

國立中央大學 105 學年度【教學傑出暨優良獎】推薦表

推薦單位： 英文系

推薦日期： 2017 年 05 月 05 日

被推薦人	林建廷	職 別	助理教授	任教起始 年 月	2015 年 2 月
教學傑出暨優良事蹟					
評審項目		具體事蹟			
教學特色		<div>教學獎勵</div> <p>林建廷老師自 103 學年度第二學期，加入中央大學英文系，至今兩年至 105 學年度第一學期止，每學期皆獲頒英文系教學優良獎勵。</p> <p>2014 年於 UCSD 文學系開設的「亞美文學導論」課程，獲得加州大學特殊教學服務貢獻獎(UCSD Award for Outstanding Service for Students with Disabilities)。</p>			
		<div>教學經歷</div> <p>林建廷老師於 2014 年獲得美國加州大學聖地牙哥分校(University of California, San Diego) 文學與文化研究博士學位，2015 年 2 月到本校英文系擔任助理教授。林老師於美國攻讀博士學位期間，即累積豐富的教學經驗，包括在加州大學歷史系、文學系、族裔研究系、語言寫作中心開授語言、論文寫作、文學導論與文化理論等課程。</p> <p>2015 年 2 月加入中央英文系至今剛滿兩年，林老師在大學部開設的課程為，「演說與溝通」、「文學分析寫作」、「文化研究入門」、「文化閱讀常識」，研究所課程則是「亞美文學專題」、「文化研究概論」。</p>			
		<div>教學特色與具體事蹟</div> <p>一、教學相長的研究路徑</p> <p>林老師研究紮實，勤於發表會議論文，研究與教學結合，甫加入中央英文系，連續兩年論文接連獲頒兩項不同的傑出國際獎項：2016 年美國研究學會榊原胖夫國際學者論文獎 (the ASA 2016 Yasuo Sakakibara Prize); 2015 國際美國研究學會 Emory Elliot 年</p>			

輕學者論文獎 (the Emory Elliott Award of International American Studies Association)。2016 年的榊原胖夫獎是台灣睽違八年，繼中研院歐美所之後，再次獲頒此殊榮。林老師強調教學相長，結合研究與教學，2016 年的得獎論文，當中分析的電影文本，曾在 2016 年開設的「文化閱讀常識」課堂中教授與學生討論。2015 的得獎論文則與 2015 年研究所課程「亞美文學專題」相關，不僅學生得以從老師的研究當中獲得知識上的啟發，老師也能從教學中持續精進自我的研究。除了研究獲得國際注目，林老師到任以來，不僅研究成果發表於國際頂尖學術期刊 (SSCI、TSSCI、A&HCI)，也執行國內的科技部計畫，並且受邀多場國內學術演講，包括中研院、台灣大學、交通大學等。

二、教學與課程特色

1. 屬於語言訓練類課程的「演說與溝通 I,II」分別針對大一、大二學生，依程度訓練學生口說表達能力及口頭報告技巧，並側重思考邏輯與分析能力的培養。課程設計以英語國際視野出發，每兩週安排一個與國際時事相關的主題，指定閱讀文章及網路影音資料，學生必須進行個人與分組的口頭報告，與報告前必須先與老師討論，以確認學生是否充分掌握文章重點，當週沒有報告的學生則負責發問與評論問題，以充分讓學生學習如何溝通與發問的技巧。此外學生必須做好課前準備，林老師會在上課前，將課堂討論的問題公布在課程網站上，以確保學生充分準備與課堂討論，且讓每個學生都有充分的發言、發問的機會，而在進行分組討論時，林老師則充分發揮引導的角色，讓討論可以維持一定的熱度和深度。另外在訓練口頭報告上，林老師除了引導學生有結構地呈現報告題外，也注重肢體語言及台風的訓練，也讓各組間互相給予評量、回饋和改進的意見。

(課程網站：<https://englishoraltrainingifall2016.wordpress.com/>)

FEEDBACK 學生針對這堂課的回饋意見表示：「我覺得老師非常專業而且人又非常好。在他的指導之下學生會去關注社會上各種時事議題，並且能夠嘗試用自己的思考邏輯、批判能力去解讀和分析某個特定的事件，而不受到筆者或是大眾媒體的干擾。老師在課程設計上對於培養學生獨立思考的能力有非常大的幫助，透過各種問題的探討和分析，往往會顛覆學生的既有思維，讓學生發現到以前自己沒有思考過的面向，進而提升學生的表達能力與批判思維。他也鼓勵學生發言，不管學生回答如何，總是很有耐心地聽完並給予適時的輔助，這非常有助於建立學生的自信心。上了一學期的課，我覺得這門課對我而言影響非常大，它讓我要脫離既定思考模式，建立自己的思考邏輯與發現事件背後的原因、真相，這些對我而言是既有趣又實用的。」

2. 「文學分析寫作」，這門課針對大二的文學分析與寫作的訓練課程，這門課難度較高，一方面學生得學習文學閱讀的方法與技巧，另一方面必須不斷學習英文分析寫作的技能。但因為過去幾年林老師曾在美國教授這一類的文學分析寫作課程，所以累積了許多教學的經驗與教材，課程著重三大面向：**課堂討論與練習、回家寫作與修改、工作坊與學生會議**。首先，分析寫作首重多稿修改，因為好的寫作必須通過不斷的修改才能達成，所以林老師的課堂設計是讓學生每一篇論文都有三個稿，每一個稿林老師都仔細閱讀並給完整的修改意見，林老師首重文章架構與分析邏輯，寫作必須條理清晰且層層堆疊，環環相扣的縝密功夫是林老師希望培養學生的能力。此外，林老師也強調同儕之間的學習，所以會安排工作坊的形式，讓同學互相閱讀並給予意見，林老師一定會給學生仔細的指示，也會準備完整的講義，讓學生可以認真嚴肅的看待彼此的文章並給出實質有用的意見。最後，林老師會安排學生會議時間，個別與學生討論寫作上遭遇的困難，進一步釐清學生個別的問題，學生往往在會議討論後有大幅的進步。（相關講義請參考附件五）

FEEDBACK 學生「崩潰」地表示：「很喜歡建廷的這堂課，讓我學會了如何分析，而分析很重要是因為他也会應用在生活中，也讓我現在說話更有邏輯和條理，這堂課很累很崩潰但學到的東西很多也很無價，謝謝建廷這麼認真教我們！」。「老師上課內容豐富 態度認真 不斷引導同學激發不同的思考方式 改作文細心負責 是堂獲益良多的課程」。

