

**Advanced Literature and Culture Courses**

**LC001. English Literature II : 17<sup>th</sup> and 18<sup>th</sup> Centuries [英國文學史 (二) ]**

**3 credits**

**Ms. Cecilia H. C. Liu <[cecilia@mail.fju.edu.tw](mailto:cecilia@mail.fju.edu.tw)>**

**For Sophomores and above**

**Class size: 10-45; Non-English Dept.: 5**

**Prerequisite: Introduction to (Western) Literature**

**I. Course Description**

This course is a study of selected poetry, prose and drama from the 17th and 18th centuries British Literature. Discussions of the assigned texts will be at an advanced level and will raise wider issues of critical theory and practice. 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.

**II. Major Text**

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

**III. Requirements**

1. Punctuality and regular attendance with preparation: Absences and lateness are strongly discouraged. 4 unexcused absences will constitute reason for failing this course. Two points of the term grade will be deducted after the third absence.
2. Class participation: Finish the assigned reading and be prepared to ask questions and discuss in class. Active participants will get extra points.
3. Group project: in-class oral presentation [not exceeding 30 minutes] on assigned topics about the background or critical analysis to the assigned readings, and after the oral report, turn in a group written paper.
4. Reading journals before/after class: One entry (one typed page, single spaced) every three weeks on the assigned reading. In the journal, write down a) what you think about the assigned reading, b) any question you have about it, c) your experience of visiting relevant web sites, d) what you have discussed—reflections, insights—in your study group. Please hand it in on iCAN website. Late assignments will not be commented. You will automatically fail this course if you plagiarize.
5. Study group: Form a group of three/four by yourselves and meet once a week outside of class to discuss, answer the questions on the assigned reading, and give a presentation in class.
6. Occasional quizzes, midterm and final exam.

**IV. Tentative Grading System (subject to change)**

Quizzes, attendance	10%
Group project (oral/written)	25%
5 Journals, class participation	25%
Midterm & final exams	40%

## **LC002. American Literature II: 1865 to present [美國文學史 (二)]**

### **3 Credits**

**Ms. Cecilia H. C. Liu** <[cecilia@mail.fju.edu.tw](mailto:cecilia@mail.fju.edu.tw)>

**For Sophomores and above**

**Class size: 10-45; Non-English Dept.: 5**

**Prerequisite: Introduction to (Western) Literature**

### **I. Course Description**

This course surveys American literature from the Civil War to the later twentieth century. We will cover a good number of representative works in different genres—fiction, poetry, essay, and drama—and among various perspectives on American experience and life. Throughout American history, several authors have voiced their American experience and views through the eyes and voices of their literary characters, or have represented the living experience of other Americans. The authors include: Mark Twain, Henry James, Stephan Crane, Sarah Orne Jewett, Kate Chopin, Charlotte Perkins Gilman, Willa Cather, Robert Frost, T. S. Eliot, W. C. Williams, e. e. cummings, Ezra Pound, Wallace Stevens, Scott Fitzgerald, Ernest Hemingway, John Cheever, Saul Bellow, John Updike, Toni Morrison, Alice Walker, Langston Hughes, Marianne Moore, E. Bishop, S. Plath, Adrienne Rich, David Mamet and Tony Kushner, just to name a few.

We will analyze and interpret the different American experiences that reveal themselves in some great works, and to discuss the themes, ideas, struggles, and meanings which inspire American writers to create their stories. Like many art forms, literature contains in its nature the potential for human connection. Why read literary works if we can't, in some way, learn more about ourselves in the process? Thus, in this course we'll cover three units (I. Realism, Regionalism, Naturalism; II. Modernism; III. Postwar Literature) and several themes (A. The Self as Contingent or Imperiled; B. The Individual and the Community; C. The Problem of Literary Authority; D. The American Dream and Landscape; E. Family Relationships; F. Gendered Issues: Women's Lives, Work and Vision; G. Race and Politics Issues: Segregation, Slavery, and War) when tackling the complicated condition of the American identity and examining how it is connected to our own experience and identity.

**美國文學史 (二)** 課程內容涵蓋十九世紀後半葉及二十世紀美國重要的作家及其代表性作品探究。從寫實主義、區域主義、自然主義、現代主義到戰後文學，學生藉由

閱讀這一時期的美國詩、故事、小說、散文、戲劇等，來拓展對美國歷史與文化、文學與藝術、種族與思想等議題的了解，並增進對美國多元文化之認識。

## **II. Text**

Baym, Nina, et al., eds. *The Norton Anthology of American Literature. Shorter 7th ed.* New York: Norton, 2008.

## **III. Requirements and Grading:**

Participation/Attendance/Discussion	15%
Group Presentation	15%
Midterm exam	15%
Final exam	15%
4 Reading Journals	40%

## **Participation/Attendance/Discussion & Group Presentation:**

1. Regular attendance with preparation and class participation. You are expected to have finished the assigned reading, underlined difficult parts, written down some ideas in your reading journal, and read the handouts online. When we meet, you have something to say or to ask in class.

**An unexcused absence will lead to a lower grade and three unexcused absences will lead to the failure of this course.**

2. This course observes all rules of academic integrity. Please learn to document your sources well. You will immediately fail this course if you plagiarize.

3. Group presentations: 2-3 people form a group. Each group needs to sign up for TWO presentations. At the time of the presentation, each group will provide ppt file for the text(s) assigned and discussion questions. The group members will also be responsible for responding to the teacher's questions on that day.

4. From time to time you might get pop quizzes in class.

5. Length of each journal: 1000 words

**LC003. Postmodern City Texts: Toronto, Montreal and Taipei as Examples [後現代城市文本：多倫多、蒙特婁及台北]**

**3 credits**

**Dr. Kate Liu <[kate@mail.fju.edu.tw](mailto:kate@mail.fju.edu.tw)>**

**For Juniors and above**

**Class size: 10-45; Non-English Dept.: 5**

**Prerequisite: Introduction to (Western) Literature**

This course is designed for you to

1. have some general understanding of some central issues (e.g. history vs. oblivion; community and locality vs. flows and non-place; aesthetic self-reflexivity vs. loss of subjectivity) involved in postmodern cities through filmic, novelistic and a few sociological texts;
2. learn about the similarities and differences between three postmodern cities: Toronto, Montreal and Taipei;
3. start to be interested in exploring and knowing more about the (postmodern) city you live in.

