

Curriculum for Fall 2016: Elective Courses



Advanced Literature and Culture Courses

**LC001. English Literature II: Seventeenth and Eighteenth Centuries (Donne through 1789)**

**[英國文學（二）：十七、十八世紀（唐恩至1789）]**

**3 credits**

**Dr. Donna Tong <080695@gapp.fju.edu.tw >**

**For Sophomores and above**

**Class size: 45**

**Prerequisite: Introduction to Literature**

課程學習目標	<p>This course is a study of selected poetry, prose, and drama from the 17th and 18th centuries in British Literature. Authors to be studied will include Donne, Marvell, Milton, Behn, Dryden, Swift, Congreve, Pope, and Johnson. Possible topics include the Reformation, metaphysical and cavalier poetry, scientific empiricism, the Enlightenment, satire, the rise of the novel, and neoclassical and pre-Romantic poetry.</p> <p>Literature is essentially about the human experience, about representing humanity. We will question and challenge how this humanity is conveyed, how it was relevant during the era of publication, and how it might still be relevant today despite the span of time and distance, literally, symbolically, and culturally.</p> <p>The time periods spanning the 17th and 18th centuries were eras of great turmoil. Charles I was executed during the Wars of the Three Kingdoms (England, Scotland, Ireland), specifically during the English Civil War, by the English Parliament in 1649. The Restoration which began in 1660 when monarchical rule was restored under Charles II replaced the Puritan government established under the Commonwealth and Oliver Cromwell during the period known as the Interregnum (a lapse or pause in continuity; a period when normal government is suspended). Within these eras quite extreme and rapid cultural and social changes took place, for instance from a Puritan society to a monarchy which celebrated the restoration of its king to power with opulence and debauchery. The class will consider issues of how literature can be/is politicized. How does the literature reflect the politics and turmoil of its era? How can literature</p>
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	intervene in the political sphere either through critique or in other ways? How are social and cultural changes represented and/or effected through literature?			
先修課程				
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	02/28	Intro: English Civil War, Commonwealth Period, the Early 17th Century, Metaphysical Poets	Donne: “The Flea,” “The Good-Morrow”, Song (“Go and Catch a Falling Star”), “A Valediction Forbidding Mourning,” Holy Sonnet: #10, 14, Meditation 17	
2	03/07	Early 17th Century (cont)	Jonson: Volpone or The Fox, “On My First Son,” “Song: To Celia”	
3	03/14	Inquiry & Experience Crisis of Authority Metaphysical Poets (cont)	Bacon: Essay “Of Truth” Hobbes: Leviathan Part 1. Of Man Herbert: “The Temple,” “The Altar,” “The Collar” Herrick: “To the Virgins, to Make Much of Time”	
4	03/21	Metaphysical Poets (cont) The Restoration & 18th Century Neoclassical Period (or “The Long 18th Century”)	Marvell: “To His Coy Mistress,” “The Definition of Love” Milton: “On Shakespeare,” “Lycidas,” Paradise Lost Book 1	
5	03/28	Neoclassical Period (or “The Long 18th Century”) (cont)	Milton: Paradise Lost Book 2 & 4	
6	04/04	HOLIDAY		
7	04/11	Neoclassical Period (or “The Long 18th Century”) (cont)	Milton: Paradise Lost Book 5 & 9	
8	04/18	Neoclassical Period (or “The Long 18th Century”) (cont)	Dryden: “Mac Flecknoe,” “An Essay of Dramatic Poesy”	
9	04/25	MIDTERM EXAM		

10	05/02	Race & Travel Narratives	Behn: Oroonoko or The Royal Slave				
11	05/09	Restoration Drama Film: The Way of the World (50 min)	Congreve: The Way of the World				
12	05/16	Parodies & Political Satire	Defoe: Roxana “The Cons of Marriage” Swift: “A Modest Proposal,” “The Lady’s Dressing Room”				
13	05/23	Parodies & Political Satire	Swift: Gulliver’s Travel Part I, Part II				
14	05/30	Parodies & Political Satire (cont)	Swift: Gulliver’s Travel Part III, Part IV				
15	06/06	Parodies & Political Satire (cont)	Pope: “The Rape of the Lock,” “Epistle 2: To a Lady” Johnson: “The Vanity of Human Wishes,” “The Preface to Shakespeare”				
16	06/13	Literary Biographies & Literary Criticism	Boswell: The Life of Samuel Johnson, LLD [Plan of the Life], [A Memorable Year: Boswell Meets Johnson], [Johnson Faces Death]				
17	06/20	PERFORMANCES					
18	06/27	FINAL EXAM	Have a good summer break! ☐				
教學方法 Pedagogical Methods		方法 Method	%	方法 Method	%	方法 Method	%
		講 述	25	影 片 欣 賞	5	討 論	30
		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	0
		競 賽 讀 書 會	0	產 業 實 習	0	自 主 學 習	15
		對 話 教 學 法	25	樣 本 觀 察	0	校 外 參 訪	0
		實 作 教 學	0	個 別 指 導	0	其 他	0
課程教材 Course Material		The Norton Anthology of English Literature. Ed. M.H. Abrams, et al. Volume 1, 9th edition.					
教科書		The Norton Anthology of English Literature. Ed. M.H. Abrams, et al. Volume 1, 9th edition.					
參考書目 Reference		The Norton Anthology of English Literature. Ed. M.H. Abrams, et al. Volume 1, 9th edition.					

教學平台網址		無				
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	25	隨堂考（小考）	0
	書面報告(含小組或個人)	0	課堂參與	25	心得或作業撰寫	15
	口頭報告(含小組或個人)	15	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	Attendance-2%For every unexcused absence Quizzes10%Reading quizzes throughout the semester. Presentations20%2 presentations on assigned texts. Literary Performance10% Group Project & Paper20% Midterm Exam15% Final Exam25%  *ATTENDANCE: 3 OR MORE UNEXCUSED ABSENCES IS A FAIL					

**LC002. Gender and Sexuality in 20th and 21st Century Poetry [廿及廿一世紀英詩中的性與性別]**

**3 credits**

**Dr. Paul Bellew < paul.b.bellew@gmail.com >**

**For Juniors and above**

**Class size: 45**

課程學習目標	<p>In the 1920s, the twentieth-century novelist Virginia Woolf famously wrote: "On or about December 1910, human character changed." While we cannot be sure Woolf was completely serious, her statement does echo an idea that was popular in her day and that endures till today: around the beginning of the twentieth century, society changed radically. Though the changes might not have been so sudden as the quote suggests, social roles and relationships were changing as the world was caught up in an intensifying</p>
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	<p>process of modernization. Modernity brought technological innovation, increased urbanization, and rapid industrialization, which in turn wrought rapid changes in society – even in the basic roles and functions of gender and sexuality. At the same time, the literary genre of poetry was also undergoing rapid changes as experiments in form and content. This course will trace the history of poetry in English from the beginning of the twentieth century to the present day, all with a focus on gender and sexuality. We will read traditional, rhymed and metered forms as well as free-verse poetry, from authors with diverse perspectives on gender and sexuality. Analyzing poems by women, men, LGBTQ authors, and writers of different races, we will gain an understanding of the role of poetry in a shifting landscape of social roles and experiences.</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	02/27	E. A. Robinson, Mary Coleridge, E. A. Housman	The Turn of the Century	
2	03/06	Amy Lowell, H. D., D. H. Lawrence	Imagism	
3	03/13	Mina Loy	Modernism I	
4	03/20	Jessie Pope, Wilfred Owen, Siegfried Sassoon	WWI	
5	03/27	Gertrude Stein, Hart Crane, Charles Henri Ford	Modernism II	
6	04/03	Langston Hughes, Countee Cullen, Claude McKay	Harlem Renaissance I	
7	04/10	Angelina Weld Grimke, Helene Johnson, Georgia Douglass Johnson	Harlem Renaissance II	
8	04/17	Elizabeth Bishop, Gwendolyn Brooks, Theodore Roethke, Robert Hayden	Midcentury	
9	04/24	Midterm Exam		
10	05/01	Robert Lowell, Sylvia Plath, Anne Sexton	Confessional Poetry	
11	05/08	Phillip Larkin, John Berryman, Frank O'Hara, Muriel Rukeyser	Midcentury II	
12	05/15	Adrienne Rich, Audre Lorde, Nikki Giovanni, Judy Grahn	1970s and 80s	
13	05/22	Sharon Olds, Joy Harjo, Eileen Myles, Stevie Smith, Seamus Heaney	1970s and 80s	