3. 研究所專業學科類：

高年級與研究所專業類的課程，則會有些許不同的側重，主要座落在兩大面向：第一、以跨學科、觸類旁通的教法培養學生分析與邏輯思考的能力。二、以跨地域和歷史縱深的視野訓練學生語言、文化閱讀和文學生產之間的知識關連性與表達能力。林老師的專業課程向來以「難」與「嚴格」在學生之間流傳，學生往往會說林老師的專業課「很難」但是「很推」。主要是因為面對高年級與研究所學生，林老師會更加以學生為知識的主體，幫助他們深化專業知識，這意味著，林老師會更加站在知識的後方，幫助學生面對與處理知識的難題，而非給於學生習以為常的答案。閱讀材料的難度與份量更不在話下，但林老師秉持一向專業的授課態度，不但會準備引導式的問題，讓學生可以一層一層慢慢進入文章知識的深度，並且要求學生每兩週交一份閱讀分析，讓學生上課前能確實將做好閱讀與準備的工作，這相當有助於老師清楚看到學生閱讀上的盲點與獲得，更有助於老師的講解與課堂的

	<p>討論。主要的教學方法包括：脈絡化介紹當週閱讀處理的議題、課前電郵給學生有關當週閱讀的討論與思考方向、學生口頭報告與每兩週的閱讀分析報告、課堂討論與概念釐清、期末計畫的學生會議討論。(相關講義請參考附件五)</p> <p>FEEDBACK 學生回饋意見：「老師很認真! 雖然文本很難，但老師都會舉例說明，也很歡迎學生問問題，很棒的課!」。「雖然傅柯的理論很難，但從現實生活去理解，就比較容易! 總結，真的學到很多~ 老師也非常認真~"」。</p> <p>三、教學四大面向</p> <ol style="list-style-type: none"> 1. 以跨學科、觸類旁通的教法培養學生分析與邏輯思考的能力。 2. 以跨地域和歷史縱深的視野訓練學生語言、文化閱讀和文學生產之間的知識關連性與表達能力。 3. 以強調知識動態且教學相長的方式，引導學生主動積極介入知識，藉此深化學生與老師在知識學習上的互動與交流，並以學生為知識主體幫助他們延續問題的探索與興趣。 4. 以結合英語、文化、文學作為批判思考與創意分析能力的基地，扎根學生語言、分析、創意三者合一的知識基礎，以此作為接軌國際視野與未來生涯規劃的知識通道，讓學生發展出掌握並積極介入時勢的能力。
<p>創新教學</p>	<p>一、研究結合教學：</p> <p>特別針對高年級與研究所的專業課程，將研究與教學融合，促進師生的教學相長並發展學生專業知識的興趣與能力。</p> <p>二、創新教學形式結合「傳統」師道：</p> <p>強調學生必須細讀每週指定的傳統「紙本」內容，配合課堂學生報告、老師內容講解、以及課堂分組討論與多媒體運用，包括投影片、影音檔、新聞報導、與其他課堂相關的多媒體資料。</p> <p>三、課堂演講：</p> <p>搭配課堂主題，跨界邀請不同領域的專業人士進行演講。</p> <p>四、多元文化與語言表達實驗：</p> <p>鼓勵學生多元創作與表達形式，透過不同的文化與語言實驗方式進行同儕之間的學習交流，例如期末口頭報告，學生結合舞蹈、電影、紀錄片、脫口秀、新聞報導等多元形式呈現學習成果。</p> <p>可參考林建廷老師自行架設的課程網站： (https://englishoraltrainingifall2016.wordpress.com/)</p>

<p>數位教學(使用數位科技教學、自製完整之數位課程或教材、設計提升學生學習興趣及成效的數位教學活動、提供同儕間互相學習之平台)</p>	<ol style="list-style-type: none"> 1. 課堂數位媒體使用：主要是投影片使用、搭配課堂相關的影片、視頻等。 2. 課程線上網站：利用線上資源架設課程網站，充分利用該線上空間讓學生進行學習與交流，也作為課堂資訊流通的媒介。該學習平台旨在促進學生學習興趣與多方交流，林老師會在上課前將課堂討論問題貼上，讓學生可以先行準備，以利課堂的充分討論。也會在課程網站上放上與課堂相關的多媒體資訊。 (https://englishoraltrainingifall2016.wordpress.com/) 3. 提供課程相關的其他線上學習平台：包括 writing clinic、bbc learning english、voice tube、ted 等。
<p>校外相關教學獎勵(個人得獎、帶領學生參與競賽等)</p>	<p>教學與研究結合下的校外相關獎項如下：</p> <ol style="list-style-type: none"> 1. 2016 年美國研究年會神原胖夫國際學者論文獎 (the 2016 Yasuo Sakakibara Prize) (得獎論文中分析的电影文本，曾在2016 年「文化閱讀常識」課堂中教授與討論) 2. 2015 年美國加州大學特殊教學服務貢獻獎 (UCSD Award for Outstanding Service for Students with Disabilities) (由課堂中有身心障礙的學生推薦，經由加州大學學校委員會評審選出獲獎) 3. 2015 國際美國研究學會 Emory Elliot 年輕學者論文獎 (the Emory Elliott Award of International American Studies Association) (得獎論文與2015 年研究所課程「亞美文學專題」相關)
<p>其它特殊貢獻</p>	<ol style="list-style-type: none"> 1. 學生社團輔導：擔任中央英文系西潮社團指導老師，提供學生年度活動規劃與經費申請的協助。包括歌唱比賽、DIY 嬉皮文化手染 t-shirt、蚊子電影院等活動。 2. 指導研究學生：加入英文系兩年，目前指導三位研究生進行碩士論文書寫與研究工作，以及擔任多位學生口試委員。包括亞際文化研究學程與英文系碩士班學生。 3. 輔導大學部學生申請研究所：積極協助大學部學生進行專業學術與職涯規劃，推薦過的學生包括已考上交通大學、台灣大學、中央大學還有美國交換學生等。

<p>其它特殊貢獻</p>	<p>4. 2015 曾經獲頒美國加州大學特殊教學服務貢獻獎（UCSD Award for Outstanding Service for Students with Disabilities），該獎項由課堂中具有身心障礙，需要特殊教學服務的學生推薦，經由加州大學學校委員會評審選出獲獎。那一年我的課堂上有一位精神亢進並且有學習障礙的學生修課，那時我常常會在課後另外安排時間，一方面幫助她了解上課的內容，一方面試圖理解她學習上的障礙與情緒。過程中我自己也學習很多更能去同理學生的情緒障礙、學習困難以及老師可以著力幫助的地方，這對於我回台灣面對各式各樣的學生狀態，更能找到適合的應對方式幫助學生在困難中學習獨立、成長與彼此學習的空間與方向。</p>
<p>單位主管： 簽章</p>	<p>院長(總教學中心主任)簽章：</p>

