughout the whole class.</p> <p>C. Be active in class – this is especially important in your presentation and group discussion.</p> <p>D. Perfect attendance is required. If you are absent, you are responsible for the material that we cover in the class. If you miss 5 sessions, then you will automatically fail this course.</p> <p>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+.</p> <p>F. Please do necessary review for the lessons; failure to do so will positively affect your performance.</p>					



**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**

**Ms. Katy Lee < katylee.lecturer@gmail.com >**

**For Seniors only**

**Class size: 27**

**Prerequisite: CC III**

<p>教學目標： Teaching Objectives</p>	<p>This course is designed to give students practical writing instructions in journalistic report writing. Students are encouraged to improve their writing skills even when facing deadlines. Besides writing methods, students are advised not to use poorly structured sentences which could kill readers' interests.</p>																																			
<p>課程範圍： Course Description</p>	<p>Students will read current news clips and discuss the writing skills of stories. Lectures of how to write a newsworthy story which would grab the attention of readers.</p>																																			
<p>授課方式： Pedagogical Methods</p>	<p>Story writing practice in and outside of classroom. News report assignments would on campus events as practical exercises. Newspapers, magazines and electronic media samples of reporting would be discussed and put into individual and group work.</p>																																			
<p>課程進度及綱要： Tentative Schedule</p>	<table border="1"> <thead> <tr> <th data-bbox="454 1205 544 1249">Week</th> <th data-bbox="549 1205 1358 1249">Topic</th> </tr> </thead> <tbody> <tr> <td data-bbox="454 1256 544 1301">1</td> <td data-bbox="549 1256 1358 1301">Introduction to News Writing</td> </tr> <tr> <td data-bbox="454 1308 544 1352">2</td> <td data-bbox="549 1308 1358 1352">Why and How Good Writing Counts</td> </tr> <tr> <td data-bbox="454 1359 544 1404">3</td> <td data-bbox="549 1359 1358 1404">Basic guidelines for Developing Writing Skills</td> </tr> <tr> <td data-bbox="454 1411 544 1456">4</td> <td data-bbox="549 1411 1358 1456"><b>Holiday</b></td> </tr> <tr> <td data-bbox="454 1462 544 1507">5</td> <td data-bbox="549 1462 1358 1507">What is newsworthy.</td> </tr> <tr> <td data-bbox="454 1514 544 1559">6</td> <td data-bbox="549 1514 1358 1559">The Grab-Bag Criterion</td> </tr> <tr> <td data-bbox="454 1565 544 1610">7</td> <td data-bbox="549 1565 1358 1610">The Lede</td> </tr> <tr> <td data-bbox="454 1617 544 1662">8</td> <td data-bbox="549 1617 1358 1662">The "Nut-Graf" approach</td> </tr> <tr> <td data-bbox="454 1668 544 1713">9</td> <td data-bbox="549 1668 1358 1713"><b>Mid-term Report</b></td> </tr> <tr> <td data-bbox="454 1720 544 1765">10</td> <td data-bbox="549 1720 1358 1765">Building The Story</td> </tr> <tr> <td data-bbox="454 1771 544 1816">11</td> <td data-bbox="549 1771 1358 1816">Interviews and Breaking Stories</td> </tr> <tr> <td data-bbox="454 1823 544 1868">12</td> <td data-bbox="549 1823 1358 1868"><b>Holiday</b></td> </tr> <tr> <td data-bbox="454 1874 544 1919">13</td> <td data-bbox="549 1874 1358 1919">The Writing Craft</td> </tr> <tr> <td data-bbox="454 1926 544 1971">14</td> <td data-bbox="549 1926 1358 1971">News Writing Skills: Precision</td> </tr> <tr> <td data-bbox="454 1977 544 2022">15</td> <td data-bbox="549 1977 1358 2022">News Writing Skills: Complexity</td> </tr> <tr> <td data-bbox="454 2029 544 2074">16</td> <td data-bbox="549 2029 1358 2074">What to Avoid</td> </tr> </tbody> </table>		Week	Topic	1	Introduction to News Writing	2	Why and How Good Writing Counts	3	Basic guidelines for Developing Writing Skills	4	<b>Holiday</b>	5	What is newsworthy.	6	The Grab-Bag Criterion	7	The Lede	8	The "Nut-Graf" approach	9	<b>Mid-term Report</b>	10	Building The Story	11	Interviews and Breaking Stories	12	<b>Holiday</b>	13	The Writing Craft	14	News Writing Skills: Precision	15	News Writing Skills: Complexity	16	What to Avoid
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13	The Writing Craft																																			
14	News Writing Skills: Precision																																			
15	News Writing Skills: Complexity																																			
16	What to Avoid																																			

	17	Final Exam Reports	
授課教材及參考書籍： Course Materials and References	Knight, Robert M. Journalistic Writing: Building the skills and honing the craft. 3 <sup>rd</sup> ed. Oregon: Marion Street Press, Portland 2010		
課程網址Course Web	i-CAN: <a href="http://www.elearn.fju.edu.tw/icanxp/iCANPortal/index.html">http://www.elearn.fju.edu.tw/icanxp/iCANPortal/index.html</a>		
評分方式： Requirements and Grading	25% Attendance 25% Discussion Participation 25% Mid term Speech Delivery 25% Final Speech Delivery		

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

**2 credits**

**Ms. Xin-xin Du < coetzeefoe1940@yahoo.com.tw >**

**For Seniors only**

**Class size: 27**

**Prerequisite: CC III**

課程學習目標	<ol style="list-style-type: none"> <li>1. Students shall understand the practice/ theories and essence of translation.</li> <li>2. Students shall be able to write/read English and Chinese correctly.</li> <li>3. Students shall be able to tell the linguistic and cultural differences between Chinese and English.</li> <li>4. Students shall be able to produce correct, understandable, acceptable, and readable target text in Chinese.</li> <li>5. Students shall be able to translate articles from a variety of textual categories with the translation skills they have acquired.</li> <li>6. Students shall be able to deal with a wide range of materials in accordance with proper Chinese writing styles.</li> </ol>
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**Tentative Schedule**

Week	Topic
1	Translation assessment.
2	Exercise: Tourism-related material I.
3	Exercise: Tourism-related material II.
4	Exercise: News-related material I.