14	05/29	Anne Carson Autobiography of Red			Contemporary			
15	06/05	Ocean Vuong, Andrew MacMillan, Eavan Boland, Ntozake Shange			Contemporary			
16	06/12	Marilyn Chin, _Hard Love Province_			Contemporary			
17	06/19	Kate Tempest, _Everybody Down_			Contemporary			
18	06/26	Final Exam			Contemporary			
教學方法 Pedagogical Methods		方法 Method	%	方法 Method	%	方法 Method	%	
		講 述	30	影 片 欣 賞	0	討 論	60	
		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	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		0	個 別 指 導	0	其 他	0		
課程教材 Course Material		Coursepack, <u>Hard Love Province</u> by Marilyn Chin, <u>Autobiography of Red</u> by Ann Carson						
教科書		Coursepack, <u>Hard Love Province</u> by Marilyn Chin, <u>Autobiography of Red</u> by Ann Carson						
參考書目 Reference		Coursepack, <u>Hard Love Province</u> by Marilyn Chin, <u>Autobiography of Red</u> by Ann Carson						
教學平台網址		無						
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	30	期末考	30	隨堂考（小考）	10	
		書面報告(含小組或個人)	0	課堂參與	10	心得或作業撰寫	10	
		口頭報告(含小組或個人)	0	面試或口試	0	自評與小組互評	0	
		參加競賽	0	展演	10	筆記	0	
其他		0						
學習規範		Grades						
		Discussion participation, Midterm exam, Final exam, Other assignments TBA						

	<p>You must bring the book with the assigned reading for the day to class.</p> <p>Deadlines</p> <p>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.</p> <p>Attendance</p> <p>Attendance is MANDATORY. Excused absences are accepted for medical or family emergency with appropriate documentation. For this class, “tardy” means either arriving after the beginning of class or leaving before the end of class. Three tardies equal one absence. Tardiness past 20 minutes after class has begun is counted as one absence. 3 or more absences will lead to failing the course.</p> <p>Academic Honesty</p> <p>Any act of plagiarism or cheating will lead to failing the course.</p> <p>Course Website</p> <p>We will use TronClass for course information. Be sure you are familiar with the site. We will use TronClass for reading quizzes, so you must use it.</p>
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### **LC003. Contemporary Chinese Fiction [當代小說選讀]**

**2 credits**

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

**For Sophomores and above**

**Class size: 45**

**Please see p.54 for the course description.**



### **Advanced Language Studies Courses**

### **LS001. Picture Books: Literature and Pedagogy [圖畫書欣賞與教學應用]**

**3 credits**

**Ms. Jane Yang <janeyang0915@gmail.com >**

**For Sophomores and above**

**Class size: 40**

課程學習目標		From extensive reading, students will learn how to appreciate picture books and also how to apply picture books in their present and/or future teaching.		
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	02/26	Course introduction / The definition of picture book		
2	03/05	Historical overview / The prestigious picture book awards	Millions of Cats p76 The Snowy Day p42	
3	03/12	Books for the very young / Alphabet books	The Story of Little Babaji p293	
4	03/19	Picture books and children’s development	The Story of Ferdinand p277 Chicka Chicka Boom Boom p15	G1
5	03/26	Famous picture book characters	The Letter P48 Owen p265	G2
6	04/02	Teaching Application	Good Night Moon p34 Freight Train p51	G3
7	04/09	Author Study	Titch p103 Good Night, Gorilla p133	G4
8	04/16	Author Study	Ten, Nine, Eight p203 Winnie-the-Pooh p160	Journal (1)
9	04/23	Author Study	The Story of Babar p180	G5
10	04/30	Author Study	Make Way for Ducklings p55	G6
11	05/07	Books about “Friendship”	Curious George p88	G7
12	05/14	Books about “Self-Identity”	Petunia p218 Harry the Dirty Dog p249	G8
13	05/21	Books about “Environment”	The Sneetches p281 Amelia Bedelia p235	
14	05/28	Fairy Tale variation	The Stinky Cheese Man p178 Swimmy p23	
15	06/04	Picture books and Movie	Where the Wild Things Are p106	Journal (2)
16	06/11	Picture books and Movie	Stellaluna p208	
17	06/18	Final project presentation		
18	06/25	Final project		



		presentation				
教學方法 Pedagogical Methods	方法 Method	%	方法 Method	%	方法 Method	%
	講 述	50	影 片 欣 賞	20	討 論	30
	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	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
課程教材 Course Material		This course aims to offer students an introduction to a special genre of children's literature – picture books. Course contents include: the history and definition of picture books, prestigious awards, classic picture books, famous picture book characters and teaching with picture books... etc. Picture books about various topics and works of prominent authors will be presented in class as well.				
教科書		The 20th Century Children's Book Treasury ( selected by Janet Schulman / KNOPF)				
參考書目 Reference		Children's Books and Their Creators (edited by Anita Silvey / Houghton Mifflin Company) A Critical Handbook of Children's Literature (Rebecca J. Lukens / Pearson Education, Inc.) Artist to Artist (Philomel Books)				
教學平台網址		<a href="http://www.elearn.fju.edu.tw">http://www.elearn.fju.edu.tw</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	0	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)	30	課堂參與	10	心得或作業撰寫	30
	口頭報告(含小組或個人)	30	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		Students have to participate actively in class discussion and keep a reading journal. One group report and one individual final project are required.  Group presentation: Each group will research on an assigned author and				

	<p>present the results to the whole class. Time limit: 50-60 minutes</p> <p>Reading journal should include: book info, brief summary, personal reflection or application ideas.</p> <p>Individual project: possible topics-- author study, picture book application report, research paper.</p>
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**LS002 . TESOL and Cross-Cultural Communication: Service Learning II [英語教學與跨文化溝通服務學習(二)]**

**3 credits**

**Dr. Lydia Tseng <kennethchyi@gmail.com>**

**For Freshmen and above**

**Class size: 15**

**Course Description:**

This course offers students two important learning experiences by participating in a cross-cultural service learning project. The first one concerns applying theories of TESOL and cross-cultural communication to pedagogic practice in a local elementary school. The second learning opportunity involves developing cross-cultural competency by working with a group of American college students (Saint Vincent College, US) for one English Summer Camp. This collaboration will challenge students to learn about the ways people from different cultural backgrounds think, communicate, and behave based on the value systems, worldviews, and implications that ground them.

The first part of this course will focus on building *awareness* of the integration of culture into English language teaching and learning. The second part will emphasize *knowledge*, building frameworks from established theories of TESOL and cross-cultural communication for critical analysis and cross-cultural teaching and learning. The third phase of the course will focus on building the *skills* needed to apply their knowledge to address issues of cross-cultural adaption and social integration including issues involving ethnic, racial, gender, and class differences in actual pedagogic practice. **All the students taking this course must attend 2018 FJU-SVC summer camp on English teaching and cross-cultural communication in Guo-Tai elementary school from July 1 to July 3, 2018 (July 1: Orientation Meeting, July 2 & 3: Guo-Tai summer camp)**

**Types of Class Tasks:**

TESOL/Cross-cultural workshop (including guest speaker's workshops), class

discussion (including face-to-face, asynchronous, synchronous discussions), classroom observation, teaching demo, peer review, critical analysis and reflection.

### **Tentative Schedule**

We will meet on weekly basis, but for some weeks, we will have guest speakers' workshops, classroom observation & teaching demo sessions. Details will be discussed among course participants and finalized later.

### **Learning Evaluation/Assessment**

- (1) participation, discussion (F2F & online)
- (2) group and individual assignments: group projects & worksheets (written, oral, digital)
- (3) classroom observation & teaching demo
- (4) SVC project portfolio: lesson plans, group project on aspects of Taiwanese culture, performance in Guo-Tai camp and tours, individual report on SVC project (observation, description, critical reflection, and evaluation)

\*\*Juniors and seniors: if you'd like to take this course for fulfilling the graduation threshold requirement (learning outcome presentation), please inform Lydia in advance. If you plan to do so, you have to submit one individual written report, digital video, and deliver a presentation in 107-01 dept.'s service learning & internship presentation (LOD presentation).



### **Advanced writing: Required courses for Seniors.**

**Please take one of the followings.**

#### **AW001. Journalistic Writing II [新聞英文寫作 (二)]**

**2 credits**

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

**For Seniors only**

**Class size: 27**

**Prerequisite: CC III**

課程學習目標	<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>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</p>
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	attention of readers. 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.
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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	02/26	Introduction		
2	03/05	Leads Writing		
3	03/12	Summary Leads and Special Leads		
4	03/19	Feature Stories I	Chapter 16	
5	03/26	Feature Stories II	Chapter 17	
6	04/02	Press Release	Chapter 18	
7	04/09	Press Release Stories		
8	04/16	Speech Stories	Chapter 19	
9	04/23	Interview Stories	Chapter 20	
10	04/30	Weather and Disasters	Chapter 21	
11	05/07	Sports	Chapter 22	
12	05/14	Obituaries	Chapter 23	
13	05/21	Disasters	Chapter 24	
14	05/28	Law and Crime	Chapter 25	
15	06/04	Ethics and Fairness: Responsibility to Society	Chapter 26	
16	06/11	Free Lancing		
17	06/18	Review		
18	06/25	News Story Due		

教學方法 Pedagogical Methods	方法 Method	%	方法 Method	%	方法 Method	%
	講 述	20	影 片 欣 賞	0	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	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	20
	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	20	其 他	0