其他附件資料

附件二：教學評量

附件三：學生評語

附件四：歷年課程大綱(103 第二學期～105 第一學期)

附件五：上課講義範本

近兩年授課課程說明表

授課教師：林建廷

學期	課程名稱	必/選 修	學分數	修課 人數	填卡 人數	評量 結果
1032	英文口語訓練	選修	3	23	21	4.79
	亞裔美國文學專題	選修	3	3	2	5.00
1041	文化研究入門	選修	3	14	13	4.83
	演說與溝通 I	選修	3	18	18	4.97
1042	閱讀與文化常識	選修	3	51	48	4.64
	文學分析寫作	選修	3	20	19	4.88
1051	英文口語訓練	選修	3	20	20	4.76

註：請附各學期教學評量結果。

附件三：學生評語

學期	學院	系所	課程編號	班別	質化意見
1032	文學院	英美語文學系	EL1064	C	小組討論的討論問題相當切中要點，且會促進學生思考一些平時不會注意到的議題，也讓學生因此而更關注我們所生存的社會與時代。 老師很鼓勵學生發言，表達各種不同立場的想法。
1032	文學院	英美語文學系	EL1064	C	謝謝老師
1032	文學院	英美語文學系	EL1064	C	老師超棒！謝謝老師
1032	文學院	英美語文學系	EL1064	C	老師上課認真，上課題材也非常好，是個非常好的老師!
1032	文學院	英美語文學系	EL1064	C	我覺得老師非常專業而且人又非常好。在他的指導之下學生會去關注社會上各種時事議題，並且能夠嘗試用自己的思考邏輯、批判能力去解讀和分析某個特定的事件，而不受到筆者或是大眾媒體的干擾。老師在課程設計上對於培養學生獨立思考的能力有非常大的幫助，透過各種問題的探討和分析，往往會顛覆學生的既有思維，讓學生發現到以前自己沒有思考過的面向，進而提升學生的表達能力與批判思維。他也鼓勵學生發言，不管學生回答如何，總是很有耐心地聽完並給予適時的輔助，這非常有助於建立學生的自信心。上了一學期的課，我覺得這門課對我而言影響非常大，它讓我要脫離既定思考模式，建立自己的思考邏輯與發現事件背後的原因、真相，這些對我而言是既有趣又實用的。
1032	文學院	英美語文學系	EL1064	C	good
1032	文學院	英美語文學系	EL1064	C	老師很認真，教材也很豐富多元，超級喜歡建廷:)
1032	文學院	英美語文學系	EL1064	C	老師準備的課前閱讀資料有趣~與我們生活息息相關~老師也給予我們很大的鼓勵發表自己的意見~非常棒！
1032	文學院	英美語文學系	EL1064	C	從教材的設計、上課態度可以感覺到老師非常用心，期末的表演很有趣，我們做得很开心
1032	文學院	英美語文學系	EL1064	*	老師超用心！
1041	文學院	英美語文學系	EL2076	B	老師教學認真，給予同學充分的空間表達意見，尊重大家的想法並給予指引與鼓勵。
1041	文學院	英美語文學系	EL2076	B	很喜歡老師帶我們分析探討文章的過程以及老師帶我們了解的議題。
1041	文學院	英美語文學系	EL2076	B	收獲滿滿的一堂課 謝謝老師 老師教的很棒
1041	文學院	英美語文學系	EL2076	B	很喜歡老師的上課方式，雖然我不是一個很關注社會

					議題的人，但每次看完文章在課堂上討論時我都覺得很有趣，和同學和老師能交換自己的想法我覺得很棒，這學期的報告做完也覺得很有成就感，平時沒什麼講英文聽英文的機會，這堂課也讓我每個禮拜都能練習，真的很喜歡這堂課喔!!!
1041	文學院	英美語文學系	EL2076	B	雖然一開始聽說老師的課很難，但是漸漸的能讀懂比較難的議題，還有老師對學生的回饋很多，會給我們很多建議以及鼓勵，超推建廷老師的課！！
1041	文學院	英美語文學系	EL4049	*	雖然傅柯的理論很難，但從現實生活去理解，就比較容易! 總結，真的學到很多~ 老師也非常認真~
1041	文學院	英美語文學系	EL4049	*	老師很認真! 雖然文本很難，但老師都會舉例說明，也很歡迎學生問問題，很棒的課！
1042	文學院	英美語文學系	EL1065	*	每個星期都很期待上老師的課，因為每次都可以思考不一樣的東西，雖然一開始的馬克斯真的是超難，但是透過老師您的講解後，領悟了不少，不敢說全部都非常了解，但至少有一個基本的概念和架構在。感謝老師豐富的課程!!
1042	文學院	英美語文學系	EL1065	*	我從這堂課獲得很多帶得走的觀念 非常謝謝建廷用心的付出 討論課很棒 可以聽到很多不同的聲音 刺激自己從各方面不斷思考 資本論雖然很難懂 但是他的觀念很重要 感謝我們都熬過那些時光 最後一堂課很溫馨感動 處處看的到老師對教學的熱忱以及對學生的情感 希望這些熱情不會被澆熄!
1042	文學院	英美語文學系	EL1065	*	一開始選修的時候其實很擔心，一方面因為自己是外系，一方面又擔心英文能力低落無法跟上大家，但是一學期下來，真的很慶幸自己當初鼓起勇氣修了這門課，每次上課都能從老師的講述與同學的意見交流中學習到很多，每週閱讀的文本雖然困難，但真的愈深入了解愈感到有趣，也加深了我對文化研究的興趣，非常珍惜每次上課的時間，也很佩服老師淵博的知識與清楚思緒，當然也很感謝老師總是寬容的傾聽各種不同的聲音，並且給予許多鼓勵，希望之後有機會還能修您的課，非常謝謝您。
1042	文學院	英美語文學系	EL1065	*	雖然教材有點困難 但真的能學到很多東西 我愛建廷
1042	文學院	英美語文學系	EL1065	*	雖然我們閱讀的文本真的挺難的，常常要花很多時間，不過有同學的報告與上課的討論讓我們對於有了較為扎實的基礎，能夠面對大二大三較為

