



## Advanced Literature and Culture Courses

### LC001. English Literature I [英國文學 (一)]

3 credits

Prof. Jennifer Chiu <jenniferwychiu@hotmail.com>

For Sophomores and above

Class size: 40

Prerequisite: Introduction to Literature

#### Course Description

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

**Textbook:** *The Norton Anthology of English Literature*. Ed. M.H. Abrams, et al. 8<sup>th</sup> ed. Vol. I. London: Norton, 2006.

#### Tentative Schedule (subject to change)

Week	Assigned reading
1	Introduction to the course Introduction: The Middle Ages to ca. 1485
2-3	Anonymous: "The Dream of the Rood"; "The Wanderer" Anonymous: <i>Beowulf</i>
4-5	Chaucer: "The General Prologue," "The Wife of Bath's Prologue and Tale," and "The Pardoner's Prologue and Tale" from <i>The Canterbury Tales</i>
6-7	Anonymous: <i>Sir Gawain and the Green Knight</i> Malory: Selections from <i>Morte D'Arthur</i>
8	Anonymous: <i>The Wakefield Second Shepherds' Play</i> Anonymous: <i>Everyman</i>
9	<b>Midterm Exam</b>
10	Introduction: The Sixteenth Century: 1485-1603 Skelton: "Mannerly Margery Milk and Ale" Wyatt: "The long love that in my thought doth harbor"; "Farewell, Love"; "They flee from me"; "My lute, awake!" Howard: "The soote season" Spenser: <i>Amoretti</i> , Sonnets 54 & 64
11	Spenser: Selections from <i>The Faerie Queene</i> , Books 1 & 2
12	More: Selections from <i>Utopia</i>

13	Sidney: <i>Astrophil and Stella</i> , Sonnets 1, 5, 31 & 74; selections from <i>The Defense of Poesy</i> Raleigh: "The Nymph's Reply to the Shepherd" Marlowe: "The Passionate Shepherd to His Love"
14-15	Marlowe: <i>Doctor Faustus</i>
16-17	Shakespeare: Sonnets 1, 3, 12, 18, 20, 29, 55, 60, 73, 116, 129, 130
18	Final Exam

### Requirements

1. Lateness and absences are strongly discouraged. Points will be taken out from your final grade in accordance with the number of lateness and absences.
2. Written assignments:
  - (1) You will write journals and a term report on the topics assigned by the instructor.
  - (2) If you want to use any secondary sources, your papers must include parenthetical citations for all paraphrasing and quoting, as well as a list of works cited at the end. **You will automatically fail this course if you plagiarize.**
  - (3) Late assignments will not be accepted. When absent on the day for an assignment to be turned in, you must send its file to me via e-mail and deliver its hard copy the next day (not a week after!) with a proof (such as the receipt of your medical treatment) to excuse your leave.
3. Quizzes will be given whenever necessary.

### Tentative Grading Scale (subject to change)

Midterm & final exams	50%
Journals, report, quizzes, class participation	50%

**NOTE:** Try to prepare your reading during the summer vacation by starting with the longer works such as *Beowulf*, *Sir Gawain and the Green Knight*, and *The Tragical History of Doctor Faustus*. You can get the textbook either from the Cave bookstore (敦煌書局) in our campus, or from the Bookman bookstore (書林書局), across from National Taiwan University. If you want to order books as a group, to get a discount, please contact the Bookman's Jerry Chen (TEL: 23687226; 0921781760).

### LC002. American Literature I [美國文學 (一)]

**3 credits**

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

**For Juniors and above**

**Class size: 40**

**Prerequisite: Introduction to Literature**

### I. Overview and Objectives

The early history of American literature offers insights into American culture

and identity that can be acquired nowhere else. It also introduces a number of authors – Emerson, Hawthorne, Poe, Melville, Whitman, Dickinson – who are major figures in world literature, by any estimate, as well as at least two autobiographical writers, Franklin and Thoreau, who have transformed how individuals around the world have lived their lives. Early American writers are exhilarating and challenging to read because they dramatize the possibilities and limitations of creating a “New World.”

This course surveys the development of American literature from the seventeenth century through the Civil War. It seeks a balance among various genres – fiction, poetry, autobiography, oratory, essay – and among various perspectives on American life. Lectures will introduce authors, texts, and cultural movements (like Puritanism, the Enlightenment, and Transcendentalism), and discussions will focus on close reading. Overall, our goals will be to discover 1) the unique voice, technique, and accomplishment of individual literary works; 2) their reflection of and participation in broader cultural and social movements; 3) their relevance to readers today. Serious students in this course can expect to gain knowledge of an important national literature, an understanding of American culture and identity, skills in literary analysis, and a framework for future reading.

## **II. Text**

Baym, ed. Norton Anthology of American Literature, 7th ed., Vol. A & B (“Package 1”)

## **III. Requirements and Grading**

The requirements for this course will be weighted as follows:

Midterm exam	25%
Final exam	25%
Essay/Journals	25%
Presentation/Participation	25%

Presentation/participation. Students must read and prepare the texts assigned for each class meeting before the beginning of class. Class time will involve a combination of lecture, discussion, and presentation. The class will divide into groups to prepare and present answers to study questions, which will be distributed for some readings. These groups will also be responsible

for a 20-25 min. presentation on one of the topics listed in the schedule.

Attendance and promptness are essential to this course. Absences, or persistent lateness, will hurt your grade. Students with more than three absences will fail this course. Two late arrivals or early departures constitute one absence.

#### **IV. Tentative Schedule**

Week	Topic/ Assignment
1	Unit One: Exploration, Colonization, Puritanism Introduction Film: The Crucible (based on the play by Arthur Miller)
2	Columbus, Letters Harriot, from A Brief and True Report of the New Found Land of Virginia Bradford, from Of Plymouth Plantation Winthrop, from "A Model of Christian Charity," Journals Mather, from Wonders of the Invisible World
3	Bradstreet, "The Flesh and the Spirit," "The Author to Her Book," "Before the Birth of One of Her Children," "To My Dear and Loving Husband," "A Letter to Her Husband, Absent upon Public Employment," "In Memory of My Dear Grandchild Elizabeth Bradstreet," "On My Dear Grandchild Simon Bradstreet" Taylor, Meditations 8 and 16; Preface to God's Determinations; "Upon Wedlock, and Death of Children," "[When] Let by Rain" "Huswifery" Presentation 1: Anne Bradstreet
4	Rowlandson, Narrative of the Captivity and Restoration of Mrs. Mary Rowlandson, Opening narrative, First, Second, Third, and Twentieth Removes Presentation 2: Salem Witch Trials, 1692
5	Edwards, "Personal Narrative"; "On Sarah Pierpont"; "A Divine and Supernatural Light"; "Sinners in the Hands of an Angry God"; "The Beauty of the World"; from Images or Shadows of Divine Things
6	Unit Two: Revolution and Early Republic Franklin, from Autobiography Presentation 3: Benjamin Franklin