What is a postmodern city? A kaleidoscope of sights, sounds, wonders, magic, marvels, and banal and sinister realities, or a concrete city, devoid of history, personality, emotion and or even landmarks? Or, as Steven Marcus claims, a postmodern city is “a text [or a group of texts] fraught with ambiguities, paradoxes, and contradictions”? Whatever it is, cities and urbanization have their undeniable influences on us--our society, our ways of life, and even our senses of self, just as a postmodern city can be both charming and abhorring to us. (For your information, Taiwan’s rate of urbanization in 2000 is 78%, and Canada in 2001, 79%.) Why is that so? Although the answer may vary from one person to the next, it should be a good idea for us to know how post/modern city has been studied by some sociologists and how it is presented culturally by filmmakers and novelists.

To get a decent sense of focus in this vast field, in our course, we will use cultural examples of only three cities: **Toronto, Montreal and Taipei**. Each with their own distinct histories, these three cities share some features among themselves and with many other postmodern cities. For instance, though oblivious, they have their histories written on their city buildings and layered landscape; they gather in them all sorts of people, developing their conflicts and forming their “families.” Finally, being a hub of flows and exchanges, they allow chance encounters, open free spaces of circulation while denying stability and easy communication.

The topics and possible texts we will engage ourselves in are: (M= Montreal, T=Toronto, Tp=Taipei/Taiwan)

**1) System and History:**

(M) Montreal vu par (蒙特婁六重奏), NO (Robert Lepage), "The Street That Got Mislaid"

(T) *In the Skin of a Lion* (excerpt, Michael Ondaatje), *The Blind Assassin* (excerpt, Margaret Atwood) or

(Tp) 〈古都〉(朱天心), 〈馬桶〉 and some other essays (林耀德)《超級市民》 or 《咕嶺街少年殺人事件》

## **2) Class, Race and Family Relations in the Cities:**

(M) *La Sarrasine* ( Paul Tana 1992), *Le Confessional* "The Immaculate Conception of Photography Gallery" "Pigeon in Lemon Sauce"

(T) *The Adjuster* (Atom Egoyan), *The Blind Assassin* (excerpt, Margaret Atwood), *Masala* (Sriniva Krishna), *What We All Long For* (excerpt Dionne Brand)

(Tp) Stories by 黃凡; 《青少年哪吒》

## **3) Urban Flâneur (都市漫遊者) and Postmodern “Families”:**

(M) *Eldorado; Straight for the Heart* (Lea Pool)

(T) *I've Heard the Mermaids Singing* and/or *Yo-Yo Ma - Inspired by Bach No. 6, “Six Gestures”* (Cello Suite 6) (Patricia Rozema)

(Tp) 《徵婚啓示》《城市飛行》《愛情萬歲》《愛情來了》《一一》

## **4) Chance Encounters, Space of Flows in the Postmodern City:**

(M) *Cosmos Bon Cop, Bad Cop, Maelstrom*, “Bridge to Babel: The Cosmopolitan City”

(T) "Passing Through" (Atom Egoyan) "In Various Restaurants" "Crates of Stars," "Rescue"

(Tp) 《你那邊幾點》《經過》《台北四非》《流浪神狗人》

(\*The short stories and essays above are from: *This Ain't No Healing Town: Toronto Stories, Montreal mon amour, Translating Montreal and Concrete Forest: The New Fiction of Urban Canada.*)

Along with our readings, viewing and discussion of a selection of cultural texts on Toronto, Montreal and Taipei, we will read a reasonable amount of selected articles from *Social and Cultural Forms of Modernity* (Robert Boccock and Kenneth Thompson, eds. Polity in association with Open University: 1992.) and “Urban Society and Culture Section” *The City Reader* (Richard T. LeGates and Frederic Stout, eds. NY: Routledge, 1996).

\*Approximate weekly work load: one film and one short story; 2 easier films, or about 50-page's excerpt from a novel.

The list of postmodern city texts can be endless. In class, we will do focused analysis of the selected texts. At the same time, the course is designed to allow and encourage open but meaningful exploration and association. This we can do in online discussion as well as your mid-term paper. To fully engage ourselves in discussing relevant issues, we will have bi-weekly online discussion. In the mid-term (short) paper, likewise, you are also encouraged to relate one selected text to one aspect of the postmodern cities you are interested in. (For instance, you can choose to get your example(s) of postmodern cities through observation, from one of

the following books: *The People One Knows: Toronto Stories*, *This Ain't No Healing Town: Toronto Stories* and *Concrete Forest: The New Fiction of Urban Canada*, or from one episode of 《城市的遠見》 by PTS, or one from *City Cab*, a television program which introduces global cities through the perspectives of some local taxi drivers.)

By no means can the postmodern city texts, just as the cities themselves, be exhausted by us. Hopefully, however, through our close reading and stimulating discussions under some focused topics, we will know better the lived environment we are in, as well as some other alternatives.

**Requirement: (subject to change)**

1. online discussions every other week: 4 entries (including 2 messages and 2 responses).20%
2. a group report 20%
3. one short paper (on relating our chosen text to one of your own city texts). 20%
4. final exam. 40%

\* *Although part of the texts are in Chinese, the course will be conducted in English.*

**LC004. Poetry of Beatles [披頭四音樂中的詩]**

**3 Credits**

**Dr. Raphael Schulte**

**For Juniors and above**

**Class size: 10-25**

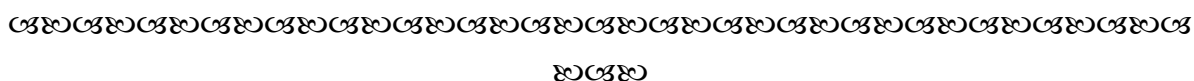
**Prerequisite: Introduction to (Western) Literature**

The modern poet Ezra Pound said, “Poetry atrophies when it gets too far from music.” This course will explore that shared ancestry of poetry and music and continue a tradition in our department of analyzing types of poetry contained in pop songs. (Previous courses covered the poetry of the blues and Bob Dylan.) This course will pay special attention to songs/poems by the Beatles, as well as some of the solo work of the four individual Beatles. The Beatles has reputations in musical, literary and visual arts. Kenneth Womack and Todd F. Davis have written, “Little argument exists among musicologists and literary critics alike about the Beatles’ inherent literary qualities.” Besides his song lyrics, during his lifetime John Lennon of the Beatles published two books of poetry and prose, followed by a third book published posthumously. Paul McCartney has also published a book of poetry and song lyrics.