5	Exercise: News-related material II.
6	Exercise: Literature I.
7	Exercise: Literature II.
8	Translation theories and practice I.
9	Translation theories and practice II.
10	Midterm
11	Exercise: General-interest journalism I.
12	Exercise: Health-related material I.
13	Exercise: Health-related material II.
14	Exercise: General-interest journalism II.
15	Group Project (Subtitling): Discussion
16	Group Project (Subtitling): Practice
17	Group Project (Subtitling): Presentation
18	Final

教學方法 Pedagogical Methods	方法 Method	%	方法 Method	%	方法 Method	%
	講 述	20	影 片 欣 賞	5	討 論	20
	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	10	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	40	個 別 指 導	5	其 他	0
課程教材 Course Material	Handouts, video clips					
教科書	Jeremy Munday. <i>Introducing Translation Studies: Theories and Applications</i> , London and New York: Routledge, 2002					
參考書目 Reference	英漢翻譯理論與實踐 葉子南 書林出版有限公司 2000 台北					
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	0	專業團體之證照檢定	0
	期中考	20	期末考	20	隨堂考(小考)	0
	書面報告(含小組或個人)	0	課堂參與	20	心得或作業撰寫	20

	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				
學習規範	<p>Grading Policy:</p> <p>(1) Class attendance and participation Regular attendance and contribution to discussion are recommended. If any student has to ask for leave, he or she is required to submit an explanation by email or in person.</p> <p>(2) Exercises in class All translation exercises, including error-finding, text-analyzing, paragraph-based practice and presentation, are required to be completed individually or in groups in class. Students are required to bring a dictionary to class and do the exercises either with assistance from the lectures and handouts in class or by working with their partners. All the exercises are graded according to the performance of each individual or group.</p> <p>(3) Assignments All assignments are required to be completed and turned in five days after they are announced. The instructor should be notified by email of any potential late submission. Assignments turned in late without prior notification of the instructor will not be accepted and graded.</p> <p>(4) Mid-term Exam</p> <p>(5) Final Exam</p> <p>The final grade will be determined by: attendance and classroom participation: 20%; exercises in class: 20%; assignments 20%; midterm 20%; final examination 20%.</p> <p>Plagiarism is strictly forbidden. Students who plagiarize in any form and on any level will automatically fail the course.</p>					

### 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

#### Course Description

Many of the English major students may work in the business field after graduation. The ability to communicate effectively can be of great importance to anyone attempting to climb the corporate ladder. That is - achieving success in today's workplace is closely tied to the

ability of employees and managers to communicate effectively with each other and with people outside the organization.

This course will expose students to the basics of written English communication in business and assist them in the development of the skills needed to write good business communications. I will provide thorough instruction in virtually every aspect of business writing.

Along with the background information, writing principles, and sample letters for various business correspondences, Jennifer will also explain commercial terminologies, procedure of international business and marketing concepts in the class to help the English major students understand business writing better.

Text Book: TBD + Teacher's Powerpoint File + supplemental handouts

**Grading Scale:**

Written Assignment	40%
Midterm	30%
Final Exam	30%

**Requirements**

1. Punctuation is considered essential in business dealings. Points will be taken out from your final grade in accordance with the number of your absences and lateness. (two points per absence w/o written approval, one point per late arrival)
2. Writing assignment will be given after lecture.

**Tentative Schedule - Fall**

(Exact dates will be given after campus calendar is available.)

Week	Date	Focus of Learning	Assignments
1		Orientation	
2		Strategies for business writing	V
3		How to write business e-mail	V
4		How to write business Fax	V



5		Inquiry	V
6		Sales letter (basic)	V
7		Incoterms	
8		Tabulated Quotation	V
9		Business documents 1/3	V
10		Mid-Term	
11		Midterm Review	
12		Business documents 2/3	V
13		Business documents 3/3	V
14		Strategy for writing bad news 1/2	V
15		Strategy for writing bad news 2/2	V
16		Strategy for writing persuasive message 1/2	V
17		Strategy for writing persuasive message 2/2	V
18		Final Exam	

**AW004. Senior Project Writing [畢業專題寫作]**

**2 credits**

**Dr. Doris Shih < shih@mail.fju.edu.tw> & a literature teacher**

**For Seniors only**

**Class size: 5 for language/general social sciences research**

**Prerequisite: CC III**

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 SP 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 approved by current SP teacher(s).

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, evaluation of, and suggestions for a peer's proposal and midterm project presentation. Each student will be assigned to give peer review on two classmates' projects. 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.

Teachers' Roles: Besides designing an overall schedule for proposal, research study processes, research paper writing, and final presentations, the teacher meet with you (individually or in groups) regularly to advise you on how to utilize what you have learned in the first three years, to check for possible errors, and suggest ways of improvement.

Students' Roles: You should actively gain and use the knowledge and skills you need for accomplishing your proposed project. Once your project plan is set, you also need to commit yourself to following its schedule and finishing the project on time. Before the end of the semester, you will also present your project either in class or on an occasion open to the public.