7	<p>Crevecoeur, Letters from an American Farmer, Letter III</p> <p>John Adams and Abigail Adams, Letters</p> <p>Jefferson, from The Autobiography of Thomas Jefferson and Notes on the State of Virginia, Queries V, XIX</p> <p>Wheatley, "On Being Brought from Africa to America," "To the Right Honorable William, Earl of Dartmouth"</p> <p>Presentation 4: Phillis Wheatley</p>
8	<p>Irving, "Rip Van Winkle"</p> <p>Hawthorne, "My Kinsman, Major Molineux"</p> <p>Presentation 5: Washington Irving</p>
9	Midterm Exam
10	<p>Unit Three: Transcendentalism</p> <p>Emerson, from Nature; "Experience"</p>
11	<p>Thoreau, from Walden</p> <p>Presentation 6: Henry David Thoreau's Civil Disobedience and Its Influence</p>
12	<p>Unit Four: Other American Romantics</p> <p>Whitman, Preface to Leaves of Grass; "Song of Myself"; "Crossing Brooklyn Ferry"; "Out of the Cradle Endlessly Rocking";</p> <p>Emerson, "The Poet"</p>
13	<p>Hawthorne, "Rappaccini's Daughter"</p> <p>Melville, "Bartleby, the Scrivener"</p> <p>Presentation 7: Herman Melville</p>
14	<p>Poe, "The Raven"; "The Man of the Crowd"; "The Tell-Tale Heart"</p> <p>Presentation 8: Edgar Allan Poe</p>
15	<p>Dickinson, #258, 303, 315, 328, 341, 448, 449, 465, 501, 520, 528, 632, 709, 712, 986, 1078, 1099, 1129, 1182; Letter [My Business is Circumference]</p>
16	<p>Unit Five: A House Divided</p> <p>Douglass, Narrative of the Life</p> <p>Presentation 9: Slave Narratives</p>
17	<p>Lincoln, Gettysburg Address, Second Inaugural Address</p> <p>Whitman, "When Lilacs Last in the Dooryard Bloom'd"</p> <p>Presentation 10: Abraham Lincoln, Slavery, and the Emancipation Proclamation</p>
18	Final Exam

作品中的詩]

**3 credits**

**Dr. Raphael Schulte**

**For Juniors and above**

**Class size: 15**

**Prerequisite: Introduction to Literature**

In an essay called “Painting with Words and Music,” published in the journal *Poetry*, the singer-songwriter Joni Mitchell quotes the poet Ezra Pound: “Poetry atrophies when it gets too far from music.” Mitchell goes on to state: “Poetry and music share an common ancestry.” This course will continue a tradition in our department of analyzing types of poetry contained in popular music. Previous courses focused on the poetry of the blues, the Beatles, and Radiohead. This course will pay special attention to song/poems by Bob Dylan. Dylan is a living cultural icon writing and performing over the past fifty years and with reputations in musical, literary and visual art fields. At the beginning of his recent concert in Taipei, he was introduced as “the poet laureate of rock and roll.” Besides two editions of his song lyrics, he has published two books of poetry and prose, the first volume of his memoirs, and two collections of his artwork.

The subtitle for this course is taken from Dylan’s song, “Tangled Up in Blue,” a title appropriate for the texts we will be examining – texts notable for their dream-like imagery and rap-like rhymes. Our primary focus will be on the lyrics of the songs and their poetic qualities, but we will of course have to consider the music itself (though the instructor is by no means a musicologist) and the culture contexts the songs were written in. The choice of songs is not finalized yet, so interested students are welcome to provide input before the semester starts. In our analysis of the songs, we will initially focus on thematic concerns from his more than fifty albums and later turn our attention to four of his albums. As Dylan is more than a song writer and performer, we will not only explore and examine his songs and albums, but also bring into our discussions some of his poems, prose, drawings, paintings, videos, and films.

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 assigned writings, presentations, participation,

attendance, the mid-term exam, and the final paper.

#### **LC004. Stories of Growth in World Literature and Film: Indian**

**Subcontinent, Africa and the Caribbean Area [世界小說與電影中的成長故事：南亞、非洲與加勒比海地區]**

**3 credits**

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

**For Sophomores and above**

**Class size: 40**

**Prerequisite: Introduction to Literature**

本課目的在藉由閱讀以童年、成長、家庭關係為主題的故事（短篇和電影）訓練學生：

- 了解和分析有不同文化、歷史背景的後殖民文學和電影；
- 對性別、種族、和個人成長之關係等問題深刻思考；
- 培養認識他國文化和彈性建構知識的能力，並藉此發展跨文化溝通能力。

修畢本課程之學生應能：

- (1) 閱讀印度次大陸、西非、南非和加勒比海地區英文文學(english literatures)和這些區域的電影所呈現的成長故事，並分析其展現的階級、種族、性別之錯綜複雜的關係；
- (2) 鋪設文學電影中的權力關係的文化與歷史脈絡；
- (3) 由文學、網路和大眾文化等獲得認識其他文化的方法，比較文化差異，並進而思考跨文化溝通所應有的態度。

說明：

英文文學就是英國文學嗎？美利堅(America)就一定指的是美國嗎？在台灣外片為什麼多半是好萊塢片，「外國人」常常會被誤認為美國人？

後殖民英語世界不只包括英國美國，還有非洲、澳洲、加勒比海地區、南亞、東南亞、加拿大等等地區。這些地區的文學和電影一方面在台灣比較少接觸到，但另一方面它們所處理的主題卻往往和我們自身息息相關，可以幫助我們了解廣闊的國際英語世界並和自身的處境接軌。

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



**English literatures** include not only those of the U.S. and U.K., but also those written in the English-speaking countries in areas ranging from Africa, South Asia, South-East Asia, East Asia (e.g. Hong Kong), South Pacific area (e.g. Australia & New Zealand), the Caribbean area, to North America (e.g. Canada). (See Map above.) To distinguish the latter from the former, we call the latter -- **postcolonial (Third World) literature in English, or world literatures written in English, or New English literatures**. This course approaches the vast field of postcolonial literature and culture through short stories and films written and shot in the areas of Indian subcontinent, the Caribbean area and West and South Africa. To develop a good focus in this two-credit course, we will discuss issues related to children and their growth.