Our primary focus will be on the lyrics of the songs and their poetic qualities, but we will also have to consider the musical elements (though the instructor is by no

means a musicologist) and the culture contexts the songs were written in. In many ways, all four members of the Beatles exist as lyrical, musical, and cultural icon and their songs/poems are enmeshed in various competing mythologies cultivated by the artists, their fans, and music critics/reviewers. We will analyze the songs/poems as well as various other written, audio and visual materials.

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



### **Advanced Language Studies Courses**

#### **LS001. TESL (Teach English as a Second Language) Methodology [英語教材教法]**

**3 Credits**

**Ms. Ying-ping (Tina) Kuo**

**For Juniors and above**

**Class size: 15-40; Non-English Dept.: 5**

**Prerequisite: Introduction to Linguistics.**

#### **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  
(Reading/Writing/Speaking/Listening) Instruction
  - 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 “estimate” 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. Computer-Assisted Instruction (CAI) [電腦輔助教學]**

**Credits: 3**

**Yu-Chih Doris Shih <dshih@mail.fju.edu.tw>**

**For Juniors and above**

**Class size: 30; Non-English Dept.: 5**

**Prerequisite: Introduction to Linguistics**

This course is designed for those interested in the design, development and evaluation of computer-assisted instruction. Computer-Assisted Instruction, with an acronym as "CAI", is any instance in which instructional content or activities are delivered via computer. It introduces a systematic design and evaluation process that produces successful CAI courseware. It also emphasizes knowledge from educational research that is fundamental to CAI design and evaluation. Since this course is designed for English majors, issues about CALL (Computer-Assisted Language Learning) will be briefly introduced. However, the details have been discussed in the other course **Computer and Network-based Foreign Language Education**. We will also make use of instructional video clips in our design of CAI programs.

Handouts will be given.

#### **References:**

- Alessi, S.M. & Trollip, S.R. (1991). *Computer-Based Instruction: Methods and Development*, 2nd edition. Englewood Cliffs, New Jersey: Prentice-Hall.
- Educational Technology Research and Development
- Journal of Educational Computing Research
- Journal of Educational Multimedia and Hypermedia
- Computer Assisted Language Learning
- American Journal of Distance Education

#### **Grading:**

- 20%--Participation & in-class computerized activities
- 15% --Instructional Website/software evaluation
- 15%-- Computer applications paper
- 15% -- StreamAuthor Project (or Midterm)

- 35% -- Final CAI project (include flowcharts, formative evaluation, & demo)

### **Tentative Topics:**

Introduction to CAI  
 Software Evaluation; Evaluating web courses  
 Drill-and-Practice and Tutorial Applications  
 Problem Solving, Simulations, and Games  
 Learning Foundations and CAI  
 CAI and Distance Education  
 Multimedia/Hypermedia; Authoring Options  
 Instructional Systems Design and CAI (Includes Various ISD models)  
 Introducing *Hot Potatoes*  
 Computer-as-Tutee; Artificial Intelligence; Online robot  
 Curriculum Integration: TESOL & Literature  
 Curriculum Integration: Social Science, Science, and Mathematics  
 Curriculum Integration: Meeting Diverse Needs  
 Web 2.0 technologies  
 Issues in Educational Computing  
 Resources for Further Study

### **LS003. Picture Books: Literature and Pedagogy [圖畫書欣賞與教學應用]**

**3 Credits**

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

**For Juniors and above**

**Class size: 35; Non-English Dept.: 5**

**Prerequisite: Introduction to Linguistics**

This course aims to offer students an introduction to a special genre of children's literature – picture books. 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. Course contents include: the history and definition of picture books, prestigious awards, picture books and children's development, classic picture books, famous picture book characters (eg: Madeline, Curious George, Gaspard and Lisa..... etc.) and teaching with picture books. In class, picture books about various topics (for example: friendship 、 death 、 fairy tales...etc.) will be discussed. Works of prominent authors (such as: Maurice Sendak, Arnold Lobel, Leo Lionni, Eric Carle, John Burningham, Anthony Browne, Julia Donaldson, ..... ) will also be presented in class as well. Students have to participate actively in class discussion and keep a reading journal. One group report and one final individual project are required. As a group, students will research on an assigned author and

present the results to the whole class. Individually, students can choose to work on a lesson plan, a research paper or to make a picture book of their own.

### **Materials**

Textbook: *The 20<sup>th</sup> Century Children's Book Treasury* ( selected by Janet Schulman / KNOFF)

Handouts

References: *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.)

*Essentials of Children's Literature* (Tomlinson, Lynch-Brown / Allyn and Bacon)

**Grading:** Class participation: 15%                      Reading Journal: 30%  
Group Presentation: 20%                      Individual Report: 20%  
Quizzes (or short assignment): 15%

### **LS004. Cross-cultural communication: Japan in the global context [跨文化溝通：當代日本文化]**

**3 Credits**

**Dr. Kentei Takaya** <075079@mail.fju.edu.tw>

**For Juniors and above**

**Class size: 10-45; Non-English Dept.: 5**

**Prerequisite: Introduction to Linguistics**

In this course, students will explore theories and application of cross-cultural communication in communicating with people from Japan. The course will provide an insight into the differences in communicative rules between Japanese, Taiwanese, and English-speaking countries. For the midterm assessment, students will be required to demonstrate an in-depth understanding of the cross-cultural communicative differences between Taiwan, Japan, and English-speaking countries. For the final assessment, students will be asked to write a report by applying theories of cross-cultural communication. Students will also have the opportunity to do a research and explore an aspect of Japanese culture that may interest them and present it in class.

Week	Topic
1	Course Introduction / Overview of cross-cultural communication

2	Ambiguity / Personal space
3	Sense of private space / Private and public self
4	Modesty / Sense of determination
5	Japanese customs
6	Silence / Implicit way of communication
7	Sense of dependence / Social obligation
8	Seniority rules / Gender roles
9	Midterm Exam
10	Aesthetics and culture
11	Collectivistic v.s. Individualistic society
12	Manner and culture
13	Cultural specific events
14	Pop culture
15	Negotiation
16	Puzzling features of Japanese culture I
17	Puzzling features of Japanese culture II
18	Promoting successful cross-cultural communication

### **Textbook**

Davies, Roger J, Osamu Ikeno. The Japanese Mind. Vermont: Tuttle Publishing, 2002.