**Requirements:**

Class & Individual Conference Attendance and Participation

Proposal

Peer Reviews

Midterm Presentation  
Research Paper  
Final Project Presentation Rehearsal  
Final Project Presentation

**Note:**

- 1) You are expected to finish your senior project research writing in one semester.
- 2) Class Meeting Times: There will be a few whole class meetings and they will be held on Monday noon or advisor's time, while individual/group conferences will be decided by students and advising teachers.

**AW005. English Department Student Magazine Production [英文系刊製作]**

**1 credit/1 credit (year course)**

**Dr. Donna Tong < fju080695@gmail.com >**

**For Seniors only**

**Class size: 15**

**Prerequisite: CC III**

**Course Description**

In this course, students will be expected to write, edit, and manage stories under the different sections that comprise the department magazine. Possible sections include: World News, Local News, Happenings at FJU/English Department, Fashion, Cinema, Music, Art and Culture, Poetry and Fiction. In order to meet successfully the Learning Outcome Demonstration required by the English Department, each student must complete one of the following:

1. Write two stories, either within the same section or in different sections, at a level of language competency, research and data verification, and creative interest to be published in the magazine.
2. Manage one section of the magazine and write one story at a level of language competency, research and data verification, and creative interest to be published in the magazine.
3. Create and manage website design for one section of the magazine and write one story at a level of language competency, research and data verification, and creative interest to be published in the magazine.
4. Solicit, manage, and edit four stories to be at a level of language competency, research

and data verification, and creative interest to be published in the magazine.

This course will provide guidelines and instruction for editing and proofing, design layout and website design, and sourcing and writing in order to produce a successful magazine. Each student will be responsible for proposing a story to be researched and written, peer review and editing of stories, suggestions and management of design and web layouts.

### Required Texts

- [website designing]
- [magazine designing]
- [news writing]

### Course Requirements

Attendance and Participation	30%
Report #1	15%
Report #2	15%
Peer Review	10%
Presentations	20%
Layout	10%



## Professional Training Courses

### PT001. English-Chinese Translation I [英中翻譯 (二)]

2 Credits

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

For Sophomores and above

Class size: 30

課程學習目標	<p>This course, organized as a workshop, provides students with a practical and solid training in English to Chinese translation. Students are required to do supplementary readings and in-class exercises, participate in discussions and group work, give written as well as oral reports and feedback, and get hands-on experience of translation.</p> <p>Through translating and discussing a wide range of authentic texts and analyzing and offering critiques of existing translation, students are able to</p>
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	acquire advanced translation skills, develop their own translation strategies, and learn to generate natural, idiomatic, and faithful translations.					
課程教材 Course Material	Reference, Tool Books, and Worksheets					
教科書	賴慈芸 (譯) (2005)。P. Newmark 著。翻譯教程。臺北：培生教育出版集團。					
參考書目 Reference	Newmark, P. (1988). A textbook of translation. New York: Prentice Hall.					
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	10	隨堂考 (小考)	10
	書面報告 (含小組或個人)	0	課堂參與	0	心得或作業撰寫	50
	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				
學習規範	<p>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 translation, film translation, journalistic translation, literary translation, and scientific and technical translation), the course also demands an oral presentation. Quizzes will be given to check students' learning.</p> <p><input type="checkbox"/> Attendance and Punctuality: Students should attend each class on time. Your attendance record will definitely affect your final grade. (1) Three absences – either excused or unexcused – shall result in a failed grade for the course. (2) Each absence will lead to a 3% deduction of the final grade. (3) Arriving late more than three times will count as one absence and each late attendance costs 1 point of the final grade. (4) When you enter into the classroom 20 minutes after the class starts (for each class period), you will be deemed as absent, not late.</p> <p><input type="checkbox"/> Translation Assignments (1) You can download the assignment questions online. (2) You need to submit the assignment file before the deadline; the due date will be specified clearly once you check the EngSite assignment area.</p>					

**PT002. 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.

**PT003. Directing Aesthetics [導演美學]**

**3 credits**

**Mr. Derrick Wei**

**For Freshmen and above**

**Class size: 35**

This course is focusing on how many tools a director can use in directing a theater piece. For a director, text is not only about written words, but also all kinds of elements, including sound, color, light, speed... every element can be a great tool to create a magical moment in theater. Learning to be a director, is a good training for students to learn how to observe, how to ask right question, how to analyze, how to communicate with your team. To be a director, means to be a leader, and an inspirer.

1. The flow of energy 能量的攀升與流動
2. The flow of energy 能量的攀升與流動
3. The flow of energy 能量的攀升與流動
4. Theme and Image 主題與畫面
5. Theme and Image 主題與畫面
6. Theme and Image 主題與畫面

7. Theme and Image 主題與畫面
8. Script analysis and presentation 文本的分析與呈現
9. Script analysis and presentation 文本的分析與呈現
10. Script analysis and presentation 文本的分析與呈現
11. Script analysis and presentation 文本的分析與呈現
12. Script analysis and presentation 文本的分析與呈現
13. Liberal Creation 自由創作
14. Liberal Creation 自由創作
15. Liberal Creation 自由創作
16. Liberal Creation 自由創作
17. Liberal Creation 自由創作
18. Liberal Creation 自由創作