<p>說明：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>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>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>						
課程教材 Course Material	Morenberg, Max & Jeff Sommers. The Writer's Options: Lessons in Style and Arrangement 8th ed. New York: Longman 2010.					
教科書	Itule, Bruce D. and Douglas A. Anderson. News Writing and Reporting for Today's Media. USA: McGraw-Hill International Editions, 2000.					
參考書目 Reference	Morenberg, Max & Jeff Sommers. The Writer's Options: Lessons in Style and Arrangement 8th ed. New York: Longman 2010.					
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	20
	專題發表	0	課堂上實作演練	20	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）	20	課堂參與	0	心得或作業撰寫	0
	口頭報告（含小組或個人）	0	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：Attendance is MANDATORY. Excused absences are accepted for medical or family emergency with appropriate documentation. Three tardiness equal to one absence. Tardiness past 20 minutes after class has begun is counted as one absence. Three absences will lead to zero percentage points for attendance and participation.</p> <p>As part of your participation grade, there will be quizzes on different information that you have learned throughout the semester. No make-up quizzes will be administered in the case of unexcused absences.</p>					
學習規範	<p>Attendance is MANDATORY. Excused absences are accepted for medical or family emergency with appropriate documentation. Three tardiness equal to one absence. Tardiness past 20 minutes after class has begun is counted as one absence. Three absences will lead to zero percentage points for attendance and participation.</p> <p>As part of your participation grade, there will be quizzes on different information that you have learned throughout the semester. No make-up quizzes will be administered in the case of unexcused absences</p>					

**AW002. Chinese-English Translation [專業寫作：中英翻譯]**

**2 credits**

**Fr. Daniel Bauer < 015130@mail.fju.edu.tw >**

**For Seniors only**

**Class size: 27**

**Prerequisite: CC III**

Goals of the course include the following: to offer students several opportunities to do 2 page translations of Chinese into English; to receive careful review and correction of their use of English in the assignments; to give brief class presentations in English with some use of Chinese language about their individual assignments; to become familiar with a few on-line resources useful for the study of translation, and with a limited amount of translation theory (Eugene Nida's theory of "Equivalence," for example, "Rules for the road" for audience reception, views of "Who owns the text?," and so on).

Early in the course, students will write 1 two page review / evaluation of a translated poem, short story or essay from a recent edition of *The Taipei Chinese Pen*. The instructor will loan copies of this well known translation journal to students.

Students will then write 6 translations, minimum length of each 2 pages, of material they themselves choose from a workbook the instructor will compile for class use. Students should plan about 1 1/2 pages for the translations themselves, and 1 /2 page for a brief discussion of their process of translation. Thus, a total of 7 writing assignments are required. 1 of the translations may come from material outside the course workbook. Students must prepare copies of this special material for their classmates to read.

ALL THE ASSIGNMENTS MUST BE CAREFULLY REVISED and turned in with the original to the instructor for more review / correction. The instructor will return all course homework to the students.

This course will also feature a mid-term and final "exam." Each is essentially a practicum. The "exams" will ask students to translate a brief piece of Chinese language, and to comment in writing on their process of translation.

Grading: Each individual writing assignment = 10% / = 70% / mid term and final "exams" 15% each. Grades will be rewarded or penalized for records on class attendance and class

participation.

**AW003. Business English Writing II [商務英文 (二)]**

**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 – Spring**

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

Week	Date	Focus of Learning	Assignments
1		Orientation	
2		Sales Letter (Advanced)	V
3		Making complaints	V
4		Dealing with complaints	V
5		Employment Application (1/2)	V
6		Employment Application (2/2)	V
7		Business documents	V
8		Proposal Writing	V
9		Mid-Term	
10		Collection Letters (Basic)	V
11		Business Forms (Invoice, Packing, CO, Debit/ Credit)	V
12		Collection Letters (Advanced)	V
13		Memo Writing	V
14		Company profile writing (basic)	V
15		Company profile writing (advanced)	V
16		Business Contract Study (Basic)	
17		Business Contract Study (Advanced)	
18		Final Exam	



### **Professional Training Courses**

**PT001. Cross Cultural Communication: Global Understanding Project [跨文化溝通：國際連線專題]**

**2 credits**

**Dr. Doris Shih <dshih@mail.fju.edu.tw >**

**For Freshmen and above**

**Class size: 15**

This course provides a format for students to learn about other cultures without traveling.



This is part of the Global Academic Initiatives directed by East Carolina University (ECU), USA. This program has received the Senator Paul Simon Spotlight Award in USA. In this semester, we will connect with three countries, depending on the arrangement of ECU, through live video and chat technology (for countries connected in different semesters in the past: USA, India, Russia, Mexico, Japan, Peru, and Switzerland). Discussion topics ranging from college life, family structure, the meaning of life, health care, food and nutrition, to stereotypes and prejudices. Class sessions include discussion in both small groups and one-to-one chat with reflective journaling/papers and/or oral presentations afterwards. Besides international connecting sessions, local sessions (which means only local class session without videoconferencing) are also held to integrate and synthesize information gained in the global sessions. Participating students from different cultures also read each other's newspapers to learn what is current, timely, and to get real exposure to what is going on in their partners' cultures.

● **Meeting Time:**

In this course, we will have local weeks and international connection weeks. For local weeks, we will discuss some cross-cultural learning theories and methods. For international weeks, we will meet with our partner school via videoconference and text-chat.

*Time:* Wednesday 8:10am-10:00am

*Classroom:* SF 901

\*Please **bring your own laptop** to class on connection sessions if you have your own laptop (for mIRC chats and/or Google Hangout).

● **Requirements and grading based on:**

- Attendance (must be on time to connect with foreign schools)
- 1 Individual Paper
- One or multiple collaborative projects with foreign partner(s)
- Oral Presentations
- Journals

Participation (in-class and intercultural discussions; pre-and post connection surveys, etc.)

**PT002. Cross-Cultural Communication: Philippines Experience [跨文化溝通：菲律賓經驗]**

**2 Credits**

**Ms. Belen Sy < 006675@mail.fju.edu.tw >**

**For Freshmen and above**

**Class size: 30**

課程學習目標	In a fast changing global world that engenders multi-faceted encounters of different kinds of people, there is also a need to foster more knowledge and understanding about other people and their cultures. In Asia, Taiwan has taken a more prominent role on the international stage, as the Philippine Republic has emerged as a fast developing nation. Both Taiwan and the Philippines have had socio-cultural ties, as well as political relations, which call for better communication and collaboration between these two nations. The course is therefore designed to familiarize Taiwanese students on the Philippines through cross-cultural perspectives.			
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	02/28	Introduction to the course		
2	03/07	Historical, socio-political and economic perspectives on the Philippines I		
3	03/14	Historical, socio-political and economic perspectives on the Philippines II		
4	03/21	Ways of communicating beyond language (gestures, manners & non-verbal communication)		
5	03/28	Ways of communicating beyond language (gestures, manners & non-verbal communication)		
6	04/04	Ways of communicating beyond language (gestures, manners & non-verbal communication)		
7	04/11	Family values, peer pressure and social obligations		
8	04/18	Family values, peer pressure and social obligations		
9	04/25	Midterm Exam		
10	05/02	Film viewing and movie review		
11	05/09	Group discussion & quiz on the film		
12	05/16	Belief in the supernatural and cultural taboos		
13	05/23	Pop Culture and its influence on traditional values		
14	05/30	Celebrations, Festivities, food, dances		
15	06/06	Christmas Celebration: the Filipino way		

16	06/13	Final Exam				
17	06/20	Project Presentations				
18	06/27	Project presentations				
教學方法 Pedagogical Methods	方法 Method	%	方法 Method	%	方法 Method	%
	講 述	10	影 片 欣 賞	30	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	0	體 驗 教 學	20	角 色 扮 演 實 境 教 學	0
	競 賽 讀 書 會	10	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	10
課程教材 Course Material		handouts, film strips				
教科書		none				
參考書目 Reference		1 Niels Mulder. Inside Philippine Society: Interpretation of Everyday Life. Q.C. Philippines: New Day Publishers, 1997. 2. Alfredo Rocas. Culture Shock in the Philippines. 3. Pattricio Abinales and Donna J. Amoroso. State and Society in the Philippines. Pasig City, Philippines: Anvil Publishing, 2005 4.Nigel Hicks. This is the Philippines. Cape Town, South Africa: New Holland Publishers (UK), 2005. 5. Ma. Lourdes Bautista and Kingley Bolton (eds). Asian Englishes Today: Philippine English, Linguistic and Literary Perspectives. Hong Kong: Hong Kong UP, 2008 6. Dennis Posadas and Jo Posadas. Etiquette Guide to the Philippines: Know the rules that make the difference! Hong Kong: Tuttle Publishing, 2008.				
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	10	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)	10	課堂參與	10	心得或作業撰寫	0
	口頭報告(含小組或個人)	10	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	<ol style="list-style-type: none"> <li>1. Respect every person in class. We will give full attention to the speaker, be it the teacher or another student. Please raise your hand if you want to interrupt the speaker.</li> <li>2. Regular attendance at every class. More than 3 unexcused absences (6 hours) will likely result in a failing grade. You must present a written document (from your parents, the doctor or school authority) if you were sick, or on an important family-related business or on an official leave of absence.</li> <li>3. Knowledge of materials in the handouts or assigned readings is essential.</li> <li>4. Active participation in group discussions and group presentations.</li> <li>5. Success on quizzes and exams.</li> <li>6. Submission of written assignments on time. There will be a 10% minus each day for any late assignments. After one day delay, your highest grade will only be 90%, two-day delay gets only 80% and so on. Assignments submitted a week later will NOT BE ACCEPTED.</li> <li>7. Eating is not allowed in class, though you may drink water or soft drinks anytime.</li> <li>8. Arriving more than 30 minutes after classes have started will be counted as one-hour absence.</li> <li>9. Mobile/smart phones are NOT allowed inside the classroom. If you need to answer an urgent or a very important call, do let me know in advance and use the phone outside the classroom.</li> <li>10. Anyone caught cheating will get a grade of zero for that exam or written work, as well as be reported to the school authority. (See continuation in Notes)</li> <li>11. Anyone copying other people's work without acknowledging the original writer or the book title will get a grade of zero for that assignment.</li> <li>12. If you got sick on the day of your presentation, you must inform the teacher as soon as possible for a make-up presentation. Otherwise, you will lose 10% of your grade.</li> <li>13. Students are expected to wear clothes appropriate to an academic setting. So do not come in beach wear, sports clothes, short shorts, plunging necklines and other attires inappropriate to classroom settings.</li> </ol>					