					困難的學業。老師講解的方式也滿能讓人理解的，有時候又很幽默，修這堂課感覺很好。
1042	文學院	英美語文學系	EL1065	*	課堂上給予了充分的討論空間，得以讓同學發表各種想法，課程內容有助於同學培養批判思考的能力，對社會文化及歷史脈絡有了更明確的認知，老師教學也極富熱忱，備課充分，我覺得獲益良多。
1042	文學院	英美語文學系	EL1065	*	謝謝老師，這學期的課，我從您身上學到好多!!
1042	文學院	英美語文學系	EL1065	*	我超愛建廷的課 讓我們有發言的機會 儘管不是答對全部 他也會鼓勵 我非常需要這類型的老師！
1042	文學院	英美語文學系	EL2078	B	讚讚讚
1042	文學院	英美語文學系	EL2078	B	謝謝老師!
1042	文學院	英美語文學系	EL2078	B	謝謝老師細心的給大家很詳細的評語，辛苦你了！我會繼續努力
1042	文學院	英美語文學系	EL2078	B	it is really a great course. learned and improve a lot after the whole semester.
1042	文學院	英美語文學系	EL2078	B	你很棒，在你的課上我得以重新檢視自己書寫布置上的缺漏，希望未來你能開更多跟文學相關的課。
1042	文學院	英美語文學系	EL2078	B	老師讓我知道如何用不同觀點去解讀文本，用更深的層面去分析，並以文章的摘錄作為論證，加強論點
1042	文學院	英美語文學系	EL2078	B	很喜歡建廷的這堂課，讓我學會了如何分析，而分析很重要是因為他也會應用在生活中，也讓我現在說話更有邏輯和條理，這堂課很累很崩潰但學到的東西很多也很無價，謝謝建廷這麼認真教我們!
1042	文學院	英美語文學系	EL2078	B	老師上課內容豐富 態度認真 不斷引導同學激發不同的思考方式 改作文細心負責 是堂獲益良多的課程
1051	文學院	英美語文學系	EL1064	*	一整個禮拜最期待的課程。唯一一個全英文的教學環境讓我們有機會用英文與人溝通、練習英文口說。
1051	文學院	英美語文學系	EL1064	*	有時候覺得要在很短的時間裏面吸收大量的資訊是很困難的事 很喜歡課堂上的討論 也很喜歡可以學著用英文表達
1051	文學院	英美語文學系	EL1064	*	老詩人很 nice 適時引導我們思路方向 老師讚讚
1051	文學院	英美語文學系	EL1064	*	老師的上課方式非常能促進學生思考，老師的思

					考邏輯很清楚也很有系統，很能引導學生學習。上課氣氛很好老師也很熱心幫助學生！
1051	文學院	英美語文學系	EL1064	*	You are really a nice and great teacher! NCU is lucky to have you.
1051	文學院	英美語文學系	EL1064	*	教材內容選擇極具挑戰性，對於訓練思考以及表達能力有很大的幫助，在探討許多議題的時候不但增進了對社會議題的理解也增進自己對於事物看法的多樣性，在批判性思考的能力也有提升，是很有收穫的一堂課。

IOH 開放個人學習經驗平台

（中央英文系邱采妮同學推薦林老師的「口語訓練課」）

關於講者

Nicole Chiu 邱采妮



Nicole Chiu 邱采妮，就讀中央大學英美語文學系，預計於 2018 年畢業。

2014 年畢業於嘉義女子高級中學，土生土長的嘉義孩子，從小喜歡語文，就讀國小一年級時便要求母親讓她上兒童英語班，是從小浸淫在美語世界的一位女孩。在求學生涯中，發現自己在體育與理科方面極為不足，但卻也發覺自己的韌性與對事物的堅持，在一次被化學老師罵哭的當下，暗暗發誓要努力、不要讓別人看不起，拚命苦讀的結果是在月考時得到 90 分以上的高分。



IOH
Democratizing
Personal Experience

邱采妮 Nicole Chiu
國立中央大學，英美語文學學士，2018
國立嘉義女子高級中學，2014
國立中央大學師資培育中心學生會，會長，2016 - 2017

央英文系每年也會舉辦活動「西潮」介紹西方思想，過去就曾以嬉皮為主題規劃系列影展，是非常有趣的活動。另外，還有全國性的「松韻獎」音樂比賽，開放各校熱愛唱歌的同學們參加。

推薦好課

采妮非常推薦「演說與溝通」這門課，在課堂中老師會針對不同議題，像是歐洲難民、同性戀等主題讓同學發揮，學習如何有條理地表達意見，從不同立場的分析中訓練批判思考能力，是值得一修再修的課。以老師為畢生志願的她，也在教育學程的課程獲得成長，像「輔導原理實務」是在學習如何輔導學生走出挫折的同時，也能反思自己是否有相同挫折，而自己又該如何克服。她最後提醒，如果同學們對修讀教育學程有興趣，必須要是主修或輔修中文、英文、數學、物理等中等教育的主科，若是主修電機系的同學想修教育學程，就無法獲得認證資格。

多采多姿的大學生活

熱愛語言的采妮曾擔任過中央大學的親善大使，許多人可能以為親善大使有很嚴格的身高、外貌限制，但中央大學很注重與交換生的交流，所以更看重親善大使的英語溝通與處事能力。她大二時也曾到中央大學的松濤電

中央英文系方同學以圖畫表達對於課程討論主題與小說的反思：



【玄天無上蘋果大帝】



"I don't want
American dress!"

The Gangster We Are
All Looking For



附件四：課程大綱（103 第二學期～105 第一學期）

103 第一學期

課程名稱：英文口語訓練（EL1064C）

時間：星期四 6-8

地點：A114

課程網站：<https://ctlincourses.wordpress.com/>

課程介紹
<p>This course offers a convention for you to improve your English speaking skills with a particular focus on the training of critical thinking and analytical skills in spoken language. In-class activities will consist of presentations by students, and discussions as a class based on the weekly assigned texts, which include the selected anti-war songs, and articles or films of topical issues. These texts will serve to stimulate our thoughts for discussions, to broaden our English vocabulary, and to engage us with current and past events of historical and socio-cultural significance. Practices throughout this class are expected to make students speak more effectively and persuasively in English while also cultivating cultural and socio-historical sensitivities.</p>
評分標準
<p>Participation 30%</p> <p>Individual Presentation 20%</p> <p>Midterm Presentation 20%</p> <p>Final Performance 30%</p>
課程目標
<p>For the individual presentation, each of the students should pick an anti-war song of his/her own preference, and do a 5-min in-class presentation. You are required to do some background research of who wrote this song, what effects the song/writer attempted to achieve, the context of the war to which this song addressed, the social implications of the song, the cultural and political impacts that were created, and how you respond to it. There will be a following in-class discussion after your presentation; therefore, the more thought-provoking the presentation is, the better. *You are strongly encouraged to send me your draft the day before your presentation.</p> <p>The midterm exam will be an extended presentation on any of the topics that have been covered in class thus far. In a 5-7 minute presentation, you shall reflect your thoughtful engagement with our class discussions, and your critical understanding of the topic. You are encouraged to do some additional research on the topic of your choice based on the class materials and discussions. Every one has a vote, and we will decide the most memorable presentation of the day. Each will write down the reasons why you make the choice along with your vote.</p> <p>The final exam will be a 25-minute group performance, written and designed by the group. Utilizing our class discussions about the historical contexts and political ideology of anti-war songs as an entry point, you will blend in your own imaginations and creativities to recreate the histories of anti-war songs, and make your own anti-war demonstrations. More specifics, depending on the progression of the class, will be announced as the deadline approaches.</p>

*You are welcome to discuss with me about your ideas before your presentation.