### **Requirements and Grading**

Midterm Exam (30%)

Final Assignment (30%)

Research Project (20%)

Presentation (10%)

Class participation (10%)

### **LS005. Psycholinguistics [心理語言學]**

**3 Credits**

**Dr. Michael Yeldham**

**For Juniors and above**

**Class size: 10-45; Non-English Dept.: 5**

**Prerequisite: Introduction to Linguistics**

### **Course Objective:**

Students will have an understanding of current theories and issues in psycholinguistics and understand how these relate to their own language learning (and of others) and also how it can apply to English teaching and research.

### **Course Description:**

Psycholinguistics introduces the psychological influences on language use. It describes the processes underlying language use, and it focuses, in particular, on the processes involved in listening, reading, speaking and writing. This knowledge is especially useful for informing English teachers and researchers.

### **Tentative Syllabus:**

Week 1\_ Introduction and key concepts in Psycholinguistics

Week 2\_ Introduction and key concepts in Psycholinguistics

Week 3\_ Language speech and communication; language in children; language and the brain; language disorders

Week 4\_ Storing words

Week 5\_ Finding words

Week 6\_ Information processing; memory and language

Week 7\_ Long-term memory and schema theory

Week 8\_ Issues in reading/the reading process

Week 9\_ Issues in listening/the listening process

Week 10\_ **Project 1/presentation**

Week 11\_ **Project 1/presentation**

Week 12\_ Issues in listening and reading (continued)

Week 13\_ Issues in writing/the writing process

Week 14\_ Issues in speaking/the speaking process

Week 15\_ Issues in reading and speaking (continued)

Week 16\_ **Project 2/presentation**

Week 17\_ **Project 2/presentation**

Week 18\_ **Exam**

### **Texts:**

Still undecided – it is a choice between:

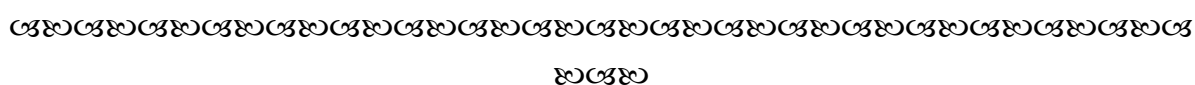
Field, J. (2003). *Psycholinguistics: A resource book for students*. Routledge: London.  
(this will probably be the textbook)

Or

Field, J. (2005). *Language and the Mind*. Routledge: Oxon.

### **Grading:**

1. Attendance: Attendance is observed closely in this course. One absence without an excuse is allowed. For each extra absence, 5 marks will be deducted from your final grade. Three absences will mean failure of the course. No leave-taking slip is required; roll-calling is based on instructor's roll-calls, quizzes, or assignments  
本課程謹慎管理出席率。每學期可有一次缺席不扣分，其後每多缺席一次，扣總平均5分，滿三次缺席(含第一次病事假)即不及格。不需簽藍白請假單，以老師點名為準；亦有依小考或作業點名。
2. Class participation in tasks, discussions: 30%. Pre-reading assignments are assigned in the schedule.
3. Final Exam: 20%
4. Two projects worth 25% each (Individual work)



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

**Please take one of the followings.**

**AW001. Review of English Writing Fundamentals I [英文作文寫作原理之回顧(一)]**

**2 Credits**

**Fr. Daniel Bauer <[015130@mail.fju.edu.tw](mailto:015130@mail.fju.edu.tw)>**

**For Seniors Only**

**Class size: 10-27; Non-English Dept.: 0**

**Prerequisite: English Composition III**

Grammar Review offers students an opportunity to take a serious look at their strengths and weaknesses in English grammar, and to improve their writing skills. This course asks students to turn in 8 samples of writing, each at least two pages long. Four of the samples are “assigned essays” on topics the students can choose from a list of possible topics the instructor will provide. The other four samples are short “journals” on any topic of the student’s choosing. Students will revise the essays after the instructor returns them, but will generally not revise the journals. Students prepare four copies of the assigned essays, only one of which with their name on the document (for the instructor). Classmates will receive copies of the anonymous essays for analysis and discussion. Only the instructor will read the journals. This course does not use a textbook. The instructor and students themselves will supply handouts and writing materials for class use. In each class, two students will offer 5 minute grammar explanations, more or less “co-teaching” the course. The instructor will use personal coaching often to help students grasp

their patterns of error.

There are no exams in the course.

**AW002. Chinese-English Translation I [中英翻譯 (一)]**

**2 Credits**

**Mr. Albert L. Chang** <[055655@mail.fju.edu.tw](mailto:055655@mail.fju.edu.tw)>

**For Seniors Only**

**Class size: 10-27; Non-English Dept.: 0**

**Prerequisite: English Composition III**

**Teaching Objectives**

To understand what is a usable translation

To help the student become aware of the basic issues involved in translation into one's second language

To practice aspects of English writing related to effective translation from Chinese

**Class Format**

Discussion of translation-related issues and aspects of English writing related to effective translation from Chinese

Review of translation assignments

Pinpointing problem areas; solving problems and difficulties.

**Weekly Schedule**

Translation assignments: approximately 300 to 500 words every week.

Students should submit their translation assignments three days before the next class. They are expected to review the corrected translation work before each class and must be prepared to participate in discussions. Classes will be a combination of discussions and exercises.

The topics covered will include, but will not be limited to, the following:

Week 1-2 Course introduction: Simple test to determine the students' abilities; students' expectations; course requirements; target text assessment (grammaticality, smoothness, naturalness)

Week 3-4 Target text assessment: fidelity, language appropriateness, structure

Week 5-6 Translation assignment with focus on the translation process:  
Comprehension of the source language (SL) text, main ideas, background information

Week 7-8 Translation assignment with focus on the transfer of the SL text: key words, unfamiliar words, sentence structures

Week 9-10 Mid-term exam

Week 11-12 Discussion of translation assignment

Week 13-14 Discussion of translation assignment

Week 15-16 Discussion of translation assignment

### **Course Materials and References:**

The Elements of Style by Strunk and White

### **Requirements and Grading**

Attendance is a MUST. Three absences and you will automatically receive a failing grade for the semester.

There will be a mid-term and final exam. Grades will be based on the following:

1. Assignments (40%) No late homework; you will receive a ZERO.
  2. Class attendance and participation (30%)
- Exams (30%, no make-up quizzes and exams)

### **Requirements**

Translation assignments: approximately 300 to 500 words every week. Students should submit their translation assignments three days before the next class. They are expected to review the corrected translation work before each class and must be prepared to participate in discussions. Classes will be a combination of discussions and exercises.