**PT003. 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。

## 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.

## PT004. Annual Play III [年度大戲 (三)]

**3 credits**

**Dr. John Basourakos < johnbasourakos1@yahoo.ca >**

**For Sophomores and above**

**Class size: 50**

課程學習目標	<p>I. Course Description:</p> <p>This course is a survey of practice in all phases of play production, including acting, play choice, directing, staging, casting, make-up, costume design, lighting and scenic design. Most of the class time will be devoted to the intensive readings and discussions of selected play texts, as well as in active participation in theatre exercises intent on developing voice, movement, and role-playing. During this creative process, students will reflect on and then analyze their work, evaluate the process, and critique their development as theatre artists. Theatre production will focus on the following important elements: (1) developing co-operation as a group; (2) building confidence in each other as performers; (3) building awareness of the immediate environment; (4) building a sense of attention to detail; and (5) developing an appreciate of the art form of play production. In addition to class meetings, students will be expected to participate in rehearsals scheduled outside of school time.</p> <p>II. Course Objectives:</p> <p>In this course:</p> <ol style="list-style-type: none"> <li>Students will cultivate an understanding of themselves as creative and communicative persons.</li> <li>Students will develop an appreciation of acting as an interpretive art.</li> <li>Students will broaden their views of the theater as a valuable indicator of culture and life.</li> <li>Students will acquire knowledge of a chosen play, of a chosen playwright, and of his or her cultural context.</li> <li>Students will acquire knowledge of play production which they will put into practice to produce a play.</li> <li>Students will develop and refine their interpersonal and communication skills.</li> <li>Students will develop their problem-solving skills and abilities.</li> <li>Students will cultivate their abilities to work with others in a cooperative and responsible manner.</li> </ol>
先修課程	<ol style="list-style-type: none"> <li>Students who are interested in acting.</li> <li>Students who are interested in the technical aspects of stage production.</li> </ol>

	<p>3. Students who are interested in learning about staging a play from choosing the play to staging the final production.</p> <p>4. Students who are interested in learning about a specific playwright and about his or her work in depth.</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	03/01	Introduction to the Course.	Course Syllabus and Course Requirements.	
2	03/08	What is Involved in Producing a Play?	Performance. Production. Theatre Exercises.	
3	03/15	The play and the playwright.	Analysis and discussion of the play to be staged. Dialogue, setting, characterization, movement. Job Assignments.	
4	03/22	The play and the playwright.	Analysis and discussion of the play. Visual effects, setting, props, and costumes.	
5	03/29	Scene Study.	Performance. Commentary on the Performance.	
6	04/05	Holiday.	No Class.	
7	04/12	Scene Study.	Performance. Commentary on the Performance.	
8	04/19	Scene Study.	Performance. Commentary on the Performance.	
9	04/26	Play Rehearsal.	Blocking. Movement. Voice. Theatre Exercises.	
10	05/03	Play Rehearsal.	Blocking. Movement. Voice. Theatre Exercises.	
11	05/10	Staging and Design.	Costumes and Make-Up.	
12	05/17	Staging and Design.	Lighting. Sound Effects. Properties.	
13	05/24	Play Rehearsal.	Dress Rehearsal.	
14	05/31	Play Rehearsal.	Technical Rehearsal.	
15	06/07	Play Rehearsal.	Dress and Technical Rehearsal.	
16	06/14	Play Rehearsal.	Dress and Technical Rehearsal.	
17	06/21	Student Performance.	Formal Presentation of the Student Play.	
18	06/28	Wrap-Up.	Discussion of the play production process. Course evaluation.	

教學方法 Pedagogical Methods	方法 Method	%	方法 Method	%	方法 Method	%
	講 述	20	影 片 欣 賞	0	討 論	20
	個 案 研 討	0	服 務 學 習	0	問 題 導 向 學 習	0
	競 賽 遊 戲	10	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	20
	競 賽 讀 書 會	0	產 業 實 習	0	自 主 學 習	20
	對 話 教 學 法	0	樣 本 觀 察	10	校 外 參 訪	0
	實 作 教 學	0	個 別 指 導	0	其 他	0
課程教材 Course Material	Lectures, theatre exercises, readings of play texts and discussions, rehearsals, scene studies, performances.					
教科書	1. Lee, Robert. Everything About Theatre: A Guidebook of Theatre Fundamentals. Colorado Springs: Meriwether Publishing, 1996.  Play (s) to be analyzed and discussed in class will be announced at the beginning of the semester.					
參考書目 Reference	1. Rodgers, James W. Play Director's Survival Kit: A Complete Step-By-Step Guide to Producing Theater in Any School or Community Setting. San Francisco: Jossey-Bass, 1997. 2. Bloom, Michael. Thinking Like a Director. New York: Faber & Faber, 2001.					
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)	0	課堂參與	30	心得或作業撰寫	10
	口頭報告(含小組或個人)	0	面試或口試	0	自評與小組互評	20
	參加競賽	0	展演	30	筆記	0
	其他	0				
學習規範	Attendance. 10% Scene Studies.30% Play Rehearsals. 20% Final Production.30% Final Report.10%  Attendance for this course is MANDATORY. Students may only be excused for being absent for medical or family emergencies and with					



	<p>appropriate documentation (i.e. a note from a physician in English attesting to the medical reasons behind the absence).</p> <ol style="list-style-type: none"> <li>1. If students are late for class twice, they will be marked down as being absent.</li> <li>2. If students are late for class 5 minutes after class has started, this will be counted as one absence.</li> <li>3. If students are absent twice in the semester, they will receive zero percentage points for attendance and participation.</li> <li>4. Any act of plagiarism or cheating will lead to failing the course.</li> </ol>
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**PT005. EAP: TOEFL & IELTS [學術英文：托福與雅思]**

**3 credits**

**Mr. Kenneth Chyi <kennethchy@gmail.com>**

**For Sophomores and above**

**Class size: 45**

課程學習目標		This is an Advanced English for Academic Purposes course with the TOEFL (iBT) and IELTS exam practice. In this course, you will develop the language skills needed for the exams, improving your test-taking skills in English. The course starts with an introduction to the exam formats, and you will also be provided with opportunities to take practice tests. (NOTICE: this course will mainly focus on TOEFL. IELTS formats will also be presented.)		
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	02/27	Course Introduction	Course Introduction	
2	03/06	TOEFL question types & how to answer : listening.	TOEFL exercises	
3	03/13	TOEFL question types & how to answer: Reading.	TOEFL exercises	
4	03/20	TOEFL question types & how to answer: Speaking.	TOEFL exercises	
5	03/27	TOEFL question types & how to answer: Writing.	TOEFL exercises	
6	04/03	TOEFL Practice Exam 1	TOEFL exercises	
7	04/10	Review	Review	
8	04/17	Midterm	Midterm	
9	04/24	TOEFL integrated Skills	TOEFL exercises	
10	05/01	TOEFL further exercises	TOEFL exercises	

11	05/08	TOEFL further exercises			TOEFL exercises			
12	05/15	TOEFL further exercises			TOEFL exercises			
13	05/22	TOEFL Practice Exam 2			TOEFL exercises			
14	05/29	EILTS Introduction			EILTS Exercises			
15	06/05	Christmas Day			Christmas Day			
16	06/12	EILTS Introduction			EILTS Exercises			
17	06/19	Review			Review			
18	06/26	Final			Final			
教學方法 Pedagogical Methods		方法 Method	%	方法 Method	%	方法 Method	%	
		講 述	40	影 片 欣 賞	0	討 論	0	
		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	30	
		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		
課程教材 Course Material		Educational Testing Service. The Official Guide to the TOEFL iBT with CD-ROM, Third Edition. Educational Testing Service. McGraw-Hill. 2009.						
教科書		Phillips, Deborah. Longman Preparation Course for the TOEFL Test: iBT Student Book with CD-ROM and Answer Key (Audio CDs required), 2nd Ed. White Plains: Longman. 2007						
參考書目 Reference		Phillips, Deborah. Longman Preparation Course for the TOEFL Test: iBT Student Book with CD-ROM and Answer Key (Audio CDs required), 3rd Ed. White Plains: Longman. 2014						
		Sharpe, Pamela. Barron’s TOEFL iBT. Barron’s.						
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）	20	
		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)	0	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>A. This class requires:</p> <p>1. Exams: a midterm and a final</p> <p>2. Assignments:</p> <p>a. Assignments. There will be two written assignments for the semester.</p> <p>b. Quizzes</p> <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. (You have to email to inform the professor of the reason of your absence.) If you miss 3 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>					