Possible Texts to choose from:

**Indian Subcontinent (and Middle East):**

**Literature:** "Gainda" (Ismat Chughtai) "Her Mother"(Anjana Appachana) "Pigs Can't Fly" (from *Funny Boy* by Shyam Selvadurai)

**Film:** India: *Salaam Bombay*, *Water*, *I'm Kalam*

Pakistan: *Earth*,

Others: *Where is the Friend's Home?* (Iran), *Persepolis* (Iran)

*Turtle Can Fly* (Kurd)

### West and South Africa:

**Literature:** excerpts from *The House at Sugar Beach: In Search of a Lost African childhood* (Helene Couper), *Long Way Gone* (Ishmael Beah) and *War Games* (Dulue Mbachu); "*Grief of Strangers*" (Chimamanda Ngozi Adichie); "The Music of the Violin" "The Prophetess" (Njabulo S. Ndebele), "The Day of the Riots" (Mbulelo Mzamane)

**Film:** *War Dance, Yesterday*

### The Caribbean Area (and South America)

**Literature:** excerpts from *Wide Sargasso Sea* (Jean Rhys), *Abeng* (Michelle Cliff), *Annie John* (Jamaica Kincaid), *Aben* "Bright Thursdays" (Olive Seniors) "Children of the Sea" (Edwidge Danticat)

**Film:** *Sugar Cane Alley*

**Others:** *Central Station* (Brazil), *City of God* (Brazil)

The two central questions we ask are:

- 🌍 How are children influenced by their parents' gender and race positions in their society which is characterized as (post-)colonial?
- 🌍 Do they share any similarities with or differences from us with our stories of growth?

We will read and watch a selection of short stories, excerpts of novels, and films in order to be fully engaged in discussing the above questions. Some documentaries on these areas' histories, places and popular culture will be used to help us visualize, enter and understand their cultures. By the end of this course, you should be able to

- 1) read stories of growth presented in the English literatures and films in Indian subcontinent, West Africa, South Africa and the Caribbean area, and analyze their complicated relations of class, race and gender;
- 2) set the stories in their cultural and historical contexts, and
- 3) approach other cultures through literature, internet and popular culture, compare cultural differences in order to develop proper attitudes in intercultural communication.

### 📌 Requirements and Grading Policy:

- 1) Reading before class and active participation in class and online is essential.

2) Three absences constitute reason for failing the course. If you have to be absent, please let the teachers know beforehand.

3) **No plagiarism!**

🌐 bi-weekly online discussion -- 30%

🌐 Group Report and Class Participation--30% 🌐 Final exam -- 40%

## LC005 古典文學的現代詮釋(一)

2 credits

Dr. Weishu Lin林偉淑老師 <weishu3937@gmail.com>

For Sophomores and above

Class size: 60

### 一、課程基本理念

- 1、 經典意義？讀者（我們）重新賦予作品生命，並使經典得以繼續流傳。
- 2、 文學作品是對於文化、生命各種面向的描摹，提供我們更開濶的世界觀。
- 3、 文學作品的內涵，就是「生命」。作者透過作品傳達對生命的看法；我們透過閱讀去學習並理解生命中的各種情感，並觀看自己和面對生命的角度／方式。
- 4、 閱讀古典小說，找出與現代生活相應的生命情態，並能安頓我們的存在與情感。

### 二、上課方式：

- 1、 導讀古典小說發展史，並以專題的方式講述。
- 2、 以主題方式，閱讀及討論作品的意涵。
- 3、 分組討論。
- 4、 影片欣賞及討論。

### 三、課堂要求

- 1、 以「問題意識」為導向，瞭解作品的內容及其文化意義、作品與現代的相應、作品與生命的對話。
- 2、 強調細讀。並就所延伸的問題加以討論，我們如何和經典對話，作品提供我們那些省思。
- 3、 上課請關手機、勿任意在課程中進出，請尊重其他同學及教師。
- 4、 同學已有閱讀的能力，必須先預習下次上課的篇章，課堂要作的是文本詮釋及分析討論，不是逐字逐句的講解。

### 四、分組討論：

- 1、 小組以六一八人為原則，有特殊狀況請與教師聯絡。
- 2、 小組討論結束後請交出書面資料。
- 3、 書面資料包含：記錄討論時間、簽名，當次主持者、討論的議題。
- 4、 報告當週繳交小組分組討論的記錄。
- 5、 下學期可以重新分組。分組討論時，未到場同學，當次沒有成績。

## 五、課程作業

- 1、分組個人書面報告：包括該組討論的問題、同學自己的想法、討論時的狀況。
- 2、每個主題後會有問題思考，將在課堂上完成，缺席者當次沒有成績。
- 3、每一組須擇一本長篇小說，作專題報告。

## 六、課程內容

1. 小說的基本要素
2. 古典小說發展史概論
3. 「小說」名稱的源流演變、筆記小說史
4. 魏晉志人志怪小說
5. 唐人傳奇
6. 宋元明話本、擬話本
7. 明清小說

## 七、主題：

1. 小說的人物形象——小說中仙狐、人魂的變異書寫
2. 至死不渝，傳奇愛情的悲喜劇
3. 男俠女義的社會書寫
4. 生命的抉擇、知識份子的困境與自覺
5. 古代婚戀的現代詮釋

## 八、教科書與參考書目：

教科書：徐志平，《中國古典短篇小說選注》，洪葉出版社

## 九、參考書目：

魯迅，《中國小說史略》  
楊義，《中國古典小說史論》  
夏志清，《中國小說史論》

陳平原，《中國小說敘事模式的轉變》

石昌渝，《中國小說源流論》

《今古奇觀》，三民出版社

十、評分方式——上、下學期有極大的不同，請注意。

### 上學期 課程進度表

第一週	課程說明：小說的基本概論（古典及當代）、印製講義、交分組名單
第二週	古典小說發展史略論
第三週	教師導讀：神話
第四週	教師導讀：神話、寓言
第五週	教師導讀：魏晉南北朝志怪小說
第六週	教師導讀：魏晉南北朝志怪小說
第七週	教師導讀：唐傳奇 1、俠骨柔情 2、愛情悲喜劇的闡釋 3、中國古代有偵探推理小說嗎？ 4、歷史小說或其他
第八週	教師導讀：唐傳奇
第九週	影片欣賞
第十週	影片討論
第十一週	教師導讀：宋元明話本
第十二週	教師導讀：明清擬話本
第十三週	分組討論 1-3(神話、志人、志怪)
第十四週	分組討論 4-6(唐傳奇)
第十五週	分組討論 7-9
第十六週	分組討論(預留時間)
第十七週	本學期課程回顧及總結。下學期長篇小說分組討論提醒。
第十八週	期末考。

上學期評分方式：

期末考：30%（期末考 open book）

分組報告：40%（共報告兩次，其中小組成績為 10%、個人書面資料為 10%）

課堂互動：30%

下學期：每一組擇一本長篇小說作報告。

### 《三國演義》

- 1、成敗論英雄——忠孝節義與歷史傳奇
- 2、三國志與三國演義的人物書寫

### 《西遊記》

- 1、奇幻與想像
- 2、孫悟空的歷劫與啓悟

從《大宋宣和遺事》、《水滸傳》到《金瓶梅》

《水滸傳》——是游俠還是流寇？

### 《金瓶梅》

1. 飲食男女和生死情欲
2. 官商如何勾結？如何透過生日獻禮描繪社會風情畫？
3. 一夫六妾和不斷外遇的男人
4. 潘金蓮、李瓶兒、龐春梅的情與欲

### 《紅樓夢》

1. 主題：情欲、真假、虛實、生死了悟
2. 好了歌、太虛幻境、十二金釵曲、鏡子
3. 女性掌權：賈母、王熙鳳、探春到寶釵（何以寶釵可以成爲寶二奶奶？）
4. 賈寶玉的「成長啓悟」歷程——頑石—寶玉—悟空—回到大荒山