學生報告方向指導

1. Selection: Choose wisely. Pick a song that you think will speak well to your audience, a song that bears on historical significance, that exhibits creativity, and that has wider social impacts to which that you think your peers would feel related.
2. Background: An anti-war song is a particular music genre that expresses protest against war. To capture the historical and political significance of anti-war songs, you will need to understand the historical context of the war against which the production of the song protests. Besides the background information about the war, you might also want to consider under what cultural atmosphere did artists/activists engage in such political protests through cultural production and artistic performance. In other words, it would be great if you could do some basic research on the historical background of the war, the song production and the artist to begin with.
3. Interpretation: Your presentation should not be simply informative. Starting with the background information that you gather, you will need to offer your own elaboration of the correlations among the song, the artist and the war, and your interpretation of social and political significance of the anti-war song that you choose. Move away from a surface reading to a thoughtful analysis. You can, for example, explain how the anti-war song is critical of certain war ideology, crimes and atrocities caused by the war. You can also expand on the critique performed by the artist via the anti-war song by offering your own views of the war and your own critique of the critique. You can also make connections of the social significations between the anti-war song and other forms of protests in present-day's society by drawing new examples etc.
4. List of Anti-War Songs: http://en.wikipedia.org/wiki/List_of_anti-war_songs

課程規定

All conversation in this course will be conducted in English. This class requires the full, active and engaged participation of each student. Grades will be calculated according to students' weekly participation (30%), an oral report (20%), the midterm presentation (20%), and the final performance (30%). Attendance is mandatory: two unexcused absences are permitted; a third will result in a failing grade for the class. Three tardies equal one absence.

課程進度設計

Date	Course Plan
W1 (02/26)	Course Introduction; Anti-war Songs (Collective Work)
W2 (03/05)	AWS Presentation I Discussion: A Little Happiness 1. Searching for 'a little happiness' (http://www.taipeitimes.com/News/editorials/archives/2014/03/02/2003584659/1) 2. The 'little, certain happiness' that erodes media integrity

	<p>(http://www.chinapost.com.tw/editorial/taiwan-issues/2014/04/26/406142/p2/The-%27little.htm)</p> <p>3. *Recommend reading: Chao, Kang (http://www.cooloud.org.tw/node/81194)</p>
W3 (03/12)	<p>AWS Presentation II</p> <p>Discussion: Science, Technology and Society</p> <p>1. Science that is hard to swallow (http://www.washingtonpost.com/opinions/fred-hiatt-genetically-modified-foods-prove-hard-for-americans-to-stomach/2015/02/08/3ae7902c-ad60-11e4-9c91-e9d2f9fde644_story.html)</p> <p>2. The Truth about Genetically Modified Food (http://www.scientificamerican.com/article/the-truth-about-genetically-modified-food/)</p> <p>3. Documentary: <i>The World According to Monsanto</i> (https://www.youtube.com/watch?v=K9NZKUJ92Zs)</p>
W4 (03/19)	<p>AWS Presentation III</p> <p>Discussion: KUSO or Cultural Appropriation?</p> <p>1. Ralph Lauren apologizes for Native American (http://edition.cnn.com/2014/12/18/living/ralph-lauren-assimilation-ad-controversy/index.html)</p> <p>2. Trailer of Lion Dancing 2 (https://www.youtube.com/watch?v=n0zL6defRiY)</p> <p>3. Chinese Commentary (http://www.pure-taiwan.info/2014/11/lion-dancing2-vs-seediq-bale)</p> <p>4. 'Lion' filmmaker says sorry to Sediq (http://www.taipeitimes.com/News/front/archives/2015/01/25/2003610018)</p>
W5 (03/26)	<p>AWS Presentation IV</p> <p>Discussion: Fashion Ideologies and Sweatshop</p> <p>1. Abercrombie & Fitch Commercial (https://www.youtube.com/watch?v=wilHynLpF6w)</p> <p>2. Excerpts from <i>Why I Hate Abercrombie & Fitch</i> by Dwight A. McBride (http://opac.lib.ncu.edu.tw/search~S0*cht?/YWhy+I+Hate+Abercrombie+%26+Fitch&SORT=D/YWhy+I+Hate+Abercrombie%26Fitch&SORT=D&SUBKEY=Why+I+Hate+Abercrombie%26Fitch/1%2C2%2C2%2CB/frameset&FF=YWhy+I+Hate+Abercrombie+%26+Fitch&SORT=D&1%2C1%2C)</p> <p>3. H&M--Documentary: <i>Sweatshop</i> (http://www.storm.mg/article/41555)</p>
W6 (04/02)	<p>AWS Presentation V</p> <p>Discussion: Dementia Care</p> <p>1. Dementia Village (https://www.youtube.com/watch?v=LwiOBlyWpko)</p> <p>2. The village where people have dementia – and fun (http://www.theguardian.com/society/2012/aug/27/dementia-village-residents-have-fun)</p>
W7	AWS Presentation VI