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

**2 Credits**

**Instructor: Prof. Jennifer H. Hsiang < [hsiangjh@ms13.hinet.net](mailto:hsiangjh@ms13.hinet.net)>**

**Class size: 10-27; Non-English Dept.: 0**

**Prerequisite: English Composition III**

### **Teaching Objectives**

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

### **Course Description**

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

Text Book: Teacher's Powerpoint File + supplemental handouts



### **Grading Scale:**

Written Assignment	40%
Midterm	30%
Final Exam	30%

### **Weekly Schedule**

Week	Date	Topic
1		Orientation
2		The format of business letter, fax, e-mail
3		e-mail writing
4		Import/export procedure introduction
5		Sales letter
6		Quotation
7		Enquiry
8		Purchase order
9		Mid-term exam
10		Meeting minutes
11		Business forms 1/2
12		Business forms 2/2
13		Delivering good news
14		Delivering bad news
15		Delivering persuading message
16		Company profile writing 1/2
17		Company profile writing 2/2
18		Final exam

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### **Elective Courses**

#### **EL001. 現當代中國小說（一）**

**2 credits**

**Ms. Lin Wei-shu 林偉淑**

**Class size: 45; Non-English Dept.: 0**

**For Sophomores and above**

**Prerequisite: Freshman Chinese**

#### **一、課程目標**

- 1、透過現代小說史導論，介紹文藝思潮、文學理論及作品分析。
- 2、分析討論小說中所呈現的主題、內容及意義。
- 3、鼓勵同學創作。

**注意事項：未修習「現當代中國小說（一）」者，下學期無法選修「現當代中國小說（二）」。**

## 二、課程進度

### 上學期

#### 現代篇：

- 9/16 課程概論
- 9/23 現、當代小說導論。講義印製及分組。
- 9/30 啓蒙小說、叛逆、感傷小說
- 10/7 左翼小說、救亡、抗戰、諷刺小說
- 10/14 情愛小說——張愛玲小說
- 10/21 左翼小說【分組討論 1】、張愛玲小說【分組討論 2】

#### 當代台灣篇：

- 10/28 日據前後的台灣文學小說——賴和、楊逵【分組討論 3】
- 11/4 懷鄉文學——琦君、林海音【分組討論 4】
- 11/11 現代主義小說——白先勇、施叔青【分組討論 5】
- 11/18 現代主義小說 2【分組討論 6】
- 11/25 鄉土小說 1——黃春明、王禎和【分組討論 7】
- 12/2 鄉土小說 2【分組討論 8】
- 12/9 都市小說、影片欣賞
- 12/16 社會議題小說——環保、生態【分組討論 9】
- 12/23 社會議題小說——未婚生子、青少年、教養、外遇等家庭問題【分組討論 10】
- 12/30 魔幻寫實小說——張大春〈將軍碑〉
- 1/6 後設小說——黃凡〈如何測量水溝的寬度〉、學期課程回顧
- 1/13 期末考

**PS.分組討論的組數，將視修課人數而異動，預計人數 60 位。**

### 下學期

#### 若有所增刪，將在下學期開學第一週發給同學

- 2/17 課程概論
- 2/24 導論女性文學、性別議題
- 3/3 女性文學 1【分組討論 1】
- 3/10 女性文學 2【分組討論 2】
- 3/17 性別議題、同志小說 1【分組討論 3】

- 3/24 性別議題、同志小說 2【分組討論 4】
- 3/31 奇幻、網路文學 1【分組討論 5】
- 4/7 影片欣賞
- 4/14 影片討論

### 當代大陸篇：

- 4/21 大陸文學導論
- 4/28 頌歌、戰歌與變奏小說、傷痕小說
- 5/5 反思小說、尋根小說【分組討論 6】
- 5/12 新潮小說【分組討論 7】
- 5/19 新寫實、新歷史小說 1【分組討論 8】
- 5/26 新寫實、新歷史小說 2【分組討論 9】
- 6/2 女性小說 1【分組討論 10】
- 6/9 女性小說 2
- 6/16 學年課程回顧

選讀：若有更動，在開學第一週列出完整書單

- 1、魯迅的〈祝福〉、施蛰存〈梅雨之夕〉、許地山〈春桃〉、沈從文〈邊城〉
- 2、張愛玲〈金鎖記〉(中篇)、〈傾城之戀〉
- 3、賴和〈一桿秤子〉、楊逵〈送報伙〉、吳濁流〈先生媽〉
- 4、林海音〈金鯉魚的百褶裙〉
- 5、白先勇〈永遠的尹雪豔〉、〈一把青〉、施叔青〈倒放的天梯〉
- 6、陳映真〈夜行貨車〉、王禎和〈嫁妝一牛車〉、黃春明〈蘋果的滋味〉、宋澤萊〈打牛滿村〉
- 7、袁瓊瓊〈自己的天空〉、〈燒〉
- 8、西西〈像我這樣一個女子〉、嚴歌苓〈少女小漁〉、蘇偉貞〈陪他一段〉、廖輝英〈油菜花籽〉
- 9、蕭颯〈死了一個國中女生之後〉、張大春〈將軍碑〉
- 10、黃凡〈如何測量水溝的寬度〉
- 11、吳念真〈遺書〉、朱天文〈世紀末的華麗〉、駱以軍〈降生十二星座〉
- 12、紀大偉〈臍〉、安妮 普露〈斷背山〉
- 13、趙樹理〈登記〉、盧新華〈傷痕〉、張賢亮〈靈與肉〉
- 14、馬原〈岡底斯的誘惑〉(中篇)、蘇童〈妻妾成群〉(中篇)、王安憶〈小鮑莊〉(中篇)
- 15、張潔〈愛，是不能忘記的〉、張煒〈懷念黑潭中的黑魚〉