## 下學期 課程進度表

第一週	總論及介紹。交出分組名單以及各組所選的長篇小說
第二週	總論及介紹：《三國演義》
第三週	總論及介紹：《西遊記》
第四週	總論及介紹：《水滸傳》
第五週	總論及介紹：《金瓶梅》
第六週	總論及介紹：《紅樓夢》
第七週	《三國演義》分組討論
第八週	《三國演義》分組討論
第九週	《西遊記》分組討論
第十週	《西遊記》分組討論

- 第十一週 《水滸傳》分組討論
- 第十二週 《水滸傳》分組討論
- 第十三週 《金瓶梅》分組討論
- 第十四週 《金瓶梅》分組討論
- 第十五週 《紅樓夢》分組討論
- 第十六週 《紅樓夢》分組討論
- 第十七週 學年課程回顧及總結
- 第十八週 繳交期末報告。



### Advanced Language Studies Courses

#### **LS001. TESL Methodology [英語教材教法]**

**3 Credits**

**Ms. Ying-ping (Tina) Kuo <022864@mail.fju.edu.tw>**

**For Juniors and above**

**Class size: 40**

**Prerequisite: Introduction to Linguistics (Students are required to pass both semesters to be eligible for TESL Methodology course).**

#### **Course Description**

TESL Methodology is a survey course to provide prospective English teachers an overview of both traditional and innovative language teaching methods for learners of diverse learning background. Not only the principles guiding language learning and teaching will be discussed, we will also try to incorporate techniques to be applied in the real classroom setting. As long as you believe that you enjoy English teaching, are capable of providing “motivating and comprehensible” language input, and patient and enthusiastic enough to find solutions for difficulties encountered in class, you may join the world of ET (English teachers).

The following are topics we might explore and have in-depth discussions for:

- Theoretical & Empirical Perspectives on Language Competence
- Traditional & Innovative Approaches/ Methods in Language Teaching: Grammar-Translation Method; The Direct Method; The

Audio-Lingual Method  
The Silent Way; The Total Physical Response Method; Suggestopedia  
Community Language Learning; The Communicative Approach  
- Motivation & the Affective Filters; Innovative Ideas in Teaching Aids  
- Curriculum Design & Lesson Plans; Evaluation of Teaching Materials  
- Designs & Implementation of Activities for Four Skills Instruction  
(Reading/Writing/Speaking/Listening) - Error Correction Strategies and  
Techniques in Asking Questions  
- Classroom Management; Practicum (\* It's  
subject to change.)

### **Recommended Textbooks**

H. D. Brown (1994). Teaching by principles. An interactive approach to language pedagogy. Prentice Hall  
Regents. Englewood Cliffs, N.J. ISBN 0-13-328220-1.

D. L. Freeman (1986). Techniques and principles in language teaching. Oxford: Oxford University Press.  
ISBN 0-19-434133-X.

### **Course Requirements and Evaluation**

**Readings, Quizzes & Discussions**-Familiarize yourself with assigned readings beforehand and actively participate in group discussions. Some quizzes will be given to evaluate your learning. (10 %)

**One Group Presentation**- In groups, prepare a 30-40 minute presentation on a designated teaching method which demonstrate your understanding of the principles and procedures of your lesson plans. Or you might be asked to discuss activities and skills to be used to teach different levels of students. (25 %)

**Observation Report or Cooperative Teaching Project (30 %)**- Each student is required to make at least two observations at a language school where English is taught and write a five-page report. It should be with an emphasis on curriculum design with detailed description of the teaching process and evaluation of the teaching methods, materials and activities preference. Or

you are invited to participate in a cooperative teaching project with an elementary school. Teach at least a 45-minute class presenting a specific topic and explain the designs and rationale of your lesson plan. A written lesson plan should be submitted to replace the observation report.

**“Knowledge Pump” & Attendance (10 %)**

You are encouraged to attend speeches given by guest speakers or participate in workshops or seminars held outside. Absence more than five times is considered failing this course.

**Mid-term Exam (25 %)**

Details and test format will be announced in class.

**LS002. Teaching and researching listening and speaking [聽說教學及研究]**

**3 Credits**

**Dr. Michael Yeldham < mayeldham@hotmail.com >**

**For Juniors and above**

**Class size: 40**

**Prerequisite: Introduction to Linguistics.**

**Teaching Objectives**

Students will:

1. have an understanding of current theories, issues and goals in L2 listening and speaking instruction
2. learn how to identify and address learner difficulties
3. learn to design a listening and speaking lesson
4. learn various teaching strategies and methods
5. reflect on their own learning and teaching preferences

**Course Description**

Teaching Listening and Speaking introduces the theories of L2 speaking and listening instruction along with practical techniques for effective classroom teaching. Emphasis is on the teacher presenting the relevant background information to help students decide for themselves their preferred approaches to teaching, based on sound principles, and with the flexibility to adapt to different teaching settings.

Teaching Methods

1. Lectures on various areas related to the theory and practice of teaching listening and speaking.
2. Classroom tasks and discussions of relevant issues.
3. Project involving diagnosis of learner problems and giving remedial advice.
4. Project involving presentation of a listening/speaking class lesson plan.

### **Tentative Schedule**

Wks 1-3\_ History of L2 listening and speaking instruction / Models, and types, of L2 listening and speaking. Listening and speaking processes. Common L2 listener and speaker problems

#### **Find learner(s) for remediation project**

Methods to research listening/ diagnose listener problems

Methods to research speaking/ diagnose speaker problems

Week 4\_ Current theories of L2 listening and speaking instruction; major issues; goals. Individual learner factors and impact on learning/teaching speaking and listening.

Week 5\_ Issues in listening and speaking curriculum and lesson design (Chap 1)

Week 6\_ Teaching beginning learners to listen and speak (Chap 2)

Week 7\_ Teaching listening: various activities (Chap 3)

Week 8\_ Teaching language focused learning through dictation and related activities (Chap 4)

Week 9\_ Teaching pronunciation (Chap 5)

Week 10\_ Teaching listening and speaking through task-focused interaction (Chap 6)

Week 11\_ **Learner diagnosis/remediation project presentations** (Includes class involvement and discussion of projects, feedback to presenters)

Week 12\_ Teaching speaking through pushed output (Chap 7)

Week 13\_ Language focused learning: Deliberate teaching (Chap 8)

Week 14\_ Teaching to develop learner fluency (Chap 9)

Week 15\_ Monitoring and testing learner progress (Chap 10)

Week 16\_ Issues in teaching groups of learners. Teaching listening and speaking using technology.

Week 17\_ **Lesson plan project presentations** (Includes class involvement and discussion of lesson plans, feedback to presenters)

Week 18\_ **Final exam**

## Textbooks and References

### **Required textbook:**

Nation, I. S. P., & Newton, J. (2009). *Teaching ESL/EFL listening and speaking*. New York: Routledge.