**PT005. Applied Computer Technology [電腦應用]**

**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		The course aims to increase students' understanding of multimedia enhanced language learning, current trends of technology, and applications of Technology Assisted Language Learning. Through discussions and projects design, students will be exploring theories of language learning environments, evaluating recent research and learning applications, discussing issues in the current literature, designing technology-enhanced materials, and developing effective digital language learning environment.		
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	9/14	Class Intro.	Introduction	
2	9/21	Chap 1	Defining purpose for learning with literacy trough use of apps	
3	9/28	Teachers' Day	No class	
4	10/5	Chap 2	Acquiring disciplinary literacy	
5	10/12	Chap 3	Planning instruction using apps to foster learning with literacy	
6	10/19	Chap 4	Using apps for accessing and assessing information	

7	10/26	Chap 5	Using apps for reading digitally	
8	11/02	Chap 6	Using apps for writing	
9	11/09	Midterm	Group project	
10	11/16	Midterm	Group project	
11	11/23	Chap 7	Using apps for foster discussion	
12	11/30	Chap 8	Using apps to respond to and produce images	
13	12/07	Chap 9	Using apps for audio and video productions	
14	12/14	Chap 10	Using apps for gaming/simulations	
15	12/21	Chap 11	Using apps for reflection/Assessment	
16	12/28	Chap 12	Professional development on using apps	
17	1/04	Final presentation	Group project	
18	1/11	Final presentation	Group project	

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	20
	個案研討	0	服務學習	0	問題導向學習	10
	競賽遊戲	10	專家演講	0	專題實作	20
	電子教學	10	體驗教學	20	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：

Class attendance and participation, in-class presentation on reading (done in groups), and in-class exercise 50%

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.

Midterm proposal presentation 20%

Prepare a proposal for your final project. Each group develops an instructional multimedia project that presents content from a language teaching area of your choice. Projects must include elements of multimedia and other minimum criteria as discussed in class. 2-3 pages written proposal consist of motivation, theoretical framework, and a hypothesis and



justification of predicted results.

**Final Project** 30%

Finish group project. 8-10 minutes oral presentation and project demonstration. Peer review evaluation assesses both presenter and reviewers' comprehension on language learning and teaching taught in class.

課程教材 Course Material	in EngSite, iCan
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教科書	Beach, R. & O'Brien, D. (2015). Using apps for learning across the curriculum: A literacy-based framework and guide. New York, NY: Routledge.
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參考書目 Reference	<p>Beach, R. &amp; Mayers, J. (2001). Inquiry-based English instruction: engaging students in life and literature. New York: Teachers College.</p> <p>Bultler-Pascoe, M. E. &amp; Wiburg, K. M. (2003). Technology and Teaching English Language Learners. Boston: Pearson Education Inc.</p> <p>Farber, M. (2014). Gamify your classroom: a field guide to game-based learning.</p> <p>Gee, J. P. (2003). What video games have to teach us about learning and literacy. New York: Palgrave MacMillan.</p> <p>Holmes, B., &amp; Gardner, J. (2006). E-learning: Concepts and practice. Sage.</p> <p>Kapp, K. M. (2012). The gamification of learning and instruction: game-based methods and strategies for training and education. John Wiley &amp; Sons.</p> <p>Mayer, R. E. (2001). Multi-media learning. Cambridge: Cambridge University Press.</p>
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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	20	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)	20	課堂參與	20	心得或作業撰寫	10
	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				

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, 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>

**PT005. Brands and Marketing Communication [品牌與行銷溝通]**

**3 credits**

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

**For Sophomores and above**

**Class size: 45**

**Course Objectives and Description:**

This course introduces students the principles and practices on integrated marketing communication (IMC) with opportunities to study, analyze, and practice the design and execution of IMC programs. This course is suitable for those who are interested in applied linguistics, semiotics, communication, branding, and international marketing. In the globalized world, hundreds of different communication activities deliver brand messages both formally through planned communication programs and informally through other activities. This course provides a framework for students to understand how all these programs and tools can work together to engage target audiences with consistent, pervasive messages that get people talking/thinking about a brand. The course will begin with basic communication theories followed by the concepts and practices of advertising, public relations, direct response, and promotions; then wrap up with the topics on IMC umbrella and evaluation effectiveness.

**Course Readings:**

**Advertising & IMC: Principles and Practice. 10<sup>th</sup> Edition.** By S. Moriarty, N. Mitchell and W. Wells. Pearson Publishing.

**Supplemental articles.** These will be assigned and distributed as the course progresses.

**Course Requirements and Grading:**

Class participation and in-class assignments	30%
Mid-term Exam	30%
Written Test	15%
Oral Presentation	15%
Final Exam	40%
Written Test	20%
Oral Presentation	20%

\*Please note that **late submission** of any assignment listed above **will not be graded** but only commented.)

\*The credits cannot be granted if there are **6 absences** or above according to the school regulation.

\*Grading scales are in line with the Department’s ones.

**Class Participation and In-Class Team Assignments**

Students are expected to attend class regularly and participate in every class discussion. Some readings will be assigned to the class as the course progresses. Each student should be prepared to discuss the assigned readings at all times.

In-class activities will require your collaboration with of your classmates. During these in-class activities, each team is expected to discuss a series of questions and present its own perspective to the class. These assignments should be completed in class. Each team will have to submit answers to the questions timely.

Also, each team will be responsible for presenting the answers and participating in discussion orally in the class. Detailed instructions of the in-class team assignments will be provided as needed.

Please note your contribution made to the class and teamwork. Absent-minded tasks, unnecessary use of electric gadgets or noises made in the class to distract the teacher and other students will not be accepted.

**Mid-term Exam**

The mid-term exam contains two parts. The first part is an **in-class written test** consisting of essay questions. The second session will be a **15-minute oral presentation**. Further details and the format for the presentation will be supplied when the time is approaching.