(04/09)	<p>Discussion: Transgender/Prisoner's Rights for Healthcare</p> <ol style="list-style-type: none"> 1. GLAD appalled by appeals court ruling denying care to transgender prisoner (http://sdgln.com/causes/2014/12/16/glad-appalled-appeals-court-ruling-denying-care-transgender-prisoner#sthash.17mPfi5n.3UDu5ogX.dpbs) 2. Prison Industrial Complex (http://colorlines.com/archives/1998/09/masked_racism_reflections_on_the_prison_industrial_complex.html) 3. 5 Point Statement by Kaohsiung prisoners (http://newtalk.tw/news/2015/02/11/56881.html) 4. Commentary: (http://www.storm.mg/article/42156)
W8 (04/16)	Midterm Presentation
W9 (04/23)	<p>AWS Presentation VII</p> <p>Discussion: Entertainment Industry, Race and Popular Culture</p> <ol style="list-style-type: none"> 1. Kanye West (http://www.nbcnews.com/pop-culture/music/kanye-west-becks-grammy-he-shouldve-given-his-award-beyonce-n302671) 2. Black Lives Matter at the Grammys, But What About Black Talent? (http://colorlines.com/archives/2015/02/prince_beyonce_show_love_for_black_lives_at_grammys.html) 3. Sean Penn's Comment (http://www.grammy.com/videos/bob-dylan-2015-musicares-person-of-the-year) 4. Sean Penn's green card gag falls flat, but was it just a joke between friends? (http://www.theguardian.com/film/2015/feb/23/oscars-sean-penn-green-card-alejandro-gonzalez-inarritu?CMP=fb_us)
W10 (04/30)	<p>AWS Presentation VIII</p> <p>Discussion: American Racial Politics</p> <ol style="list-style-type: none"> 1. The Ferguson/Palestine Connection (http://www.ebony.com/news-views/the-fergusonpalestine-connection-403#axzz3KhxG3fa4) 2. 10 ways to be like Martin Luther King after Ferguson (http://www.msnbc.com/melissa-harris-perry/10-ways-be-martin-luther-king-after-ferguson)
W11 (05/07)	<p>Discussion: Climate Change, Global Warming and the Political Economy</p> <ol style="list-style-type: none"> 1. Keystone, climate change and the US economy: the truth behind the myths (http://www.theguardian.com/environment/2015/jan/06/keystone-xl-pipeline-climate-change-us-economy-truth-behind-myths) 2. Documentary: <i>Above All Else</i> (depending on the availability)
W12 (05/14)	<p>Discussion: On the questions of "terrorism" and "freedom"</p> <ol style="list-style-type: none"> 1. Charlie Hebdo (Go online and look for the images of its satirical cartoons) 2. On Charlie Hebdo (https://www.jacobinmag.com/2015/01/charlie-hebdo-islamophobia/) 3. The Unity Trap

	(https://www.jacobinmag.com/2015/02/charlie-hebdo-racism-movement/)
W13 (05/21)	<p>Discussion: Critical University Studies</p> <p>1. 17 Things English Majors Are Tired Of Hearing (http://www.buzzfeed.com/jenniferschaffer/things-english-majors-are-tired-of-hearing#.cxxWB23YB8)</p> <p>2. Why the Right Hates English (https://www.insidehighered.com/views/2012/05/18/essay-why-conservatives-hate-english-courses)</p> <p>3. Critical University Studies (https://www.insidehighered.com/news/2015/01/09/mla-scholars-talk-about-how-their-teaching-focuses-tough-issues-higher-ed)</p>
W14 (05/28)	<p>Discussion: The “Prices” of Knowledge and Freedom</p> <p>1. Documentary: <i>The Internet's Own Boy: The Story of Aaron Swartz</i> (https://www.youtube.com/watch?v=vXr-2hwTk58)</p> <p>2. Aaron Swartz stood up for freedom and fairness – and was hounded to his death (http://www.theguardian.com/commentisfree/2015/feb/07/aaron-swartz-suicide-internets-own-boy?CMP=fb_gu)</p>
W15 (06/04)	<p>Discussion: Labor, Migration and Queer Diaspora</p> <p>1. Documentary: <i>Lesbian Factory</i> 1 and 2</p> <p>2. TIWA Archives (http://www.tiwa.org.tw/index.php?archivelist=1)</p> <p>3. Blurbs and recommendations (http://www.tiwa.org.tw/tpfactory.php)</p>
W16 (06/11)	<p>Discussion: Rare Diseases, Disability and Sex Work</p> <p>1. Documentary: <i>Rock Me to the Moon</i></p> <p>2. Film Review 1 (http://blogs.wsj.com/scene/2013/12/05/glory-and-heartbreak-for-rock-n-roll-dads/)</p> <p>3. Film Review 2 (http://www.chinapost.com.tw/dream//2014/02/17/400813/p1/Fathers-of.htm)</p> <p>4. Hand Angel (http://www.vice.com/read/hand-angel-hand-jobs-taiwan-748)</p>
W17 (06/18)	Final Performance I
W18 (06/25)	Final Performance II

103 第二學期

課程名稱：亞裔美國文學專題（EL6017*）

時間：星期一 6-8

地點：C2-437

課程介紹

This course looks at the intersection of Asian/American cultural politics and the U.S. Cold War history to examine the transnational Cold War historical and cultural formations of transpacific Asian America. By situating the Asian/American literary and cultural studies within the U.S. Cold War knowledge production, we will consider how the process of U.S. empire building entails racialization and gendering both inside the U.S. and beyond over Asia, creating transpacific migrations and cultural transference. To address the questions of Asian/American cultural politics organized around race, gender, and sexuality in a global context, we will look at specific historical events, literary and cultural productions, and academic institutionalization of Asian-American studies in the U.S. and Asia to demonstrate the global imaginaries of “Americanism,” and its interpellation and interpretations of Asian and Asian-American Subjects. While considering politics of knowledge as a locus of power contestation, we will explore how alternative forms of cultural productions, literary and memory narratives, and socio-cultural practices are rendered possible to disrupt the dominant narratives of U.S. history and politics.

課程目標

This class could be considered as one of the core curriculum to familiarize students with theoretical frameworks by cultivating their own critical perspectives to pursue the research topics of their own interests on modern social thoughts through transnational approaches to literary and cultural analysis of U.S. imperialism, U.S.-Asia power relations, and historical knowledge production. One main focus of this course is to utilize the lens of Asian/American studies to critically examine U.S. Cold War management of knowledge in Asia in order to perform a transpacific critique of U.S. Empire.

評分標準

Attendance and Participation	20 %
Oral Presentation	20 %
Biweekly Reflection	20 %
Final Paper	40 %

*You must complete all assignments to pass the course.

學生計畫說明

For the individual presentation, each of the students should pick an anti-war song of his/her own preference, and do a 5-min in-class presentation. You are required to do some background research of who wrote this song, what effects the song/writer attempted to achieve, the context of the war to which this song addressed, the social implications of the song, the cultural and political impacts that were created, and how you respond to it. There will be a following in-class discussion after your presentation; therefore, the more thought-provoking the presentation is, the better. *You are strongly encouraged to send me your draft the day before your presentation.

The midterm exam will be an extended presentation on any of the topics that have been covered in class thus far. In a 5-7 minute presentation, you shall reflect your thoughtful engagement with our class discussions, and your critical understanding of the topic. You are encouraged to do some additional research on the topic of your choice based on the class materials and discussions. Every one has a vote, and we will decide the most memorable presentation of the day. Each will write down the reasons why you make the choice along with your vote.