### **Other reference books:**

1. Bailey, K. (2005). *Practical English Language Teaching: Speaking*. New York: McGraw-Hill.
2. Field, J. (2008). *Listening in the language classroom*. Cambridge: Cambridge University Press.
3. Folse, K. (2006). *The art of teaching speaking: Research and pedagogy for the ESL/EFL classroom*. University of Michigan Press.
4. Mendelsohn, D. J., & Rubin, J. (1995). *A guide for the teaching of second language listening*. San Diego, CA: Dominie Press.

Usó-Juan, E., & A. Martínez-Flor, A. (2006). *Current trends in the development and teaching of the four language skills*. Berlin: M. de Gruyter.

## Grading

1. **Class participation, involvement in tasks and discussions, attendance and punctuality: 40%.**  
Attendance and being on time for class are observed closely in this course.
2. **Learner diagnosis/remediation project: 20%** (Individual work)
  - A. Recruit a learner.
  - B. Diagnose learner's main listening and/or speaking difficulties – record any spoken data on a CD/tape (and transcribe it if you like)
  - C. Hand in a report outlining the learner's main difficulty areas, how you arrived at these conclusions, and make some recommendations on how to help the learner progress.
  - D. Some students will be asked to give a short, informal (from their Word files – no need for Powerpoint) oral presentation of their project (some of the good, interesting or original projects will be chosen)
3. **Lesson plan project: 20%** (Individual work)
  - A. Design a listening and speaking lesson for a two hour EFL/ESL class.
  - B. Hand it in: explaining your plan, and what type of learners (e.g., advanced)/ learning situation (e.g., academic study) it targets. Give the reasons for: 1) the types of activities in your lesson plan, and 2) your

method of teaching these activities (e.g., teaching techniques, how you sequence the activities).

C. Some students will be asked to give a short, informal (from their Word files - no need for Powerpoint) oral presentation of their lesson plan (some of the good, interesting or original lesson plans will be chosen)

#### 4. **Final Exam: 20%**

### **LS003. Language Assessment [語言評量]**

**2 Credits**

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

**For Juniors and above**

**Class size: 40**

#### **Objectives:**

To acquire language assessment terminology and concepts

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

To understand the movement in language assessment toward more formative and authentic assessment

To develop critical awareness of language tests by evaluating the existing tests

#### **Brief Description:**

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

This course will cover the following topics: relationship between teaching/learning and assessment, types and uses of language tests, approaches to language testing, test construction/evaluation and related issues (such as validity, reliability, item analysis, practicality, and washback), alternative assessment, test methods/format (in testing different language

skills), and interpretation of test scores. We will examine samples of test items (such as the JCEE) by applying principles discussed in class. Students will also have a chance to evaluate language tests (or alternative assessment) or develop ways to assess language performance in the classroom.

**Requirements:** weekly reading assignments, active participation (discussion, questions) and attendance, test review and critique, test plan, review quizzes/exams.

**Tentative Textbook:**

Brown, H. Douglas. *Language Assessment: Principles and Classroom Practices*. New York: Pearson, 2004.

**Reference Book:**

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



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

**Please take one of the followings.**

**AW001. English News Writing I [英文新聞寫作(一)]**

**2 Credits**

**Ms. Katy Lee <katy.lee.lecturer@gmail.com >**

**For Seniors Only**

**Class size: 10-27**

**Prerequisite: English Composition III**

**Teaching Objectives**

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.

**Course Description**

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.

### Pedagogical Methods

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.

### Tentative Schedule

Week	Date	Topic
1	9/19	Introduction to News Writing
2	9/26	Why and How Good Writing Counts
3	10/3	Basic guidelines for Developing Writing Skills
4	10/10	<b>Holiday</b>
5	10/17	What is newsworthy.
6	10/24	The Grab-Bag Criterion
7	10/31	The Lede
8	11/07	The “Nut-Graf” approach
9	11/14	<b>Mid-term Report</b>
10	11/21	Building The Story
11	11/28	Interviews and Breaking Stories
12	12/05	<b>Holiday</b>
13	12/12	The Writing Craft
14	12/19	News Writing Skills: Precision
15	12/26	News Writing Skills: Complexity
16	01/02	What to Avoid
17	01/09	<b>Final Exam Reports</b>

### 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

### Requirements and Grading

25% Attendance

25% Discussion Participation

25% Mid term Speech Delivery

25% Final Speech Delivery

**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: 10-27**

**Prerequisite: English Composition III**

This course in translation gives students the opportunity to practice and develop translation skills, primarily from Chinese into English. No textbook is required. The instructor will compile a workbook with "readings" from which students can choose to translate a minimum of one - two pages every week.

Homework, although not heavy, will be weekly and consistent, and revisions of every page will be necessary.

Material in the translation course workbook will include articles from Chinese newspapers, magazines, and a limited number of passages from short stories or novels. Professional translators almost always translate into their mother tongue, so students will in this course receive the chance to do up to two assignments as English - Chinese translation if they wish.

Students will frequently work in small groups or with partners in class for presentations of various translation problems.

This course offers no exams, but weekly class attendance is an absolute must.

Class participation, quality of translation and regular assignments will determine final grades, more or less 33% each.

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

**2 Credits**

**Ms. Jennifer H. Hsiang < hsiangjh@gmail.com >**

**For Seniors Only**

**Class size: 10-27**

**Prerequisite: English Composition 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 to 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, therefore, lateness and absences are strongly discouraged. 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		Intotems	
8		Tabulated Quotation	V
9		Business documents 1/3	V
10		Mid-Term	
11		Midterm Review	
12		Business documents 2/3	V
13		Strategy for writing bad news 1/2	V
14		Strategy for writing bad news 2/2	V
15		Strategy for writing persuasive message 1/2	V
16		Strategy for writing persuasive message 2/2	V
17		Business documents 3/3	V
18		Final Exam	



### Professional Training Courses

**PT001. Chinese Culture through Foreign Languages: English [中華文化多語談-英語]**

**3 Credits**

**Ms. Beatrice Hsu <beatrice@mail.fju.edu.tw>**

**For juniors and above**

**Class size: 30**

[全英文授課，外系同學選課前慎思；限收三、四年級生；第一週缺課者喪失選課資格]

#### ❖ Course Description and Objectives

Have you ever asked yourself these questions? “Who am I? What am I? What does it mean to be Taiwanese? What is Taiwan to me? What do I know about this place? What do I know about the people here? How could I represent Taiwan?”

Have you ever been asked these questions? “Taiwan? Where is Taiwan? What is Taiwan like? What are the people there like? Is it part of China? What is the relationship between Taiwan and China? Between the Taiwanese people and the Chinese people? Between the Taiwanese cultures and the Chinese cultures?”

This three-credit elective course invites those who have the aforementioned questions to join with the teacher to embark on a quest for the “answers.” The 18-week long journey comprised of a series of activities and challenges will take the participants to see Taiwan as it was, as it is, and as it

could be from an insider's perspective, in comparison with some outsiders' views.