### Final Exam

The final evaluation mainly includes **a final project and a written test**. Further instructions on the final project and its oral presentation will be provided after the mid-term exam.

### Course Agenda

Week	Topic
1.	Introduction Topic 1 Principle: Back to Basics (Advertising, Brand Communication, Brand Communication and Society)
2.	Topic 1 Principle: Back to Basics
3.	Topic 1 continued
4.	Topic 1 Continued Topic 2 Principle: Be True to Thy Brand (How Brand Communication Works, Segmenting, Strategic Research, Strategic Planning)
5	Topic 2 Continued
6.	Topic 2 Continued Topic 3 Practice: Developing Breakthrough Ideas in the Digital Age (The creative Side, Promotional Writing, Visual Communication)
7.	Topic 3 Continued
8.	Topic 3 Continued
9.	Mid-term Exam
10.	Media Session or Guest Speech (Media Basics, Paid Media, Owned, Interactive Media, Media Planning and Negotiation)
11.	Topic 4 Media in a World of Change
12.	Topic 4 Continued
13.	Topic 4 Continued
14.	Topic 5 Principle: IMC and Total Communication (Public Relations, Direct Response, Promotions, IMC, Evaluation)
15.	Topic 5 Continued
16.	Topic 5 Continued
17.	Final Exam
18.	Final Exam

***Sharing with you:***

***You cannot teach human beings anything; all you can do is help them to learn.***

(Galileo)

***Teachers open the door, but you must enter by yourself.***

(Chinese proverb)

***I hear and I forget...***

***I see and I remember...***

***I write & I remember more...***

***I do and I understand even more...***

(Anonymous)

***Enjoy your time, so you enjoy your life. How?***

***Choose what you love; love what you choose.***

***When you cannot choose, change your mindset.***

(From the instructor)



### MA/BA Courses

**MA001. Sex, Gender and Theatre [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 critical survey of the role twentieth century drama has played in shaping and in interrogating various cultural conceptions of gender. The course will also explore gender issues as they are presented by women of different races and cultures, by men of different races and cultures, and by women and men of various sexual orientations. Specifically, the course will examine how modern and contemporary American and British playwrights have used the theatre as a medium to depict and to interrogate gender *in* performance and gender *as* performance. We will explore how various plays explore the changing constructions of masculinity and femininity, and at how prescribed social and cultural norms have shaped definitions of acceptable sexual and gendered behavior, how

these norms have changed over time, and how men and women of different classes, races, ethnicity, and sexual orientation have responded to these norms. This year the plays of Caryl Churchill, Sarah Daniels, Neil LaBute, David Mamet, August Wilson, Lynn Nottage, Ntozake Shange, Maria Irene Fornes, Tony Kushner and Larry Kramer, Gina Gionfriddo, and Moises Kaufman will be examined.

## **MA002. American Literature & Visual Art [美國文學與視覺藝術]**

**3 Credits**

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

**For Juniors and above**

**Class size: 9**

What is the relationship between written words and images – between literature and the visual arts (painting, sculpture, photography)? How do literary and visual forms influence each other, and how can one help us to understand or interpret the other? These are the fundamental questions addressed in this course, with a particular focus on American culture.

We will study three intersections between American literature and the visual arts. Unit 1, *The Artist and the Writer*, will examine the mutual representations of writers and visual artists, focusing especially on works by Hawthorne, James, Stein, Cather, and Updike. How have writers portrayed visual artists: their personalities, their motivations, and their relationship to society? How, on the other hand, have artists portrayed themselves, and how have they portrayed writers?

Unit 2, *Aesthetic Movements*, will sample some points of correspondence between parallel movements in the visual arts and literature: romanticism, realism, and impressionism. What exactly do these terms mean in literature and the visual arts, respectively? Do they refer to the same characteristics in each or are they different? In addition to readings by Hawthorne, Whitman, and James, this unit will also include a section on representations of Native Americans.

Unit 3 is entitled *Ekphrasis*, the name of a device in which one aesthetic form explicitly responds to or represents another. How does a work of literature, especially a poem, go about representing a painting or sculpture? How does a painting represent a work of literature? The formal experimentation of modernism and the playful self-consciousness of postmodernism have made ekphrasis an increasingly popular artistic device, bringing new intensity to the verbal-visual relationship. Readings in this unit include the poets Williams, Loy, and Lowell.

This course will introduce many painters and several sculptors and photographers; their names are listed in the tentative schedule below.

**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>
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**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 動畫。台北：上奇資訊。					



	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。					
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: <a href="http://tech.ed.gov/files/2015/04/Developer-Toolkit.pdf">http://tech.ed.gov/files/2015/04/Developer-Toolkit.pdf</a> 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	<a href="http://ce.etweb.fju.edu.tw/engsite">http://ce.etweb.fju.edu.tw/engsite</a>					
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 contribute fairly to any of the group projects will receive a lower score than</p>						

	<p>the group score.</p> <p>Each week, submit a brief (about 50 words) reflection on ePortfolio system (<a href="http://eportfolio.fju.edu.tw/">http://eportfolio.fju.edu.tw/</a>). 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><b>Midterm proposal presentation 20%</b></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><b>Final Project 30%</b></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><b>Attendance and Punctuality</b></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, please inform me in advance and show evidence (e.g. medical excuse notes).</p>

	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.
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. Online English Tutoring Skills & Internship (AAOT) [英語線上家教與實習]**