The final exam will be a 25-minute group performance, written and designed by the group. Utilizing our class discussions about the historical contexts and political ideology of anti-war songs as an

entry point, you will blend in your own imaginations and creativities to recreate the histories of anti-war songs, and make your own anti-war demonstrations. More specifics, depending on the progression of the class, will be announced as the deadline approaches.

*You are welcome to discuss with me about your ideas before your presentation.

學生計畫說明

Presentation: You are responsible for a 20-25 min in-class presentation on one of critical essays in any of the weeks. You should focus your presentation on the author's main arguments followed by the questions and critiques that you have.

Bi-weekly Assignment: You will write a 1-2 page reflection paper every other week to demonstrate your critical engagement with the class readings and discussions. Your response paper shall show your critical analysis of the author's argument by discussing, for example, the overarching questions that are raised in the essay, the body of literature that the author engages with, and the interventions or the limitations of such argument. Response paper is due in the beginning of the class.

Final Paper: The final paper of the course will require you to write a 15-20 page critical analysis of a topic of your choice that is related to the issues presented and discussed in this course. **Final paper is due at 12:00pm Friday (June 26th) in my mailbox at C2-337 (no late paper is accepted).**

* Formatting: All writing assignments must be typed, double-spaced, and in MLA format. 1" margins all-around, 12-point Times New Roman font, and stapled. Put your name, student ID# and page number.

課程規定及要求

1. This is a seminar-based discussion class. Students are required to complete all the assigned readings before class, write and share bi-weekly reflections, and discuss their thoughts with the instructor and peers in class. You are expected to attend all class sessions. More than three absences during the semester may result in a failing grade. If you must miss a session, you are responsible for the material covered during that session. Come to class prepared to engage with the ideas, concepts, and theories from the texts and from lecture.
2. No late assignment is accepted.
3. All students are required to adhere to NCU's policies of Academic Integrity.

文本及上課素材選用

Require Texts

Course reader is available at Gaoguan copy shop. You are required to read all required texts before the day that they are assigned. *Readings with asterisk are recommended, not required. You are, however, encouraged to finish reading the recommended articles or chapters as well.

Novels

The Gangster We Are All Looking For (lê thi diem thúy)

Dog eaters (Jessica Hagedorn)

Obasan (Joy Kogawa)

Our Stories (Yu-ling Ku)

**The Foreign Student* (Susan Choi) (recommended)

Films

History and Memory (dir. Rea Tajiri)

Women Outside: Korean Women and U.S. Military (dir. J.T. Takagi & Hye Jung Park.)

First Person Plural (dir. Deann Borshay Liem)

Fire (dir. Deepa Mehta)

Lesbian Factory 1&2 (dir. Su-Hsian Chen)

課程進度設計

Date	Course Plan
I. Theorizing Asian/American Studies in Transnationalism: Discourse of Globalization, Neoliberalism, and the New Empire	
W1 (02/23)	No class
W2 (03/02)	Course Introduction
W3 (03/09)	Introduction: Contesting with Empire 1. "Introduction: Globalization and Deimperialization" from <i>Asia as Method</i> (Kuan-Hsing Chen) 2. "Introduction: Unsettling Hermeneutics and Global Nonalignments" from <i>Ends of Empire: Asian American Cultural Critique and the Cold War</i> (Jodi Kim) *3. "Part 1: The Political Constitution of the Present" from <i>Empire</i> (Michael Hardt, and Antonio Negri)
W4 (03/16)	Globalization, Neoliberal Discourse, and Asian Modernity I 1. "On Romantic Love and Military Violence: Transpacific Imperialism and U.S.-Japan Complicity" from <i>Militarized Currents: Toward A Decolonized Future in Asia and the Pacific</i> (Naoki Sakai) 2. "The Intimacies of Four Continents" (Lisa Lowe) *3. "Introduction" from <i>Things Fall Away: Philippine Historical Experience and the Makings of Globalization</i> (Neferti X. M. Tadiar)
W5 (03/23)	Globalization, Neoliberal Discourse, and Asian Modernity II 1. "Introduction: Globalization and the Inhuman" from <i>Inhuman Conditions: On Cosmopolitanism and Human Rights</i> (Pheng Cheah) 2. "Introduction: Neoliberal Citizenship: The Governmentality of Rights and Consumer Culture" from <i>Transnational America: Feminisms, Diasporas, Neoliberalisms</i> (Inderpal Grewal) 3. "Introduction: Neoliberalism as Exception, Exception to Neoliberalism" from <i>Neoliberalism as Exception: Mutations in Citizenship and Sovereignty</i> (Aihwa Ong)
II. Cold War Historical and Cultural Formations of Transpacific Asian America:	
W6 (03/30)	Cold War Demarcations of "Areas" and "Studies" 1. "The International within National: American Studies and Asian American Critique" from