This course aims at helping students to achieve the following **objectives**.

- Summarize and explain features of Taiwan.
- Articulate their understanding of Taiwan.
- Critique highlighted issues related to Taiwan.
- Define one's identity and/or lack of identity.
- Develop a panoramic view through exploring various aspects of Taiwanese society.
- Broaden their understanding of Taiwanese cultures through internal examination and analysis.
- Compare and contrast the main features of Taiwan and those of other countries.

**Core Behavior** this course addresses includes

- 1) 問題分析與解決行為 Inter-personal and Communication Abilities,
- 2) 人際溝通行為 Problem-solving Abilities,
- 3) 團隊合作行為 Abilities to Work in a Group,
- 4) 創新行為 Innovation Abilities,
- 5) 整合與運用資源行為 Abilities to Apply and Integrate Resources, and
- 6) 規劃行為 Planning and Organization Abilities.

#### ❖ Pedagogical Methods

- Lecture
- e-Learning
- Role Playing
- Simulation Game
- Independent Study
- Scenario-based Learning
- Expert Lecture

#### ❖ Requirements and Instructions

1. **Attendance and Punctuality: You are expected to come to class each time and on time.** Advanced notice is preferred and official proof (e.g. medical excuse note, etc.) is required for each excusable absence. Lateness for three times account for one unexcused absence. School regulation on leave and absence is followed.
2. **Participation and Teamwork: Active participation of the whole class, both as individuals and as groups, is highly valued and encouraged.** Students' achievement will be measured by individual performance as well as collaborative efforts. Throughout the semester, students will be working in small groups to complete the following tasks.
  - 1) Starting from the fifth week, each group will take turns giving one feature report. They will lead and facilitate class discussion of the week. The group in

charge should complete the audio-visual meet the instructor at least one week before the report.

- 2) Toward the end of the term, each group will make a final presentation to showcase their hometowns and share their discovery by applying what they have learned throughout the semester.
- 3) Coordination is required for group work. Individual effort should be well integrated so that the final task is a work of collaboration.

### 3. Assignments and Assessment

- 1) **Weekly Reading:** Students are required to complete assigned readings the accompanying worksheets before class.

**Primary Textbook** (應遵守智慧財產權規定並不得非法影印)

Liu, Amy C. Taiwan A to Z: The Essential Cultural Guide. Taipei: Community Services Center, 2009. Print.

#### References

Taiwan Panorama and Taiwan Review

Relevant Links

- 2) **Project Portfolio:** TBA

### 4. Tentative Grading Policy

Quizzes	15%
Participation, Feedback and Reflection	20%
Feature Report	25%
Final Presentation	25%
Portfolio	15%

**Note:** Plagiarism of any kind is strictly forbidden

## PT002. 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; (English Dept. 27 + Non-English Dept.: 3\*)\*\*

\*外系修課需事先徵得授課老師同意。

\*\*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 EngSpace.

### **PT003. Introduction to Interpretation I [口譯概論(一)]**

**2 Credits**

**Ms. Tricia Lee <lee\_hsiaowen@mail2000.com.tw>**

**For juniors and above**

**Class size: 18**

### Teaching Objectives

To introduce students to basic concepts and practice of interpretation (English to Chinese)

### Course Description

This course is designed to introduce to students the basics of interpretation and lay a foundation for the development of interpretation skills, particularly sight translation and consecutive interpretation. The course begins with sharpening students' abilities in public speaking, a critical quality of an interpreter, and ends with a few sessions of mock conference, where students

take turns to function as speakers and interpreters as if in a real-life conference. In between, emphasis is placed on active listening, concentration, identification of main messages and memory retention for subsequent delivery. Students will hone these skills in class practice for sight translation and short consecutive interpretation; they are also expected to organize practice session, expand vocabulary and improve register outside the class.

### Weekly Schedule

Week	Date	Topic	Notes
1		Intro, ground rules	Discussion <u>HW</u> : Prepare speech
2		Public Speaking (Chinese)	4-5 min
3		Public Speaking (Chinese)	4-5 min
4		Types of interpretation Sight Translation (1)	
5		Sight Translation (2)	
6		Sight Translation (3)	
7		Sight Translation (4)	
8		Midterm: Sight Translation	<u>HW</u> : Transcript
9		Short Consecutive Interpretation (1)	<u>HW due (ICAN)</u> : Transcript and self evaluation of midterm
10		Short Consecutive Interpretation (2)	
11		Short Consecutive Interpretation (3)	
12		Short Consecutive Interpretation (4)	
13		Experiential SI	<u>HW</u> : break into 2 or 3 groups and prepare mock conference agenda/speech
14		Flexible	<u>HW due</u> : mock conference agenda
15		Final: Mock Conference	Group work Videotaping Record delivery for transcript and self evaluation
16		Final: Mock Conference	
17		Final: Mock Conference	
18		Review Final: Playback	<u>HW due (ICAN)</u> : (1) Transcript and self evaluation (final) (2) Group evaluation

## **Requirements and Grading**

**40% Attendance** – Given the practical nature of interpretation, students are strongly encouraged to attend classes regularly to practice. If you need to be away, please inform or e-mail the instructor in advance. The fourth absence will lead to failing the course.

**10% Presentation** – One fundamental quality an interpreter must be equipped with is the ability to communicate. Students will make presentations on the most discussed topics of their choice to share with the class new information/key words, while sharpening their public speaking skills.

**10% Assignment** – Transcript and/or report

**15% Midterm** – Sight translation

**20% Final** – Short consecutive interpretation. Students are divided into groups and take turns to serve as speakers/interpreters.

**5% Credit**

## **PT004. Professional Ethics [專業倫理]**

**2 Credits**

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

**For Juniors and above**

**Class size: 45**

**Prerequisite: Philosophy of Life**

Ethics is a course that examines how people make decisions about what is "right" and "wrong" both in their professional and personal lives. The purpose of this course is not to "tell students what is right or wrong," but rather to help students create a system of thought and analysis which will enable them to decide for themselves what their own consciences tell them about spiritual or moral right and wrong.

The course relies on regular lectures in class, small group discussion, and student responses (usually anonymously, in writing) to cases and questions of ethical sensitivity which the instructor shares. The instructor provides a low cost workbook with print-outs from a variety of sources dedicated to discussion of ethics.

Among the ethically sensitive topics for which the course will offer an introduction and overview are: honesty, personal freedom (autonomy), social responsibility, friendship ethics, family ethics, advertising ethics, business ethics and medical ethics. The course also includes three topical areas of ethical importance which Fu Jen University strongly encourages ethics teachers to cover.

This course does not give exams, but weekly class attendance is absolutely

required. Students will submit two journals, minimal length of each being 4 pages, A-4 paper for each journal, and one 5 case ethics folder, with a minimum of three paragraphs devoted to each case the student chooses to discuss.

The course does offer students a chance for presentation of their case folders in the last two weeks of the semester. Students who do the presentations need only submit one journal.