**3 Credits**

**Dr. Kate Liu < kate@mail.fju.edu.tw > with Mr. Lin, Ms. Monica Wang, and Ms. Tiffany He**

**For Juniors and above**

**Class size: 10 (MA+BA)**

<b>開課學校/系所</b>	輔仁大學 英國語文學系		<b>指導教授</b>	劉紀雯老師	
<b>課程名稱</b>	英語線上家教與實習		<b>課程時間</b>	每週四下午 13:40-15:30 *WK11-15 (11/24-12/22) 依線上實習班級上課時間為主	
<b>AAOT 授課講師</b>	王昱今、何培妤、林俊志		<b>授課方式</b>	JoinNet 線上教學	
<b>學生人數</b>	上限 10 人	<b>學分數</b>	2	<b>授課時數</b>	36
<b>課程目標</b>					
<ol style="list-style-type: none"> <li>習得遠距教學軟體 JoinNet 及網路運用。</li> <li>習得線上家教專業技能－音訊裝置調整及除錯、教室管理、課程規劃、教學活動設計融合課程操作等。</li> <li>習得線上家教開業技能－Blog 架設、多媒體影片剪輯等。</li> <li>融合線上英語教學法製作數位教材。</li> <li>訓練線上主持與溝通能力、團隊協同合作能力。</li> <li>設計線上英語字彙教學教材，並參與實務教學操作。</li> </ol>					
<b>評量方式</b>					
完成以下任務：					

1. 運用線上溝通媒體與教學軟體特色，進行教材設計。
2. 完成班級試教演練。
3. 完成線上實習教學。
4. 期末成果展報告。
5. 完成相關作業規定。

### 課程大綱

週次	日期	時數	課程內容	備註
2	9/22 Monica	2	1. 課程與線上家教介紹 2. 線上教學軟體培訓_初階 2-1 授課內容： ➢ 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	<ul style="list-style-type: none"> <li>● 本課程需預備電腦教室、網路環境，學生一人一台電腦以供操作。</li> <li>● 一律配戴耳機麥克風、視訊攝影機。</li> </ul>
3	9/29 Monica	2	3. 線上教學軟體培訓_初階 2-2 授課內容： ➢ 互動白板與教材展示 ➢ 私人筆記 4. 線上教學軟體培訓_進階 ➢ 多媒體瀏覽 ➢ 教師桌面共享與學生遠端控制	<ul style="list-style-type: none"> <li>● 週間作業：登入 JoinNet 教室完成作業練習。</li> </ul>
4	10/6 Monica	2	5. 電腦音訊裝置調整與除錯訓練 ➢ 線上教學的挑戰 ➢ 耳機麥克風測試標準流程 ➢ 認識電腦音訊裝置與軟硬體設備 ➢ 遠端除錯	<ul style="list-style-type: none"> <li>● 待修課確認，開始調查可參與之實習時段。</li> <li>● 週間作業：檢查自己的電腦音訊裝置、硬體設備。</li> </ul>
5	10/13 Monica	2	6. 多媒體影片製作 ➢ 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」 ➢ 運用 JoinNet 錄影檔，製作 3 分鐘 Demo 影片	<ul style="list-style-type: none"> <li>● 週間作業：完成錄影檔剪輯影片，並將成果上傳至個人 YouTube 帳號，以 E-mail 寄出繳交完成。</li> </ul>
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"> <li>● 測試實習教學用的電腦、網路、耳機麥克風、視訊攝影機。</li> </ul>
6-7	10/20,	6	7. 線上試教與檢討	<ul style="list-style-type: none"> <li>● 欲於實習期間參與線上教</li> </ul>

	10/27 Monica		<p>授課內容： 每組設計教材，進行 30 分鐘模擬教學練習。欲於實習期間參與線上教學者，皆須有本次試教經驗。由其他組同學扮演學生角色。</p> <p>實作與討論： 一、根據 AAOT 提供的單字設計教材，運用本堂課程學習之 JoinNet 軟體操作，進行教學練習： I. 教材列印 II. 教室發言權管理 III. JoinNet 小畫家—指揮棒、螢光筆、貼圖、移動圖片、打字 IV. 共同瀏覽網頁 二、利用 JoinNet 同步教室進行線上課程試教，須滿足 I. 課程簡報 ppt II. 多媒體影片 III. 教學互動性 三、回饋及討論</p>	<p>學者，皆須有本次試教經驗。</p> <ul style="list-style-type: none"> <li>● 初步規劃一週兩組試教。</li> </ul>
8	11/3 Tiffany	2	<p>8. AAOT 教學法 1</p> <p>授課內容： ➤ AAOT 教學法 ➤ 導入實境教學 ➤ 學生模擬教學練習</p>	
9	11/10 Tiffany	2	<p>9. AAOT 教學法 2</p> <p>授課內容： ➤ AAOT 教學法 ➤ 導入實境教學 ➤ 學生模擬教學練習</p>	<ul style="list-style-type: none"> <li>● 小組填寫「實習安排表」。</li> </ul>
10 期中 考週	11/17 Tiffany	2	<p>10. AAOT 教學法 3</p> <p>授課內容： ➤ AAOT 教學法 ➤ 導入實境教學 ➤ 學生模擬教學練習</p> <p>11. AAOT 實習說明</p> <p>授課內容：</p>	