現代小說的延伸閱讀：郁達夫〈沈淪〉，老舍〈駱駝祥子〉、魯迅〈狂人日記〉、〈阿 Q 正傳〉，錢鍾書《圍城》，蕭紅《呼蘭河傳》，鹿橋《未央歌》，

張愛玲的延伸閱讀：張愛玲短篇小說集、《半生緣》、《小團圓》，胡蘭成《今生今世》，王德威〈張愛玲祖師奶奶〉，蘇偉貞《孤島張愛玲》，《華麗與蒼涼——張愛玲紀念

文集》

五〇、六〇年代的延伸閱讀：鍾理和〈貧賤夫妻〉，吳濁流《無花果》，林海音《城南舊事》、琦君《橘子紅了》，黃凡《都市生活》、《公寓導遊》，

關於存在的延伸閱讀：白先勇《臺北人》，七等生〈我愛黑眼珠〉、王文興〈家變〉，卡夫卡《蛻變》，卡繆《審判》，朱少麟《傷心咖啡店之歌》、《燕子》、《地底三萬呎》

七〇年代的延伸閱讀：黃春明《看海的日子》、《莎喲娜啦·再見》

女性文學的延伸閱讀：李昂《殺夫》、《一封未寄的情書》、《暗夜》、《迷園》、《看得見的鬼》，朱秀娟《女強人》，蕭麗紅《千江有水千江月》、《桂花巷》，蔡素芬《鹽田兒女》蘇偉貞《離開同方》、《紅顏已老》，蕭颯《單身蕙蕙》、《小鎮醫生的愛情》，施叔青《憐細怨》、《微醺彩妝》、「香港三部曲」——《她名叫蝴蝶》、《遍山洋紫荊》、《寂寞雲園》，以及施叔青「台灣三部曲」——《行過洛津》、《風過塵埃》及正在創作中的第三部曲，蔡素芬《台北車站》、《燭光盛宴》，朱天心《初夏荷花時節的愛情》

社會議題小說的延伸閱讀：張恆嘉〈這麼一場骯髒的戰爭〉，宋澤萊《廢墟台灣》，張大春《四喜憂國》，張曼娟〈海水正藍〉，《明日的記憶》、《姐姐的守護者》、《事發十九分鐘》，侯文詠《白色巨塔》、

大河文學延伸閱讀：鍾肇政《台灣人三部曲》、《濁流三部曲》，李喬《寒夜三部曲》，東方白《浪淘沙》

**同志文學延伸閱讀**：白先勇《孽子》，邱妙津《鱷魚手記》，朱天文《荒人手記》，吳繼文《天河撩亂》，陳雪《蝴蝶》、《惡女書》，朱偉誠《臺灣同志小說選》，易智言、楊雅吉《藍色大門》，邱妙津《蒙馬特遺書》，

**成長小說**的延伸閱讀：《追風箏的孩子》、《燦爛千陽》、《不存在的女兒》、《陪妳到最後》、《妳離開以後》、《刺蝟的優雅》、《東京鐵塔我和老媽有時還有老爸》、《偷書賊》、馬奎斯《百年孤寂》、侯文詠《我的天才夢》

**大陸文學**的延伸閱讀：章貽和《往事並不如煙》（又名：《最後的貴族》）、鍾阿成《棋王、樹王、孩子王》、莫言《紅高粱》、韓少功《爸爸爸》、王安憶《長恨歌》、高行健《短篇小說集》、戴思杰《巴爾扎克與小裁縫》、莫言《豐乳肥臀》、余華《活著》、蘇童《妻妾成群》、莫言《玉米》

### 三、預習筆記

- 1、分組報告前先交**預習筆記**，預筆以條列方式寫出主題、思考、想法或自己的問題。每一篇小說至少五點，一上課須立即交出，**不接受補交**。
- 2、若無法到課必須請假，請在前一天或請同學於上課時轉交。
- 3、若為病假須有醫生證明，同時在隔週上課時補上預筆，逾時不收。

### 四、分組報告要求

- 1、小組以 4—6 人為原則，**不得超過 6 人**。
- 2、每組報告以 **20 分鐘**為限，請控制時間。請於上課前將報告所需的器材準備好，以免報告時間不夠。
- 3、報告內容請針對文本作分析整理，**延伸閱讀以二個為限**，並不得超過 **5 分鐘**。

- 4、小組報告完畢，**未報告的組以 5 分鐘**作小組討論時間，總結報告之組的論題、內容，可提出問題，或作觀察報告、講評等等，每一組都要發言，**發言時間 2 分鐘，每週發言的人必須不同。**
- 5、報告時**請勿照著稿子念**，要學習組織文字，並消化成自己的語言，清楚的說解出來，若是以戲劇的方式呈現，則須將台詞儘量記住，稿子只作提詞用，而不是用來宣讀。
- 6、討論課未到者，若有**正式請假證明**，得以補交一份**書面報告（不是心得報告）**，字數**1000**字以上。
- 7、這門課重點在課堂**互動討論**，請勿隨意缺課或遲到，遲到予以扣分，請假次數亦有限制。
- 8、每個主題後會有問題思考／分組討論，每次**佔總成績的 10%**，請勿缺席，缺席者當次沒有成績。

## 五、請假：

- 1、事假、喪假、婚假、產假請於**事前**先請假。至遲在請假次週上課時必須完成請假手續，逾時不受理。
- 2、病假（備當日醫生證明），並於隔週課堂上告知教師，逾期不受理。
- 3、缺席一次扣學期總成績**5**分。三次缺席逕送扣考。
- 4、病假一學期上限**2**次；喪假備訃聞；結婚、考研究所請備證明。同學得請事假一次。
- 5、同學報告時，遲到按到課時間前後予以扣分，第二堂過半小時到課視同未到課。

## 六、課堂要求

- 1、要學會尊重他人，才能贏得尊重。
- 2、分組後請立即與教師約定討論題綱時間。
- 3、同學發言時必須專心聆聽，發言內容沒有絕對的對錯，只有觀點角度的不同，看待事物週延與否，試著提問**互動**，才能有更良好的學習氣氛。因為我們都在這裡成長。
- 4、討論課，同學至少要提問二次，否則無「思考／提問」成績。

## 七、評分方式

分組報告：**20%**

課堂討論：**30%**（小組提問每次**3**分）

預習筆記**20%**

期末考試**20%**（下學期可任選期末報告／或小說創作，視師生約定）

影片心得**10%**（或以分組討論方式、或撰寫個人心得，視課堂師生約定）

無故缺席三次，予以扣考

## EL002. English-Chinese Translation I [英中翻譯（一）]

**2 credits**

**Ms. Gretchen Lee** <[071808@mail.fju.edu.tw](mailto:071808@mail.fju.edu.tw)>

**Class size: 30; 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。)

**For Sophomores and above**

**Prerequisite: None.**

### **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 are encouraged to 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 translation, 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.