The final grade is more or less based on class participation, journals and ethics case folder, 1/3 weight each.

**PT005. Performing Arts Practicum [舞台藝術實作]**

**3 Credits**

**Dr. Llyn Scott <llynscott@gmail.com>**

**For sophomores and above**

**Class size: 20**

Course Description: In this course, students will become familiar with the fundamentals of acting and the relationship of acting to theatre as a performing art. Lessons will integrate theory and practical skills. Introductory activities will focus on physical conditioning as well as developing play analysis skills. Students will engage in theater games, improvisations, and simple open dialogues to improve their levels of sensory awareness, emotional and physical expressiveness, spontaneity, vocal flexibility, partnering, visualization, and concentration. Students can apply their imagination and analytical skills to building a character. Short scene studios will be assigned in which students will interpret a play script and build a characterization based on professional acting techniques. The course will conclude with an overview of theater as a comprehensive performing art composed not only of actors, but directors, designers, and producers as well as composers, dancers and choreographers, and cinematic artists. In particular, students will learn stage terminology, technical theater crew positions, and rehearsal phases involved in play production.

Course Goals: Students will enlarge their (1) understanding of themselves as creative and communicative personalities, (2) appreciation of acting as an interpretive art, (3) view of theater as a valuable indicator of culture and quality of life, and (4) knowledge of play production.

Teaching Materials:

*Uta Hagen's Acting Class*, DVD

Sanford Meisner Acting Technique

<http://www.completeactorstraining.com/about.html>

Viola Spolin, *Improvisation for the Theatre*

<http://www.spolin.com/violabio.html>

### Tentative Course Outline

Week 1 Introduction to sensory awareness for the actor

Week 2 Basic physical conditioning for the stage

Week 3 Introduction to vocal training for the actor; special ESL practice

Week 4 Theater games to develop spontaneity

Week 5 Improvisations for the theater with focus on using "givens" and "obstacles"

Week 6 Performing open scenes - 2 minutes (improvisation)

Week 7 Introduction to how to read a play

Week 8 Analyzing the text and subtext

Week 9 Building a character through "wants/desires" and adding body language and voice

Week 10 Memorizing lines with ease; special attention to ESL needs

Week 11 Blocking with acting areas and actor body positions; making entrances and exits

Week 12 Performing audition monologues - 3 minutes (memorized)

Week 13 Introduction to theater as a performing art

Week 14 Directing, acting, and designing a scene (simple setting and costumes)

Week 15 Rehearsing scenes

Week 16 Completing rehearsal/production notebooks with blocking notations

Week 17 Final duet scenes (5-7 minutes, memorized)

Week 18 Final examination

Course Evaluation:

6 Actor's Observation Journals in Folder (2 pages each)

25%

3 Performances with Self-Critiques	25%
1 Outside Performance Critique/Review	10%
1 Scene Production Notebook	15%
Final Examination (objective terminology)	25%

Extra assignments may be required as time allows.

All written assignments must be typed and completed on A4 paper with proper identification and heading. Students are expected to be prompt, on time, and ready to participate in every class. All absences must be accounted for; more than two absences will result in final grade deductions. Three unexcused absences will amount to failing the course.

**PT006. Computer-Aided Bibliography & Research and Knowledge Management [電腦輔助書目及研究與知識管理]**

**2 Credits**

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

**For sophomores and above**

**Class size: 40**

This course is designed to help students write research papers (in English) with the assistance of computer technology. Our focus will be on the research-writing methods and skills. However, activities dealing with the electronic information sources & knowledge management (e.g. on-line search, CD-ROM search, Chinese and English databases, webliography) and computer-generated papers (e.g. database management of notes, word processing) will also be given. MLA, APA formats, and possibly CMS system will be reviewed briefly.

• **Required textbook:**

Modern Language Association of America. *MLA Handbook for Writers of Research Papers*. 7<sup>th</sup> ed. 2009. Taipei: Bookman, 2009. Print.

Handouts.

• **References**

Lester, L. D., and L. D. Lester, Jr. *Writing Research Papers: A Complete Guide*. 13<sup>th</sup> ed. New York: Pearson, 2010. Print.

Rodrigues, Dawn and Raymond J. Rodrigues. *The Research Paper: A Guide to Library and Internet Research*, 3<sup>rd</sup> ed. 2002. Upper Saddle River, NJ: Prentice Hall. Print.

葉乃嘉。《研究方法的第一本書：從知識管理進入研究工作的遊戲規則》。台北：五南，2008。Print.

**Grading:**

1. Participation.....	10%
2. Attendance (deduct 3 points for each unexcused absence)	
3. Research worksheets & activities.....	50%
4. Chapter presentation (group-based).....	15%
5. Final paper & presentation.....	25%

**Tentative topics:**

The Research Paper in the Information Age  
Study Skills: Library Skills for the Information Age  
From Research Questions to Research Plans  
Plagiarism  
E-mail, Newsgroups, Forums and Listserv as Search Tools;  
Boolean Search  
Field Research & Interviewing Expert Sources  
Using Chinese databases & English databases  
Using EndNote  
Knowledge Management  
Turning Your Research into a Written Report  
Documenting Sources: MLA and APA style in thesis documentation in practice  
Writing for the Web

**PT007. English for Academic Purposes: TOEFL & IELTS [學術英文：托福與雅思]**

**2 Credits**

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

**For sophomores and above**

**Class size: 40**

**COURSE OBJECTIVES AND DESCRIPTION**

TOEFL (“Test of English as a Foreign Language”) and the IELTS (“International English Language Testing System”) are two internationally recognised proficiency tests designed to measure competency in English and they are part of the admission process in many colleges or universities. The aim for any test-takers is to get high scores, but it is not an essay task unless the test takers have good understanding of English and thorough preparation.

The goal of this EAP course is to help students advance their reading, listening, writing and speaking skills and be well-prepared for the proficiency tests. This course will help students prepare for these two proficiency tests by

providing them with guidance and test-taking strategies, instruct them how to devise effective study plans, as well as selecting and making good use of comprehensive study materials, and encourage them to take regular practice that will help them enhance their language skills. Taking preparation courses cannot guarantee the students to get high scores, because they need to be willing to work hard on their own, using outside class study time. By the end of the semester, students should not only feel more confident in test-taking, but also further develop their autonomous learning ability.

### **REQUIREMENTS**

Students are expected to come to class each time and on time. They are required to participate in class discussions on a regular basis and submitted assignments before the due dates.

### **GRADES**

The grade will be based on attendance record, two exams, the completion of homework assignments, and class performance.

1. Class Participation (quizzes, discussions, and mini reports) 25%
2. Homework Assignments (exercises and learning logs) 45%
3. Midterm and Final Exams: 30%

### **PT008. Tourism English [觀光英語]**

**2 Credits**

**Ms. Katy Lee <katy.lee.lecturer@gmail.com >**

**For sophomores and above**

**Class size: 30**

### **Teaching Objectives**

This course is designed to help students who are interested in tourism and hospitality communication skills in English. Students will learn the vocabularies needed to communicate with hotels, travel agencies, and all other businesses related to tourism. Skills like listening and speaking as in answering phone calls, reading and writing as in documenting for travel agencies and tourist centers, would be explored throughout the entire course. This is, basically, an English course for travelers and those who are interested in the tourist industry.