			<ul style="list-style-type: none"> <li>➤ AAOT 教材</li> <li>➤ AAOT CMS、WCS</li> </ul>	
11-15	11/24-12/22 Tiffany	10	<p>12. 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、 一週線上旁聽，四週線上英語教學實習與討論 (一堂課 1.5hr)</p>	<ul style="list-style-type: none"> <li>● 實習教師需具備網路、耳機麥克風、視訊攝影機，並通過設備測試，才可以進行教學。</li> <li>● 實習結束，個人繳交「教學回報單」。</li> </ul>
16	12/29 Neo	2	<p>13. 個人網站架設、影音進階處理</p> <p>授課內容：</p> <p>一、 WordPress</p> <p>二、 Audacity</p>	
17	1/5		<p>各小組期末成果報告預備</p> <p>一、 使用 HyperCam、MovieMaker 剪輯 5 分鐘小組教學錄影檔成為期末作品，並預先上傳至 YouTube</p>	<ul style="list-style-type: none"> <li>● 本週不上課。</li> <li>● 填寫並繳交「期末回饋表」。</li> </ul>
18 期末考週	1/12	2	<p>14. 成果發表</p> <p>授課內容：</p> <p>一、 每組 20 分鐘報告：</p> <p>I. 5 分鐘教學影片展示</p> <p>II. 實習期間個人習得經驗</p> <p>III. 回饋</p>	<ul style="list-style-type: none"> <li>● 教室需提供給簡報者使用的電腦、投影機、喇叭、網路。</li> </ul>

## 105 學年度上學期「古典抒情詩的現代詮釋」選課須知

- 一、初選已選修到「古典抒情詩的現代詮釋」課的同學，請務必參與 9/22（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 9/19（一）前寫信到吳燕真老師信箱（[fjuntu@gmail.com](mailto:fjuntu@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 9/29（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），請在加退選時間進行退選。
- 二、初選未選修到「古典抒情詩的現代詮釋」課的同學，若有意在加退選其間加選，也請務必參與 9/22（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、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。

以上三點，敬請配合。

2016/5/5 吳燕真撰

# 天主教輔仁大學課程資訊系統

## Course Syllabus, Fu-Jen Catholic University

請尊重智慧財產權及著作權，不得非法影印任何有版權的著作  
Please respect the intellectual property rights and use the materials legally.

### 一、課程基本資訊：

開課單位 Department/ Institute	英國語文學系		學制別 Education System	大學		
學年度 Academic year	105	學期 Semester	<input checked="" type="checkbox"/> 第一學期 (Fall)	<input type="checkbox"/> 第二學期 (Spring)	<input type="checkbox"/> 全學年 (Entire Year)	
課程名稱 Course Title	古典抒情詩的現代詮釋		選別 Required/ Elective	選修	學分數 Credits	2
擋修課程	無					
課程語言 Medium of Instruction	中文		教材語言 Language for materials	中文		
授課教師 Instructor	吳燕真	教師背景 Background	兼任/講師			
此課程是否符合教師專長		是				

### 二、基本素養

學科學習能力--關聯性
1.中文[直接相關] 2.英文[無關聯性] 3.資訊[間接相關]

### 三、核心能力

知識項目--關聯性
13.歷史與文化[直接相關]15.教育與訓練[無關聯性]21.外國語文與文學[間接相關]

技能與態度項目--關聯性
1.閱讀理解[直接相關]2.積極傾聽[直接相關]3.文字表達[直接相關]4.口語表達[直接相關] 7.批判思考[直接相關]9.學習策略[間接相關]12.合作[間接相關]17.解決複雜問題[間接相關] 36.創意力[間接相關]



# 天主教輔仁大學課程資訊系統

## Course Syllabus, Fu-Jen Catholic University

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### 四、課程與專門議題之關聯性

課程學習融入下列議題的程度 Immersing the Following Issues	議題 (Issues)	關聯性	議題 (Issues)	關聯性
	性別平等	間接相關	環境保護	無關聯性
	品德教育	直接相關	環境安全	無關聯性
	生命教育	直接相關	智慧財產權	無關聯性
	人權教育	間接相關	法制教育	無關聯性
	服務學習	無關聯性	生涯教育	無關聯性
	家政教育	無關聯性	資訊教育	無關聯性
	海洋教育	無關聯性	本土教育(含多元文化教育)	直接相關
	生活防災教育	無關聯性		

### 五、課程學習目標

課程學習目標	<p>1. 「知識」：透過「古代韻文史」的發展和名家名作的鑑賞中，瞭解中國古代抒情詩的演變和特色。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抒情詩，同時提昇對於韻文再創作與理論的了解。</p> <p>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。</p> <p>3. 「心靈」：藉由主題韻文的細讀、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。</p>
先修課程	大一國文（或現代小說選讀、當代小說選讀）