**PT006. Gastronomy: Food, Art and Music [美食文明史]**

**2 credits**

**Dr. Faith Yang < fujuyang74@gmail.com >**

**For Juniors and above**

**Class size: 40**

課程學習目標	<p>One cannot live without food and drink. They are essential to our survival. One step ahead - beyond the fact that food and drink fulfill our physical needs - by thinking critically about food and drink, history revealed, different cultural aspects get involved.</p> <p>The objective of this course is to tackle food/drink in world history and to explore the following topics: what can food/drink tell us about a society at a particular time point in the spectrum of human history? What rituals are linked with food and drink? Why? What makes a 'national cuisine'? What's the relation between food/drink and national identity? How does globalization influence our eating/drinking habits? With this course, we hope to advance your ability of critical and analytical thinking about eating, drinking, even cooking. Furthermore, we expect that this course will</p>
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		about you to situate food and drink in their historical and cultural context so that you can reflect on the roles played by them in the development of various societies and human civilization.						
		When completing this course, students should formulate understanding of the role of food/drink over the course of history; ability to conduct independent and in-depth research on an issue pertaining to the history of food/drink; an appreciation of the cultural, social, and political factors that have influenced practices associated with the production and consumption of food/drink.						
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	03/01	Course Orientation						
2	03/08	The Use of Fire: Food in Pre-history						
3	03/15	Tastes of Ancient Greece and Rome						
4	03/22	Taste and Gastronomy in Imperial China						
5	03/29	The Birth of Medieval Islamic Cuisine						
6	04/05	Food and Taste in Europe in the Middle Ages						
7	04/12	Holiday (Spring Break)						
8	04/19	Wine Tasting Session						
9	04/26	Mid-term Exam						
10	05/03	Food Cinema (I)						
11	05/10	Food Fashions in the Renaissance						
12	05/17	The Columbian Exchange						
13	05/24	Food Innovations from 1800						
14	05/31	The Birth of the Restaurant						
15	06/07	Food/Drink and the Making of Self- & National Identity						
16	06/14	Preserve Biodiversity, Preserve the Planet						
17	06/21	Food Cinema (II)						
18	06/28	Final Exam						
教學方法		方法 Method		%	方法 Method		%	方法 Method

Pedagogical Methods	講述	25	影片欣賞	5	討論	20
	個案研討	0	服務學習	0	問題導向學習	10
	競賽遊戲	0	專家演講	0	專題實作	30
	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	0	個別指導	0	其他	0
課程教材 Course Material		<ul style="list-style-type: none"> <li>• Course slides</li> <li>• Hand-outs</li> <li>• Webcast</li> </ul>				
教科書		<ul style="list-style-type: none"> <li>• Course slides</li> <li>• Hand-outs</li> <li>• Webcast</li> </ul>				
參考書目 Reference		Civitello, Linda, 2008. Cuisine and Culture: A History of Food and People. John Wiley & Son, Inc.				
教學平台網址		<a href="http://www.elearn2.fju.edu.tw/">http://www.elearn2.fju.edu.tw/</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	20	課堂上實作演練	0	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	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>Absenteeism Policy</p> <ul style="list-style-type: none"> <li>• Credits cannot be earned without decent attendance.</li> <li>• There will be a 5-minute grace period at the beginning of each class.</li> <li>• Tardiness beyond the 5-minute grace period will be classified as “excused” or “unexcused” lateness.</li> <li>• 2 unexcused tardies equal 1 unexcused absence. 3 unexcused absences will lead to failing the course.</li> <li>• Excused absence must be supported by proper documentations.</li> </ul>				

**2 credits**

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

**For Juniors and above**

**Class size: 45**

課程學習目標	Upon completion of this course, you are expected to achieve the following objectives.			
	<input type="checkbox"/> Summarize and explain features of Taiwan.			
	<input type="checkbox"/> Articulate your understanding of Taiwan.			
	<input type="checkbox"/> Critique highlighted issues related to Taiwan.			
	<input type="checkbox"/> Define your identity and/or lack of identity.			
	<input type="checkbox"/> Develop a panoramic view through exploring various aspects of Taiwanese society.			
	<input type="checkbox"/> Broaden understanding of Taiwanese cultures through internal examination and analysis.			
	<input type="checkbox"/> Compare and contrast the main features of Taiwan and those of other countries.			
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	02/26	Overview Orientation and Introduction	Unit 1	
2	03/05	Historical, Geographical, and Taiwan	Unit 1	
3	03/12	Cultural Identity and Social Network	Unit 1	
4	03/19	Taiwan Panorama	Unit 1	
5	03/26	Features of Taiwan	Unit 2	
6	04/02	Features of Taiwan	Unit 2	
7	04/09	Spring Break	Unit 2	
8	04/16	Features of Taiwan	Unit 2	
9	04/23	Hometown Projects	Unit 3	
10	04/30	Hometown Projects	Unit 3	
11	05/07	Hometown Projects	Unit 3	
12	05/14	Hometown Projects	Unit 3	
13	05/21	Hometown Projects	Unit 3	

14	05/28	The Pride of Taiwan			Unit 5		
15	06/04	The Pride of Taiwan			Unit 5		
16	06/11	Museum Highlights			Unit 5		
17	06/18	Museum Highlights			Unit 5		
18	06/25	Review & Wrap-Up			Final Oral Exam		
教學方法 Pedagogical Methods		方法 Method	%	方法 Method	%	方法 Method	%
		講 述	20	影 片 欣 賞	10	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	30
		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	10
		實 作 教 學	0	個 別 指 導	0	其 他	0
課程教材 Course Material		Textbook, Online Materials, and Worksheets					
教科書		Liu, Amy C. Taiwan A to Z: The Essential Cultural Guide. Taipei: Community Services Center, 2009. Print.					
參考書目 Reference		Online Magazines and Websites: Taiwan Panorama , Taiwan Review, Taiwan Today Relevant Links					
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	0	期末考	10	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	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	10
		其他	0				
學習規範		Students are expected to come to class on time, meet the deadline for each assignment, and participate in the class discussion actively. Quizzes will be given to check students’ learning.					
		☐ Attendance and Punctuality: Students should attend each class on time. Your attendance record will					

	<p>definitely affect your final grade.</p> <ol style="list-style-type: none"> <li>1. Three absences – either excused or unexcused – shall result in a failed grade for the course.</li> <li>2. Each absence will lead to a 3% deduction of the final grade.</li> <li>3. Arriving late more than three times will count as one absence and each late attendance costs 1 point of the final grade.</li> <li>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.</li> </ol>
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**PT008. English Reading for Finance and Economics [財經英文閱讀]**

**2 credits**

**Ms. Molly Huang < itsen1213@gmail.com >**

**For Sophomores and above**

**Class size: 30**

課程學習目標		The course is for students looking to build on their prior knowledge of business English. Engaging students with authentic texts, the course aims to present students with the language and concepts of business, finance, and economics; to build vocabulary through extensive and intensive reading; and to develop reading comprehension skills.		
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	02/25	Orientation		
2	03/03	The global economy	Asia and Taiwan	
3	03/10	The global economy	Asia and Taiwan	
4	03/17	The global economy	Europe	
5	03/24	The global economy	Europe	
6	03/31	The global economy	America	
7	04/07	The global economy	Abenomics	
8	04/14	The global economy	Abenomics	
9	04/21	Midterm exam		
10	04/28	Business performance	Apple	
11	05/05	Business performance	Uber	
12	05/12	Market movements	Stock markets	
13	05/19	Market movements		



14	05/26	Fintech				
15	06/02	Corporate finance	The pharmaceutical industry			
16	06/09	Corporate finance				
17	06/16	Taxation	Apple, Ireland, and the European Union			
18	06/23	Final exam				
教學方法 Pedagogical Methods	方法 Method	%	方法 Method	%	方法 Method	%
	講 述	50	影 片 欣 賞	0	討 論	40
	個 案 研 討	0	服 務 學 習	0	問 題 導 向 學 習	10
	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
課程教材 Course Material		Reading materials				
		Authentic and informative sources include business magazines, news stories, and educational textbooks. Students can be sure that the language they are learning is up-to-date, relevant, and natural and the texts they are reading reflect recent developments in the world of business. Selective reading texts are drawn from:				
		<input type="checkbox"/> The Economist				
		<input type="checkbox"/> The Wall Street Journal				
		<input type="checkbox"/> Bloomberg Businessweek				
		<input type="checkbox"/> BBC News				
		<input type="checkbox"/> CNN Money				
		<input type="checkbox"/> The Financial Times				
教科書		<input type="checkbox"/> The New York Times				
		<input type="checkbox"/> Time				
		Required course materials				
		1.The course materials are available in each of the weekly folder on the iLMS digital learning system. Please access the files and print them out.				
		2.Please prepare a notepad and a pocket folder or binder.				
參考書目 Reference		<input type="checkbox"/> The Economist				
		<input type="checkbox"/> The Wall Street Journal				
		<input type="checkbox"/> Bloomberg Businessweek				
		<input type="checkbox"/> BBC News				