### **Course Description**

Student will have to participate in group discussions, question and answering sessions in class. Presentation is important and students will have chances to cooperate with classmate in songs and mini-play display.

### **Tentative Schedule**

Week	Date	Topic
1	9/19	Orientation: Tourism Today
2	9/26	NTOs
3	10/3	Managing Tour Operations
4	10/10	<b>Holiday</b>
5	10/17	Hotel Management
6	10/24	e-Travel
7	10/31	Quality in Tourism
8	11/07	Backpacking Tour
9	11/14	<b>Mid-term Delivery</b>
10	11/21	The Impacts of Tourism: Ecotourism
11	11/28	Built Attractions
12	12/05	<b>Holiday</b>
13	12/12	Events Management
14	12/19	Sustainable Tourism
15	12/26	Social TourismTourism
16	01/02	Tomorrow's Tourism
17	01/09	<b>Final Exam Delivery</b>

### **Course Materials and References**

Walker, Robin, and Keith Harding. Tourism. New York: Oxford University Press 2009.

### **Requirements and Grading**

25% Attendance

25% Discussion Participation

25% Mid term Tour Planning

25% Final Tour Planning

### **PT009. Graduation Project Production [畢業專題製作]**

**3 Credits**

**Dr. Kentei Takaya, Dr. Doris Shih & Dr. Donna Tong**

**For Seniors only**

**Class size: 24**

This course aims to help and guide you through your production of a project which is a summation of your four years of learning in college, and/or in preparation for your future career. By the end of this course, you should be able to

- design, complete, and present a project as planned;
- use and apply the knowledge and skills you have learned in college;
- do further research on the knowledge you need and seek help from available and specialist personnel; and
- develop skills in time and project management and public presentation.

The possible projects you can choose from are:

A. Research Project

-- a research paper with a statement of purpose (for graduate and/or professional school application) or cover letter (for job application)

B. Teaching and Writing/Editing Project

-- a teaching project with a lesson plan, some teaching materials designed and used on target students, and a final report on the plan's effectiveness (this project can be associated with an English department course, a service-learning project, your part-time job, or it can be designed to serve some specific social functions);

-- writing and editing project (e.g. department magazine)

C. Marketing and Multimedia Project

-- a marketing project with a final report

-- a multimedia project with a final report

Teachers' Roles: Besides designing an overall schedule for proposal, reports, and final presentations, teachers 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. Due to the variety of projects involved, teachers will suggest how to find resources, instead of offering all of them in this course. However, within the limit of the department budget, teachers will arrange to have talks of common interest or specialists to help with some group projects.

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.

Note:

- 1) Those students producing graduation projects are eligible for being nominated for and obtaining the "graduation with distinction" award from the department upon your graduation.
- 2) You are expected to finish your graduation project in one semester. If you wish to continue in the Spring semester, you need to write up another project proposal.



### MA/BA Courses

**MA001. Modern Drama: from Ibsen through the Theater of the Absurd [現代劇場：易卜生到荒謬劇場]**

**3 Credits**

**Ms. Cecilia Liu**

**For Juniors and above**

**MA002. Performing the Nation in Irish Drama and Films [愛爾蘭戲劇與電影中的國族]**

**3 Credits**

**Dr. Eric Wei-Hung Kao <whkao@ntu.edu.tw>**

**For Juniors and above**

#### **Course Description:**

This course aims to explore the relationship between theatre and national identity in Ireland from the early twentieth century to the present day, tracing the history and development of Irish theatre where tradition and experiment never cease to contradict, not necessarily counteract, each other. We will first study works by canonic Irish playwrights, examining the different versions of "Ireland" offered/commissioned by the Abbey and the Gate theatres, and considering the places of contemporary theatre groups, such as Field Day, Charabanc, Glasshouse and Druid in modern Irish culture. This course will evaluate competing myths and ideologies of pre- and post-partition Ireland, and explore how contemporary dramatists of both genders refuse to be

accommodated by, or attempt to revise them, according to their own critical observations. To open up a diversity of historical, political, critical, and historiographical terrains, this course will examine an assortment of topics, such as partition and the Northern Ireland “troubles,” ethnicity, class, sexuality, production, and performance. The choices of texts will not be limited to plays but Irish films which invite a wider audience to co-build Irishness in a global context. It is expected that, by delving into these relevant topics, students will expand their understanding of Irish theatre from the traditional focus upon nation-formation and national identity with insight into the existing theatrical/literary canon of this “Celtic Tiger.”

**Prerequisites for BA students:**

1. Senior and Junior students.
2. [Suitable for those highly-motivated, and/or top 15% in literature scores in a recent transcript.](#)
3. Strong commitment to 70 pages of reading per week or more (as in Norton Anthology).

**Textbooks:**

- 1) *Modern and Contemporary Irish Drama*. Ed. John P. Harrington. New York: W.W. Norton, 2009. (To be purchased.)
- 2) *Handouts*

**Tentative Schedule:** Tuesday afternoons, 4 hours each, and 4 Saturday afternoons after the semester begins. 54 hours in total.

**Tentative Schedule:**

- 6/21:** 1) Introduction to (Anglo-) Irish literature and culture; 2) *The Last September* (film)
- 6/28:** 1) W.B. Yeats and Lady Gregory: *Cathleen Ni Houlihan*; 2) W.B Yeats: *Purgatory*; 3) Lady Gregory: *Spreading the News & The Rising of the Moon*
- 7/5:** 1) J. M. Synge: *Riders to the Sea & The Aran Islands* (film clips); 2) J.M. Synge: *Playboy of the Western World* (script & film clips)
- 7/12:** 1) Sean O’Casey: *Juno and the Paycock & The Shadow of a Gunman*
- 7/19:** 1) Samuel Beckett: *Krapp’s Last Tape & Waiting for Godot*
- 7/26:** 1) Brian Friel: *Translations & Dancing at Lughnasa* (film)
- 8/2:** 1) Tom Murphy: *A Whistle in the Dark*; 2) *In America* (film)

**8/9:** 1) Sebastian Barry: *The Steward of Christendom*; 2) *Five Minutes of Heaven* (film)

**8/16:** 1) Anne Devlin: *After Easter & Titanic Town* (film)

**9/17:** 1) Christina Reid: *The Belle of the Belfast City*; 2) *The Nephew* (film)

**9/24:** 1) Conor McPherson: *The Weir*; 2) Jimmy Murphy: *The Kings of the Kilburn High Road*

**10/1:** 1) Martin McDonagh: *The Beauty Queen of Leenane*; 2) Jim O'Hanlon: *The Buddhist of Castleknock*

**10/8:** Individual Interviews with the instructor