Group and Individual Assignments	60%
Oral Report and Term Paper	20%
In-class Participation and Peer Evaluation	20%

### **TEXTBOOK AND REFERENCE**

Handouts are available at iCAN.

### **WEEKLY SCHEDULE**

TBA

**EL003. Poetry Recitation [基礎英語聽講]**

**2 credits**

**Ms. Jennifer Chiu** <[jenchiu.paullee@msa.hinet.net](mailto:jenchiu.paullee@msa.hinet.net)>

**Size of class: Maximum: 40 / Minimum: 10; Non-English Dept.: 5**

**For Freshmen and above; freshmen priority**

**本課程需另繳實習費 NT\$958**

This course aims at developing students' pronunciation, vocabulary, and conversation and comprehension skills with a wide variety of listening and speaking activities, among which reciting poetry will be the main focus. Just as plays are meant to be acted out, poems are meant to be recited. Learning how to recite poems properly and effectively, students get to appreciate and enjoy the musicality as well as the beauty of language. Along with poetry reading, related topical conversations and news features will be integrated to help students enhance their comprehension, expand their knowledge of grammar and vocabulary, and learn to express their ideas, opinions and values in proper English.

### **REQUIREMENTS:**

Lateness and absences are strongly discouraged, for points will be taken out from your final grade in accordance with the number of them. Attendance will be taken at the beginning of each period; if you are not present at that time but come late, it is your responsibility to make sure you receive partial credit for your attendance. But it will be counted as one absence if you come to class without bringing your handouts with you, or if you come into classroom later than 20 minutes after the class begins for any of the two periods. You will automatically fail this class after your fifth absence.

Every in-class activity and home assignment will be carefully graded. Your participation and performance in every class is equally important since there will be no midterm and final tests.

When necessary, the instructor has the right to have certain students do extra assignments, which shall be counted as part of their grades.

No textbook will be used in this class, but students must check their emails regularly for instructions on class preparation.

### **TETATIVE GRADING SCALE**

Poetry reading (practice & presentation)	50%
Listening & speaking activities, home assignments, participation	50%

### **EL004. Professional Ethics [專業倫理]**

**2 credits**

**Fr. Daniel Bauer** <[015130@mail.fju.edu.tw](mailto:015130@mail.fju.edu.tw)>

**For Juniors and above**

**Class size: 10-45; Non-English Dept.: 0**

**Prerequisite: Philosophy of Life**

The purpose of this course is to enable students to understand various systems of judgment about right and wrong in both professional and personal life. Among the professional areas we will view for ethical sensitivity are education, guidance and counseling, advertising, journalism, and business. This course is also interested in personal life. We will therefore spend a certain amount of time studying issues related to friendship and family ethics.

Although spiritual or religious beliefs help people to understand and explain why various attitudes and forms of behavior seem right or wrong, such beliefs are not necessary to become an ethically knowledgeable or sensitive person. Professional ethics is not about spirituality or religion. It is about philosophical notions and beliefs about life which shed light on moral understanding, and which help students to continue to create and form their own views on how to avoid wrong and pursue right in life.

This course does not use a textbook. The instructor will distribute a workbook and will use frequent handouts from newspapers on current events as examples of interesting cases students and the teacher can discuss from the viewpoint of ethics.

Students will write two four page journal reports, and compile a 5 case “ethics folder.” Students will receive an opportunity to make oral reports on their folder. This course does not offer examinations.

**EL005. Performing Arts: Acting [舞台藝術：表演藝術]**

**3 Credits**

**Instructor: Dr. Philip Chang**

**For Sophomores and above**

**Class size: 16**

### **Course Description**

“The art of stage production is,” Adolphe Appia states, “the art of projecting into Space what the original author was only able to project in Time.” In other words, the projection of space supplements the linear structure of a play with three dimensions in which the actors carry the action that visualizes stage blocking, stage direction and lines. Accordingly, the presence of actor(s), or the body of an actor, not only exists within, but also expends that theatrical space by moving the body around,



picking up objects, avoiding bumping into stage props, and interacting with the audiences. Specifically, the actor(s) transmit(s) information, therefore meaning, through a number of different channels simultaneously, such as delivery of words, gestures, movement, facial expression, makeup, hairstyle, and costume. In the meantime, all these work as separate sign systems that produce multivarious signifiers to be perceived and interpreted by the audiences who experience a playscript not as literature, but as a living performance. Thus, the theatrical interaction that exists between the actor(s) and the audiences should be emphasized. This is the focus of this course, that is, to assist students to develop the theatrical interaction by how to interpret the written words and color them with meanings through voice (spoken word), facial expression, gesture, movement and makeup and hairstyle.

We will practice each of the theatrical elements above in detail.

1. Voice (spoken word): loudness, pitch, inflection, resonance, articulation, tempo and rhythm.
2. Facial expression: facial expression is a significant sign system in that the audiences look at the actors for physical clues concerning the meaning behind the words being expressed.
3. Gesture uses the actor's body, its size (tall, short...), body type (thin, overweight, muscular, or flabby...), and composition (short/long legs, small/big nose...), as the signifier. Accordingly, an actor's body can appear menacing, sexually enticing, funny, disgusting, and so on.
4. Movement: direction, speed, duration, intensity, and rhythm, all of which define information about a character: (a) nationality/ethnicity, (b) environment, (c) temperament/personality, (d) age/health, (e) profession, (f) sex (masculinity/femininity), and (g) historical period.
5. Makeup and hairstyle provide specific information about a character's persona: (a) nationality, ethnicity, and /or race, (b) environment, (c) temperament/personality, (d) health, (e) age, and (f) profession.

### **Course Requirement and Evaluation**

1. Regular attendance and active class participation.
2. Four unexcused absences are grounds for failing this course.
3. When on sick leave, valid medical prescription is necessary.
4. Please switch off mobile phone during class.
5. Please do not wear blue jeans or any other tight dress, because we will be doing acting/gesture/movement practice in class.
6. Course Grade will be based on:
  - a. attendance/participation 25%

- b · midterm presentation 35%
- c · final presentation 40%

### **Text for Class Presentations**

Discussion with students taking this course.

### **References**

- Chaikin, Joseph. *The Presence of the Actor*. New York: TCG, 1991.
- Hodge, Alison, ed. *Twentieth Century Actor Training*. New York: Routledge, 2000.
- Lecoq, Jacques. *The Moving Body*. London: Methuen, 2000.
- . *Theatre of Movement and Gesture*. New York: Routledge, 2006.
- Marshall, Lorna. *The Body Speaks*. London: Methuen, 2001.
- Oida, Yoshi, and Lorna Marshall. *The Invisible Actor*. London: Methuen, 1997.
- Stanislavski, Constantin. *An Actor's Handbook*. London: Methuen, 1963.