	<input type="checkbox"/> CNN Money <input type="checkbox"/> The Financial Times <input type="checkbox"/> The New York Times <input type="checkbox"/> Time					
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）	30	課堂參與	30	心得或作業撰寫	0
	口頭報告（含小組或個人）	0	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	Grading policies I.Attendance and coursework (60 %) a.Please arrive at class on time. Each late arrival will result in a 2-point deduction of the semester grade. b.Each unexcused absence will result in a 5-point deduction of the semester grade. c.Three unexcused absences will lead to failure of this course. d.Classroom activities and assignments (self-study exercises, team work, group discussions, lexical notebook homework) II.Midterm exam (20%) III.Final exam (20%)					

**PT009. Applied Computer Technology [電腦應用]**

**2 credits**

**Ms. Lynn Chou <12687@mail.fju.edu.tw>**

**For Sophomores and above**

**Class size: 60**

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,
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		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	02/28	228 memorial day		no class			
2	03/07	Class Intro.		Defining purpose for learning with literacy trough use of apps			
3	03/14	Chap 1		MAC Interface Intro.			
4	03/21	Chap 2		Acquiring disciplinary literacy		CoSpace maker	
5	03/28	Chap 3		Planning instruction using apps to foster learning with literacy		CoSpace maker	
6	04/04	Children’s day		Using apps for accessing and assessing information			
7	04/11	Chap 4		Using apps for reading digitally		CoSpace maker	
8	04/18	Chap 5		Using apps for reading digitally			
9	04/25	Midterm		Group project		PPT+Demo	
10	05/02	Midterm		Group project		PPT+Demo	
11	05/09	Chap 6		Using apps for writing		In-class activity	
12	05/16	Chap 7		Using apps for foster discussion		In-class activity	
13	05/23	Chap 8		Using apps to respond to and produce images		In-class activity	
14	05/30	Chap 9		Using apps for audio and video productions		appsgeyser	
15	06/06	Chap 10		Using apps for gaming/simulations		appsgeyser	
16	06/13	Chap 11		Using apps for reflection/Assessment		appsgeyser	
17	06/20	Final presentation		Group project		PPT+Demo	
18	06/27	Final presentation		Group project		PPT+Demo	
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
課程教材 Course Material	Beach, R. & O'Brien, D. (2015). Using apps for learning across the curriculum: A literacy-based framework and guide. New York, NY: Routledge.					
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.					
參考書目 Reference	Beach, R. & Mayers, J. (2001). Inquiry-based English instruction: engaging students in life and literature. New York: Teachers College. Bultler-Pascoe, M. E. & Wiburg, K. M. (2003). Technology and Teaching English Language Learners. Boston: Pearson Education Inc. Farber, M. (2014). Gamify your classroom: a field guide to game-based learning. Gee, J. P. (2003). What video games have to teach us about learning and literacy. New York: Palgrave MacMillan. Holmes, B., & Gardner, J. (2006). E-learning: Concepts and practice. Sage. Kapp, K. M. (2012). The gamification of learning and instruction: game-based methods and strategies for training and education. John Wiley & Sons. Mayer, R. E. (2001). Multi-media learning. Cambridge: Cambridge University Press.					
教學平台網址	<a href="http://www.elearn2.fju.edu.tw">http://www.elearn2.fju.edu.tw</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	20	課堂上實作演練	20	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	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	0				

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). 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>
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### MA/BA Courses

#### MA001. American Literature and the Sublime [美國文學與莊嚴美]

**3 Credits**

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

**For Juniors and above**

**Class size: 5**

#### Objectives

- 1) To trace the history of “the sublime” as a philosophical/literary concept, from the ancient world through postmodernism, through readings of some major theories.
- 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* (1798; e-book)

Washington Irving, “Rip Van Winkle” (1819), “The Legend of Sleepy Hollow” (1820)

Nathaniel Hawthorne, “The Great Carbuncle” (1837), “The Great Stone Face” (1850)

Willa Cather, *My Ántonia* (1918; Houghton Mifflin)

William Faulkner, *The Bear* (1942; Bookman; with Chinese annotations by Pierre E. Demers)

Cormac McCarthy, *The Road* (2006; Vintage)

Note: Novels by Cather, Faulkner, and McCarthy are available at Caves bookstore in SF.

Recommended: Philip Shaw, *The Sublime*. London: Routledge, 2006.

Films: *American Beauty*, *The Road*

#### Requirements

Essay(s)	50%	
Class attendance and participation	20%	
Text commentary	15%	
Presentation	15%	

**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.

**Presentation.** 20-25 min. each. With a partner, give a PowerPoint presentation on one of the assigned readings marked with an asterisk (\*).

**Text 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(s)

Essays in this course should develop a focused argument about the concept of the sublime in one of the assigned works of fiction. The argument should be supported by ample evidence from the fictional text, and make reference to at least one of the assigned philosophical/theoretical texts (Longinus, Burke, Kant, Cronon, Jameson).

Further requirements are adapted to specific student levels. MA students will take the course as either “proseminar” or “seminar.” First-year MA students must fulfill the proseminar requirements; second-year MA students may choose proseminar or seminar (but must complete at least one elective as seminar in the second year). Proseminar students will write a midterm paper (due 05/11) and a final paper (due 06/29) of 1500 words each, with at least one secondary academic source (that is, a published critical essay about the work of fiction) per paper. Seminar students will write one term paper (3000 words, two secondary academic sources, due 06/29). BA students will follow the proseminar paper schedule; however, the length for each BA paper is 900-1200 words and secondary academic sources are not required. Any student may, with the instructor’s approval, choose to expand a midterm paper into a longer final paper.

### Tentative Schedule

Week	Date	Readings/Presentations/ Assignments
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1	03/02	Introduction; Film: <i>American Beauty</i> (1999, Sam Mendes, dir.; Alan Ball, screenwriter)
2	03/09	Washington Irving, "Rip Van Winkle," "The Legend of Sleepy Hollow" Philip Shaw, Introduction. <i>The Sublime</i> . London: Routledge, 2006. 1-11.
3	03/16	Hawthorne, "The Great Carbuncle," "The Great Stone Face" *Leo B. Levy, "Hawthorne and the Sublime." <i>American Literature</i> 37 (1966): 391-402. *Edmund Burke, <i>A Philosophical Enquiry into the Origins of Our Ideas of the Sublime and the Beautiful</i> (1757, excerpts)
4	03/23	Brown, <i>Wieland</i>
5	03/30	<b>[Holiday]</b>
6	04/06	<b>[Holiday]</b>
7	04/13	Brown, <i>Wieland</i> *Longinus, <i>On Great Writing [On the Sublime]</i> (1 <sup>st</sup> century, CE, excerpts)
8	04/20	Brown, <i>Wieland</i>
9	04/27	Cather, <i>My Ántonia</i> *Immanuel Kant, <i>The Critique of Judgement</i> . 1790. Ed. and trans. James Creed Meredith. Oxford: Clarendon, 1953. Book 2: Analytic of the Sublime (90-94)
10	05/04	Cather, <i>My Ántonia</i> *Immanuel Kant, <i>The Critique of Judgement</i> , Analytic of the Sublime (94-98)
11	05/11	Cather, <i>My Ántonia</i> *Immanuel Kant, <i>The Critique of Judgement</i> , Analytic of the Sublime (109-14) <b>Midterm essay due (proseminar)</b>
12	05/18	Faulkner, <i>The Bear</i>
13	05/25	Faulkner, <i>The Bear</i> *William Cronon, "The Trouble with Wilderness; or, Getting Back to the Wrong Nature." <i>Uncommon Ground: Rethinking the Human Place in Nature</i> . Ed. Cronon. New York: Norton, 1996. 69-90.
14	06/01	Faulkner, <i>The Bear</i>
15	06/08	McCarthy, <i>The Road</i> *David B. Johnson, "The Postmodern Sublime." <i>The Sublime: From Antiquity to the Present</i> . Ed. Timothy M. Costelloe. Cambridge: Cambridge UP, 2012. 118-31.
16	06/15	McCarthy, <i>The Road</i> Film: <i>The Road</i> (2009, John Hillcoat, dir.)
17	06/22	McCarthy, <i>The Road</i> *Fredric Jameson, from "Postmodernism, or the Cultural Logic of Late Capitalism." <i>New Left Review</i> 146 (1984): 53-92. Excerpts: IV. The Hysterical Sublime; V. Post-Modernism and the City; VI. The Abolition of Critical Distance (76-92)
	06/29	<b>Final essay due; no late papers accepted (proseminar/seminar)</b>

## The Sublime: Some Theoretical Perspectives

## Longinus

Great [Sublime] writing does not persuade; it takes the reader out of himself. The startling and amazing is more powerful than the charming and persuasive, if it is indeed true that to be convinced is usually within our control whereas amazement is the result of an irresistible force beyond the control of any audience. . . . [G]reatness appears suddenly; like a thunderbolt it carries all before it and reveals the writer's full power in a flash.