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	09/15 (四)	愛慕與思念	◎中秋節放假	◎課程安排，將視實際操作情況，作適當調整。
2	09/22 (四)		○課程說明與意見發表	□分組名單
3	09/29 (四)		古典抒情詩導論	
4	10/06 (四)		《詩經·蒹葭》 延伸閱讀：陳義芝〈蒹葭〉 延伸影音：瓊瑤「在水一方」	□札記 1
5	10/13 (四)		〈越人歌〉(劉向《說苑·善說》) 延伸閱讀：席慕蓉〈在黑暗的河流上〉 延伸影音：馮小剛「夜宴」	□札記 2
6	10/20 (四)		屈原《楚辭·九歌·湘夫人》 延伸閱讀：〈湘君〉、蔣勳〈諸神復活〉 延伸影音：林懷民「九歌·湘夫人」	□札記 3 分組報告一
7	10/27 (四)		漢武帝〈李夫人賦〉、〈李夫人歌〉 延伸閱讀：李延年〈佳人歌〉 延伸影音：張藝謀「十面埋伏」	□札記 4 分組報告二
8	11/03 (四)	仕隱與進退	賈誼〈弔屈原賦〉 延伸閱讀：余光中「詠屈原詩選」 延伸影音：郭沫若「屈原」	□札記 5
9	11/10 (四)		電影欣賞：賴聲川「暗戀桃花源」 延伸閱讀：陶淵明〈桃花源詩并記〉	□影片回饋單 1 □微電影劇本、分工明細
10	11/17 (四)		陶淵明〈桃花源詩〉 延伸閱讀：陶淵明〈桃花源記〉 延伸影音：賴聲川「暗戀桃花源」	□札記 6
11	11/24 (四)		李白〈將進酒〉 延伸閱讀：洛夫〈李白傳奇〉 延伸影音：羅大佑「將進酒」	□札記 7 分組報告三
12	12/01 (四)		杜甫〈茅屋為秋風所破歌〉 延伸閱讀：楊牧〈秋祭杜甫〉 延伸影音：李易修「杜甫夢李白」	□札記 8 分組報告四
13	12/08 (四)	懷古與超逸	蘇東坡〈念奴嬌〉(赤壁懷古) 延伸閱讀：余秋雨〈蘇東坡突圍〉 延伸影音：楊慎「滾滾長江東逝水」	□札記 9
14	12/15 (四)		辛棄疾〈水龍吟〉(登建康賞心亭) 延伸閱讀：梁衡〈把欄杆拍遍〉 延伸影音：何其玲「精忠傳奇」	□札記 10 分組報告五
15	12/22 (四)		白樸〈沈醉東風〉(漁父詞) 延伸閱讀：林冷〈不繫之舟〉 延伸影音：歷代「漁父圖」	□札記 11 分組報告六
16	12/29 (四)		唐伯虎〈桃花庵歌〉 延伸閱讀：馮夢龍〈唐解元一笑姻緣〉 延伸影音：李力持「唐伯虎點秋香」	□札記 12
17	01/05 (四)		小組微電影放映	□電影回饋單 2
18	01/12 (四)	與課程檢討	□課程回饋意見 〈我的「古典抒情詩的現代詮釋」課〉	

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### 七、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
	問題導向學習	30				

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。

### 八、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	鄭文惠等選注：《歷代詩選注》（臺北：里仁書局，1998 年） 葉慶炳著：《中國文學史》（臺北：臺灣學生，1997 年） 程俊英等著：《詩經注析》（北京：中華書局，1991 年） 洪興祖注：《楚辭補注》（臺北：大安出版社，1999 年） 沈德潛選：《古詩源》（北京：中華書局，2000 年） 歐麗娟選注：《唐詩選注》（臺北：里仁書局，2004 年） 鄭騫編注：《詞選》（臺北：文化大學，1995 年） 鄭騫編注：《曲選》（臺北：文化大學，1992 年） 李富軒選著：《抒情詩選》（臺北：漢威出版社，1999 年） 蔡瑜著：《中國抒情詩的世界》（臺北：學生書局，1999 年） 穆儔編著：《情詩三百首》（臺北：漢京出版社，1992 年） 侯吉諒編：《情詩·古典篇》（臺北：未來書城，2001 年） 李元洛輯注：《千葉紅芙蓉：歷代民間愛情詩詞曲三百首》（臺北：東大圖書，1994 年） 李元洛輯注：《在天願作比翼鳥：歷代文人愛情詩詞曲三百首》（臺北：東大圖書，1994 年） 謝錦桂毓：《生命的窗口——謝錦的課堂，從文學鑑賞認識自己》（臺北：麥田出版社，2011 年）。 葉嘉瑩著：《迦陵談詩》（臺北：三民書局，1999 年） 葉嘉瑩著：《好詩共欣賞》（臺北：三民書局，1998 年） 宇文所安著，賈晉華譯：《初唐詩》（北京：三聯書店，2005 年） 宇文所安著，賈晉華譯：《盛唐詩》（北京：三聯書店，2004 年）
教學平台網址	<a href="http://www.elearn.fju.edu.tw">http://www.elearn.fju.edu.tw</a>

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### 九、學習評量

	方法 Method	%	方法 Method	%	方法 Method	%
	書面報告 (含小組或個人)	10	口頭報告 (含小組或個人)	10	展演	10
	課堂參與	70				
學習評量 Learning Evaluation	<p>說明：</p> <p>1.書面報告、口頭報告：20%</p> <p>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%。 書面資料包含：A.開會記錄 B.呈現計畫書(分工明細) C.詩作與改編劇本(A.B.C.需期中 11/10 繳交，遲交扣分。) 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(12/25 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。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，凡遲交或請假則無法參與討論，該篇將會斟酌計分。 電影回饋單 2 篇，一篇 4 分，共 8%。 課程回饋意見 1 篇，一篇 4 分，共 4%。 以上評分等第為 A+：95% (2.85 分) 有思考的啟發性，對生命有體認。 A：90% (3.60 分) 有自我創見想法，能夠獨立思考。 B+：80% (3.20 分) 善於表達意見，思考議題未深入。 B：70% (2.80 分) 有自己的見解，但論題發揮有限。 C+：60% (2.40 分) 嘗試表達意見，然取材思考不足。 C：50% (2.00 分) 粗略解釋說明，未加以發展陳述。 準時繳交但缺席討論：降一級分 缺交：0 分 其他表現 10% 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>					

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### 十、學習規範

學習規範	<ol style="list-style-type: none"><li>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。</li><li>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可者，依早退時間，決定扣 1 分或 2 分。</li><li>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，隔週補交扣一級分，超過一週之後補交，不予計分。</li><li>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。</li><li>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。</li></ol>
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說明：有關上課的規則，例如：請假、遲到、遲交作業等相關規定

### 十一、備註

備註	信件聯繫請報上學校、科系、姓名，務必在信末署名，否則不予回信。
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