### Meeting Schedule

Week 1 Overview: The Art of Stage Production

- (1) stage/space
- (2) actor/body
- (3) stage props
- (4) lighting
- (5) costumes

Week 2 Voice: loudness, and pitch

Week 3 inflection, resonance, and articulation

Week 4 tempo, and rhythm

Week 5 Facial Expression: sign systems, eyes, and masks

Week 6 eyes and shift emotions: physical and psychological nature

Week 7 facial expression within mise-en-scene

Week 8 Group Presentation

Week 9 Gesture: fingers and arms

Week 10 arms and body

Week 11 legs and body

Week 12 Movement: stage blocking and direction

Week 13 speed and duration

Week 14 intensity and rhythm

Week 15 Makeup and hairstyle: nationality, ethnicity, and /or race

Week 16 environment and temperament/personality

Week 17 health, age, and profession

Week 18 Group Presentation

**\*The syllabus is subject to any change.**

**EL006. Introduction to Interpretation I 口譯概論 (一)****2 Credits****Instructor: Ms. Tricia Lee <lee\_hsiaowen@mail2000.com.tw>****For Sophomores and above (juniors priority)****Class size: 18****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 expand their vocabulary and improve register outside the class.

**Weekly Schedule (Tentative)**

Week	Date	Topic	Notes
1	9/17	Intro, ground rules Essentials of Interpreters Types of interpretation	Discussion HW: Prepare speech
2	9/24	Public Speaking	Videotaping
3	10/1	Public Speaking	Videotaping
4	10/8	Sight Translation (1)	Reading text exercise
5	10/15	Sight Translation (2)	HW: Transcript
6	10/22	Sight Translation (3)	
7	10/29	Sight Translation (4)	
8	11/5	Midterm: Sight Translation	
9	11/12	Short Consecutive Interpretation (1)	HW due: Transcript and self evaluation Listening Exercise
10	11/19	Short Consecutive Interpretation (2)	
11	11/26	Short Consecutive Interpretation (3)	
12	12/3	Short Consecutive Interpretation (4)	
13	12/10	Student speech and short CI	Videotaping

14	12/17	Student speech and short CI	
15	12/24	Student speech and short CI	
16	12/31	Final: Mock Conference	Group work Videotaping
17	1/7	Final: Mock Conference	
18	1/14	Final: Mock Conference	

### **Course Materials and References**

Selected materials.

梅德明，通用口譯教程，2007年4月，北京大學出版社

劉敏華，逐步口譯與筆記，2008年9月，書林出版社

### **Requirements and Grading**

**40% Attendance** – Given the practical nature of interpretation, students are strongly encouraged to attend classes regularly to practice. 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 they choose 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**

**EL006. Consecutive Interpretation: Eng-Chn 逐步口譯：英譯中**

**2 Credits**

**Instructor: Dr. Elma Ju < elma.ju@gmail.com>**

**For Seniors only**

**Class size: 10**

### **Objectives:**

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

### **Format:**

1. Speeches on general topics are used as course materials.
2. First two weeks will focus on active listening skills.

3. Exercises in sight translation are done throughout the semester to help you enlarge your vocabulary, and get used to turning written texts into oral renditions.
4. You will begin to learn the basics of note-taking for consecutive interpretation before doing short CI exercises in class. Constructive criticism will be given, both by the teacher and other classmates, in relation to your notes and renditions.
5. Matching articles will be used to help you expand your world knowledge and build your own bilingual glossaries.
6. You will be required to take turns in producing a weekly summary of our class, which should be compiled by the class representative and handed in to the teacher by the end of the semester.

### **Class Schedule**

- 1) Week 1 Intro to ST
- 2) Week 2 active listening exercise + ST (Topic One)
- 3) Week 3 active listening exercise + ST
- 4) Week 4 Intro to Note-taking part I
- 5) Week 5 Intro to Note-taking part II + CI (E>C)
- 6) Week 6 CI (E>C) + matching articles
- 7) Week 7 CI (C>E)
- 8) Week 8 CI (E>C; C>E)
- 9) Week 9 Mid-term
- 10) Week 10 active listening exercise + ST (Topic 2)
- 11) Week 11 ST + matching articles
- 12) Week 12 CI (E>C)
- 13) Week 13 CI (C>E)
- 14) Week 14 CI (E>C; C>E)
- 15) Week 15 ST + CI (Free Topics; E>C, C>E)
- 16) Week 16 Final

### **Course Materials**

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

Amsterdam/Philadelphia: John Benjamins.

劉敏華 (2008) 《逐步口譯與筆記》，台北：書林出版。

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

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

楊承淑 (2008) 《口譯的訊息處理過程研究》。台北：輔仁大學出版社。

## Course Requirements

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

## Grading

Class participation (including the transcripts and class summary)	50%
Mid-term	20%
Final	30%

### EL007. Advanced Oral Training [高級口語訓練 (一)]

**1 Credit**

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

**Class Size: 10-35; Non-English Dept.: 5**

**For Seniors only**

**Prerequisite: English Conversation III**

This course is designed to advance the students' oral skills in the English language, both comprehension and articulation, to develop fluency in speaking, understanding, and responding. This class will cover various topics under a range of circumstances, from casual to formal.

The class will consider genres and situations such as persuasive speaking, having small talk, presenting a formal paper or lecture, speaking on or discussing a topic *ad lib*, even ordering at a restaurant.

Students will be evaluated primarily by their participation in class, with a more formal short oral assessment at the end of each semester.

### EL008. Chinese Culture Through Foreign Languages-English [中華文化多語談-英語]

**3 credits**

**Ms. Beatrice Hsu and Ms. Gretchen Lee**

**For Junior and above**

**Size of class: 25** ※本課程為外語學院院開課程，本系學生保障 25 個名額，預選未選到之同學，請於學校正式網路選課階段上網加選。

## 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 course invites those who have the aforementioned questions to join with the two teachers to embark on a quest for the “answers.” The 14-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 a nutshell, this course enables the students to do the following.

- 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 other countries.

**Requirements:** weekly journal, group presentation, portfolio, and active participation.

**Note:** Students are welcome to consult the instructors about the course.