–Dionysius Longinus, *On Great Writing [On the Sublime]*, 1<sup>st</sup> century CE

## Burke

WHATEVER is fitted in any sort to excite the ideas of pain and danger, that is to say, whatever is in any sort terrible, or is conversant about terrible objects, or operates in a manner analogous to terror, is a source of the *sublime*; that is, it is productive of the strongest emotion which the mind is capable of feeling. I say the strongest emotion, because I am satisfied the ideas of pain are much more powerful than those which enter on the part of pleasure. . . .

TO draw the whole of what has been said into a few distinct points: –The passions which belong to self-preservation turn on pain and danger; they are simply painful when their causes immediately affect us; they are delightful when we have an idea of pain and danger, without being actually in such circumstances; this delight I have not called pleasure, because it turns on pain, and because it is different enough from any idea of positive pleasure. Whatever excites this delight, I call *sublime*. . . .

ON closing this general view of beauty, it naturally occurs, that we should compare it with the sublime; and in this comparison there appears a remarkable contrast. For sublime objects are vast in their dimensions, beautiful ones comparatively small: beauty should be smooth and polished; the great, rugged and negligent; beauty should shun the right line, yet deviate from it insensibly; the great in many cases loves the right line, and when it deviates it often makes a strong deviation: beauty should not be obscure; the great ought to be dark and gloomy: beauty should be light and delicate; the great ought to be solid, and even massive. They are indeed ideas of a very different nature, one being founded on pain, the other on pleasure; and however they may vary afterwards from the direct nature of their causes, yet these causes keep up an eternal distinction between them, a distinction never to be forgotten by any whose business it is to affect the passions. In the infinite variety of natural combinations, we must expect to find the qualities of things the most remote imaginable from each other united in the same object. We must expect also to find combinations of the same kind in the works of art. . . .

–Edmund Burke, *A Philosophical Enquiry into the Origins of Our Ideas of the Sublime and the Beautiful* (1757)



## **Kant**

... whereas natural beauty (such as is self-consisting) conveys a finality in its form, making the object appear, as it were, preadapted to our power of judgement, so that it thus forms of itself an object of our delight, that which ... simply in our apprehension of it, excites the feeling of the sublime, may appear, in fact, in point of form to contravene the ends of our power of judgement, ... and to be, as it were, an outrage on the imagination, and yet it is judged all the more sublime on that account. ... For the sublime, in the strictest sense of the word, cannot be contained in any sensuous form, but rather concerns ideas of reason, which, although no adequate presentation of them is possible, may be in itself excited and called into mind by that very inadequacy itself which does admit of sensuous presentation.

–Immanuel Kant, *The Critique of Judgement* (1790)

## **Coleridge**

I meet, I find the Beautiful – but I give, contribute, or rather attribute the Sublime. No object of Sense is sublime in itself; but only so far as I make it a symbol of some Idea. The circle is a beautiful figure in itself; it becomes sublime, when I contemplate eternity under that figure. The Beautiful is the perfection, the Sublime the suspension, of the comparing Power. Nothing not shapely ... can be called beautiful: nothing that has a shape can be sublime except by metaphor. –Samuel Taylor Coleridge (1772-1834), fragments

## **Jameson**

The exposition will take up in turn the following constitutive features of the postmodern: a new depthlessness, which finds its prolongation both in contemporary “theory” and in a whole new culture of the image or the simulacrum; a consequent weakening of historicity ...; a whole new type of emotional ground tone – what I will call “intensities” – which can best be grasped by a return to older theories of the sublime. ... What we must now affirm is that it is precisely this whole extraordinarily demoralising and depressing original new global space which is the “moment of truth” of postmodernism. What has been called the postmodernist “sublime” is only the moment in which this content has become most explicit, has moved the closest to the surface of consciousness as a coherent new type of space in its own right. ...

–Fredric Jameson, *Postmodernism, or, The Cultural Logic of Late Capitalism* (1991)

## **MA002. Modern Fiction [現代小説]**

**3 Credits**

**Ms. Cecilia Liu <cecilia@mail.fju.edu.tw >**

**For Juniors and above**

**Class size: 5**

### **Course Overview**

This course discusses and investigates *Bildungsroman* novels that focus on the psychological and moral growth of the main character from his or her youth to adulthood. The *Bildungsroman* novel depicts and criticizes those vices of the society which cause the protagonist to suffer. The novel conveys a sense of realism because the protagonist is a common sensitive person who is affected by the loss that they suffer and this loss, ultimately, changes the course of their life.

In class we will examine how writers like J. D. Salinger, Toni Morrison, Sandra Cisneros, Kazuo Ishiguro and Hanya Yanagihara carry as well as challenge modernist coming-of-age novels in literature. As you might have noticed, this course especially includes female ethnic writers, such as Toni Morrison, Sandra Cisneros and Hanya Yanagihara, together with a Japanese-born British writer, Kazuo Ishiguro, to broaden gender and race perspectives.

Some questions to ask while you read their novels:

- 1) In what ways does their stylistic experimentation respond to and critique our modes of being and thinking? How is “realism” presented in their novels connected to societal/historical events?
- 2) The psychological and moral growth of the protagonist gives us a deep insight into their characters and also helps to understand the conflict in their lives. What role does “trauma” or/and “growth” play in their novels? How is conflict resolved?
- 3) Do we identify ourselves with the coming-of-age characters and feel emotionally attached and interested as we see them pass different stages of their lives until they finally change for the good (or the worse)?

The novels we will study are as follows (in reading order):

*The Catcher in the Rye* (1951) by J.D. Salinger (214pp)

*The Bluest Eye* (1970-71) by Toni Morrison (224pp)

*The House on Mango Street* (1984) by Sandra Cisneros (110pp)

*Never Let Me Go* (2005) by Kazuo Ishiguro (288pp)

*A Little Life* (2015) by Hanya Yanagihara (814pp)

### **Requirement:**

- 1) active participation: ask/answer questions when you come to class,
- 2) 3 of 5 two-page reviews/critiques,

- 3) write at least 10 online discussion entries,
- 4) a in-class 30-minute report on two novels of your choice for one session with an outline/handout and lead discussions,
- 5) a term paper (around 10-12 pages), and
- 6) a final presentation at the end of the semester.

**Grading Policy:**

3 journal-reviews/critiques 30%

Active participation in class and 10 online discussion entries 20%

Two 30-minute in-class presentations 20%

A final presentation 10%

A term paper (10-12 pages) 20%

**Teaching Methods:**

Lecture 20% / Discussion 30% / Ss presentation 20% / Socratic Q & A 20%

Automatic Learning 10%

**MA003. Statistics for Language [語言統計]**

**3 Credits**

**Dr. Doris Shih <shih@mail.fju.edu.tw >**

**For Juniors and above**

**Class size: 5**

Do you know that when we talk about Bell Curve in the statistics class, it's actually more than just a bell shape?? Or how to tell which class made more progress, Reading Group A or Reading Group B? Or who speaks more Taiwanese, students in the College of Foreign Languages or students in the College of Science and Engineering? Or what is actually tested in a cloze test? Or how to determine rates of language change over time? Or how to tell the frequency of vocabulary? Or that actually we can manipulate numbers to let them look sensible??? (That's why there is a book entitled *How to Lie with Statistics*!)

This course will give you *a very basic* introduction to statistics in the study of language. We will cover the purpose of using statistics, the concept of probability, basic types of statistical tests, and the presentation and interpretation of numbers for language study. This course will help prepare you for graduate school in TESOL, linguistics, advertising, education, and business, and help you read professional articles and even newspaper reports which draw on statistics, and help you conduct research in many fields. (If you are a graduate student already, this course will help you conduct your thesis study by using

the quantitative analysis methods). Besides the in-class lectures and interactions, we will watch a set of videos introducing basic statistic concepts and some hands-on practices on one of the popular statistical analysis program, SPSS.

### Grading:

1. Participation.....	5%
2. Attendance	
3. Exercises & Assignments.....	33%
4. Quizzes.....	12%
5. Group Presentation.....	10%
6. Midterm .....	15%
7. Final Exam.....	25%

### MA004. The Use of Literature in ELT [文學在英語教學之運用]

3 Credits

Dr. Lydia Tseng< 090689@mail.fju.edu.tw >

For Juniors and above

Class size: 10

### Course Objectives

This course aims to familiarize students with the rationale for using literature in the language class, criteria for text selection, and ways in which a range of literary genres, including poems, short stories, novels and plays, can be used in ELT. It also examines a variety of materials, techniques, tasks and activities that have been designed and developed to integrate literature and language in different teaching contexts. Students have the opportunity to evaluate and discuss published materials and research articles on literature in ELT before they produce and present their own materials that show the links between research and classroom practice.

### Recommended Textbooks

**There is no required textbook for this course, and PPT slides, PDF files and handouts will be provided by the instructor, but it is suggested that students read at least one or two of the following core books.**

- *Literature in the Language Classroom: A Resource Book of Ideas and Activities*. By Joanne Collie & Stephen Slater. Cambridge: Cambridge UP, 1987.

- *Literature and Language Teaching: A Guide for Teachers and Trainers*. By Gillian Lazar. Cambridge: Cambridge UP, 1993.
- *Teaching Literature in a Second Language*. By Brian Parkinson & Helen Reid Thomas. Edinburgh: Edinburgh UP, 2000.
- *Literature in Language Teaching and Learning*. Edited by Amos Paran. Alexandria, Virginia: Teachers of English to Speakers of Other Languages, Inc., 2006.
- *Teaching Literature to Adolescents*. By Richard Beach, Deborah Appleman, Susan Hynds & Mahwah, New Jersey: Jeffrey Wilhelm. Lawrence Erlbaum Associates, Inc., 2006.
- *Texts and Lessons for Teaching Literature*. By Harvey Daniels & Nancy Steineke. Portsmouth, NH: Heinemann, 2013.

### Assessment

- 20 % for class participation & attendance
- 20 % for microteaching practices & reports
- 20 % for oral presentations
- 20 % for literature circles
- 20 % for final paper

### Tentative Course Schedule

Week	Topic
1	Introduction
2	Literature Circles
3	Teaching Poems
4	Teaching Poems
5	Individual Conferencing
6	Microteaching Practice
7	Teaching Short Stories
8	Teaching Short Stories
9	Microteaching Practice
10	Individual Conferencing
11	Teaching Novels
12	Teaching Novels
13	Individual Conferencing
14	Microteaching Practice
15	Teaching Plays
16	Teaching Plays
17	Microteaching Practice
18	Individual Conferencing

*\*schedule and assignments subject to revision by instructor\**

**MA005. World English(es) [世界英語]**

**3 Credits**

**Dr. Tammy Hsu< hhsu9uiuc@gmail.com>**

**For Juniors and above**

**Class size: 5**

## 106 學年度下學期「當代小說選讀」選課須知

- 一、106 學年度下學期「當代小說選讀」(D200221837) 課，與 106 學年度上學期「現代小說選讀」(D200220239) 課，乃為上、下學期整體相關的課程。為維持課程順暢銜接之教學品質，已經選修過 106 學年度上學期「現代小說選讀」課的同學（或已經選修過 104 學年度上學期「現代小說選讀」課，而未選修 104 學年度下學期「當代小說選讀」課的同學），可在系初選階段「優先」選修 106 學年度下學期「當代小說選讀」課。
- 二、初選已選修到「當代小說選讀」課的同學，請務必參與 3/1 (四) 13:40-15:30 (LA308) 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 2/26 (一) 中午 12:00 前寫信到吳燕真老師信箱 ([fjuntnu@gmail.com](mailto: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 3/8 (四) 上課前印製好課程講義、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。
- 三、初選未選修到「當代小說選讀」課的同學，若有意在加退選其間加選，也請務必參與 3/1 (四) 13:40-15:30 (LA308) 課程說明。全程參與課堂說明者，在人數上限之內，以高年級為優先，可額外由老師人工加簽。
- 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 106 學年度下學期「當代小說選讀」課程大綱

2017/11/3 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（為維持教學品質，不超收學生）
- 6.授課對象：以英文系大二以上的學生為主。
- 7.授課老師：吳燕真

## 二、課程界定

- 1.「當代」：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」為始，迄今約五十年為主，稱為「當代」。
- 2.「小說」：因應「當代」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。
- 3.「選讀」：在「當代」的時間範圍之內，以文化意義上的「中國」為地區範圍，且先以臺灣為主，以大陸為輔。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「當代小說史」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「當代小說史」的發展和名家名作的鑑賞中，瞭解中國當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，同時提昇對於當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	03/01 (四)	故鄉與異鄉	○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	03/08 (四)		當代小說導論	□分組名單
3	03/15 (四)		陳映真 (1937-) 〈將軍族〉 (1964) 延伸閱讀：〈鄉村的教師〉 (1960)	□札記 1
4	03/22 (四)		白先勇 (1937-) 〈冬夜〉 (1970) 延伸閱讀：〈芝加哥之死〉 (1964)	□札記 2
5	03/29 (四)		陳若曦 (1938-) 〈尹縣長〉 (1976) 延伸閱讀：〈耿爾在北京〉 (1976)	分組報告 1 □札記 3
6	04/5 (四)		◎清明節調整放假	
7	04/12 (四)		於梨華 (1931-) 〈雪地上的星星〉 (1966) 延伸閱讀：《又見棕櫚，又見棕櫚》 (1965)	分組報告 2 □札記 4
8	04/19 (四)	成長與叛逆	王文興 (1939-) 〈欠缺〉 (1967) 延伸閱讀：《家變》 (1973)	□札記 5
9	04/26 (四)		電影欣賞：徐克 (1950-) 「青蛇」 (1993) 延伸閱讀：李碧華 (1959-) 《青蛇》 (1986)	□電影回饋單 1 □微電影小說劇本、分工明細
10	05/03 (四)		歐陽子 (1939-) 〈魔女〉 (1967) 延伸閱讀：《秋葉》 (1971)	分組報告 3 □札記 6
11	05/10 (四)		七等生 (1939-) 〈我愛黑眼珠〉 (1967) 延伸閱讀：《火獄的自焚》 (1977)	分組報告 4 □札記 7
12	05/17 (四)	土地與女性	莫言 (1955-) 〈白狗鞦韆架〉 (1985) 延伸閱讀：《豐乳肥臀》 (1996)	□札記 8
13	05/24 (四)		王禎和 (1940-1990) 〈嫁妝一牛車〉 (1967) 延伸閱讀：《玫瑰玫瑰我愛你》 (1984)	分組報告 5 □札記 9
14	05/31 (四)		黃春明 (1935-) 〈小寡婦〉 (1975) 延伸閱讀：《看海的日子》 (1974)	分組報告 6 □札記 10
15	06/07 (四)		西西 (1938-) 〈像我這樣的一個女子〉 (1984) 延伸閱讀：《哀悼乳房》 (1992)	□札記 11
16	06/14 (四)		平路 (1953-) 〈婚期〉 (1998) 延伸閱讀：《百齡箋》 (1998)	□札記 12
17	06/21 (四)		影片欣賞：鄭曉龍 (1953-) 「後宮甄嬛傳」 (2011) 延伸閱讀：流潋紫 (1984-) 《後宮甄嬛傳》 (2007)	□課程回饋意見〈我的「當代小說選讀」課〉
18	06/28 (四)		課程總結與小組微電影放映	□電影回饋單 2
Office Hours		星期三 13:30-15:30		(E-mail): fjuntu@gmail.com

## 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
<p>說明：</p> <p>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。</p> <p>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。</p> <p>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。</p> <p>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。</p> <p>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。</p> <p>各項總合須等於 100%</p> <p>2.教學方法與核心能力相關之說明亦可於此欄位中敘明。</p>						

## 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	<p>1.古繼堂著：《臺灣小說發展史》，臺北：文史哲，1996 年</p> <p>2.陳建忠等：《臺灣小說史論》，臺北：麥田，2007 年</p> <p>3.鄭樹森編：《現代中國小說選》，臺北：洪範書店，1989 年</p> <p>4.邱貴芬主編：《臺灣政治小說選》，臺北：二魚文化，2004 年</p> <p>5.周芬伶編：《臺灣後現代小說選》臺北：二魚文化，2004 年</p> <p>6.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</p> <p>7.齊邦媛主編：《中國現代文學選集（小說卷）》，臺北，爾雅，1983 年</p> <p>8.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</p> <p>9.王德威著：《閱讀當代小說——臺灣·大陸·香港·海外》，臺北，遠流，1991 年</p> <p>10.王德威著：《小說中國——晚清到當代的中文小說》，臺北，麥田，1993 年</p> <p>11.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</p> <p>12.蔡源煌著：《海峽兩岸小說的風貌》，臺北，雅典，1989 年</p> <p>13.王耿瑜著：《他們在島嶼寫作》，臺北：行人文化，2011 年</p> <p>14.米蘭·昆德拉(Kundera, Milan, 1929-)：《小說的藝術》，臺北，皇冠，2004 年</p>

	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
教學平台 網址	http://www.elearn.fju.edu.tw

## 七、學習評量

學習評量 Learning Evaluation	方法 Method	百分比
	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%
	<p>說明：</p> <p><b>1.書面報告、口頭報告：20%</b> 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><b>2.展演（小組微電影）：10%</b> 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.小說文本與改編劇本（A.B.C.需期中 4/26 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（6/14 前）放到教師指定 YouTube 帳號。</p> <p><b>3.課堂參與：70%</b> 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。 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%。 其他表現 10%</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可者，依早退時間，決定扣 1 分或 2 分。</p> <p>3.作業規定：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>
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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