	<p><i>Cultural Critique</i> No. 40, The Futures of American Studies (Lisa Lowe)</p> <p>2. “Asian American Studies in Travel” (Lisa Yoneyama)</p> <p>*3. “Boundary Displacement: The State, the Foundation, and International and Area Studies during and after the Cold War” from <i>Parallax Visions: American East-East Asian Relations</i> (Bruce Cummings)</p>
W7 (04/06)	No class (Tomb-sweeping Festival)
W8 (04/13)	<p>War Narratives, National History, and the Unsettling Memories I</p> <p>1. “Introduction” from <i>Perilous Memories: The Asia Pacific War(s)</i> (T. Fujitani et al.)</p> <p>2. “Traveling Memories, Contagious Justice: Americanization of Japanese War Crimes at the End of the Post-Cold War” (Lisa Yoneyama)</p> <p>*3. “The Wall and the Screen Memory” from <i>Tangled Memories: The Vietnam War, the AIDS Epidemic, and the Politics of Remembering</i> (Marita Sturken)</p> <p>4. Film: <i>History and Memory</i> (dir. Rea Tajiri)</p>
W9 (04/20)	<p>War Narratives, National History, and the Unsettling Memories II</p> <p>1. “Militarized Refuge(es)” from <i>Body Counts: The Vietnam War and Militarized Refugees</i> (Yến Lê Espiritu)</p> <p>*2. “The Refugee Condition” from <i>The Gift of Freedom: War, Debt, and Other Refugee Passages</i> (Mimi Thi Nguyen)</p> <p>3. Novel: <i>The Gangster We Are All Looking For</i> (lê thi diem thúy)</p>
W10 (04/27)	<p>Militarism, Labor Migration, Sex Work, and the Cold War I</p> <p>1. “Surrogate Military, Subempire, and Masculinity: South Korea in the Vietnam War” from <i>Service Economies: Militarism, Sex Work, and Migrant Labor in South Korea</i> (Jin-kyung Lee)</p> <p>2. “Partners in Prostitution” from <i>Sex Among Allies: Military Prostitution in U.S.-Korea Relations</i> (Katharine H. S. Moon)</p> <p>*3. “Nationalism, Feminism, and Militarism after the Cold War” <i>The Morning After: Sexual Politics at the End of Cold War</i> (Cynthia Enloe)</p> <p>4. Film: <i>Women Outside: Korean Women and U.S. Military</i> (dir. J.T. Takagi & Hye Jung Park)(http://www.twn.org/catalog/pages/cpage.aspx?rec=970)</p>
W11 (05/04)	<p>Militarism, Labor Migration, Sex Work, and the Cold War II</p> <p>1. “Genealogies of Unbelonging: Amerasians and Transnational Adoptees as Legacies of U.S. Militarism in South Korea” from <i>Militarized Currents: Toward A Decolonized Future in Asia and the Pacific</i> (Patti Duncan)</p> <p>2. “Transnational Adoption and Queer Diasporas,” <i>Social Text</i> 76 (21:3):1-37 (David Eng)</p> <p>4. Film: <i>First Person Plural</i> (dir. Deann Borshay Liem)</p>
W12 (05/11)	<p>Militarism, Labor Migration, Sex Work, and the Cold War III</p> <p>1. “If Not Mere Metaphor...Sexual Economies Reconsidered,” <i>S&F Online</i> 7.3 (Neferti X. M. Tadiar)</p> <p>*2. “Consumerism without Means: Immigrant Workers and the Neocolonial Condition” from <i>Ruptures of American Capital: Women of Color Feminism and the Culture of Immigrant Labor</i> (Grace Kyungwon Hong)</p> <p>3. Novel: <i>Dog eaters</i> (Jessica Hagedorn)</p>

W13 (05/18)	Cold War Discourse of “Democracy” and “Liberation” 1. “‘A Mutual Brokenness’: The Hiroshima Maidens Project, Japanese Americans, and American Motherhood” from <i>An Absent Presence: Japanese Americans in Postwar American Culture, 1945-1960</i> (Caroline Chung Simpson) (pdf) 2. Novel: <i>Obasan</i> (Joy Kogawa)
W14 (05/25)	(Post) Cold War Diasporic Circuit of Queer Asian America 1. “South Asian (Trans)nation(alism)s and Queer Diasporas” from <i>Q&A: Queer in Asian America</i> (Jasbir K. Puar) 2. “Local Sites/Global Contexts: the Transnational Trajectories of <i>Fire</i> and ‘The Quilt’” from <i>Impossible Desires: Queer Diaspora and South Asian Public Cultures</i> (Gayatri Gopinath) (pdf) *3. “The Topography of Race and Desire in the Global City” from <i>Global Divas: Filipino Gay Men in the Diaspora</i> (Martin F. Manalansan) 4. Film: <i>Fire</i> (dir. Deepa Mehta)
III. Decolonization: (Post) Cold War Knowledge Production	
W15 (06/01)	Decolonizing the Cold War Conditions of Knowledge and Practices I 1. “Imagining an End to Empire” from <i>Ends of Empire: Asian American Critique and the Cold War</i> (Jodi Kim) 2. “Between Nations and Across the Ocean” (Chih-ming Wang) 3. “Inter-Asian Migratory Road: the Gamble of Time in <i>Our Stories</i> ,” <i>Inter-Asia Cultural Studies</i> (13:2): 176-188 (Amie Elizabeth Parry) 4. Novel: <i>Our Stories</i> Part 1 and 2 (Yu-ling Ku)
W16 (06/08)	Decolonizing the Cold War Conditions of Knowledge and Practices II 1. “Militarized Currents, Decolonizing Futures” from <i>Militarized Currents: Toward A Decolonized Future in Asia and the Pacific</i> (Setsu Shigematsu/Keith L. Camacho) 2. “Asia as Method: Overcoming the Present Conditions of Knowledge Production” from <i>Asia As Method: Toward Deimperialization</i> (Kuan-Hsing Chen) *3. “How Does Asia Mean?” 1&2 (Ge Sun) 4. Continued <i>Our Stories</i> Part 3 (Yu-ling Ku)
W17 (06/15)	Film viewing in class: <i>Lesbian Factory</i> 1&2; Guest Speaker (Jing-ru Wu)
W18 (06/22)	Presentation of Final Projects I

104 第一學期

課程名稱：演說與溝通 I (EL2076B)

時間：星期三 6-8

地點：C2-102

課程網站：<https://2015englishoraltraining2.wordpress.com/>

課程介紹
This course offers a convention for you to improve your English speaking skills with a particular

focus on the training of critical thinking and analytical skills in spoken language. In-class activities will consist of group presentations by students, and discussions in small groups and as a class based on the weekly assigned texts, including articles or films of topical issues. These texts will serve to stimulate our thoughts for discussions, to broaden our English vocabulary, and to engage us with current and past events of historical and socio-cultural significance. Practices throughout this class are expected to make students speak more effectively and persuasively in English while also cultivating cultural and socio-historical sensitivities on the one hand. On the other hand, students will learn how to identify the arguments of individual articles, and the perspectives and stakes of these arguments. By dissecting these texts, students will be asked to also cultivate their critical perspectives by formulating their own arguments, questions and critiques. One of the main goals in this class is to prepare students for the next level of academic and professional presentations.

評分標準

Participation	25%
Group Presentation	25%
Professional/Academic Presentation I	25%
Professional/Academic Presentation II	25%

學生報告方向指導

Group Presentation:

Starting from week 3, with 4 persons in a group, each group is required to pick a given topic out of the 18 weeks, and do a 30-40 mins presentation on the chosen topic. In your group presentation, you should present 1) what the main arguments of assigned texts are; 2) how the author constructs the arguments; 3) the stakes of the claims made (why it is important); 4) your questions and critiques for further discussion in class. You and your group should meet with me during my office hours and discuss with me your ideas before the date of your presentation. If you cannot make it to my office hours, you should email me and make an appointment with me ahead of time.

Midterm Individual Presentation I:

For the midterm individual presentation, you will be assigned 2 different texts that touch upon the topics covered in the class thus far. You should read both texts but will do a 10 min presentation on only one of the articles. You will know which article that you should present on in week 7. Your presentation will be evaluated based on if you identify 1) the main arguments of the text; 2) how the arguments are being constructed: the evidence presented, the line of reasoning, and the logic of transitioning etc.; 3) the significance of the claims made by the author; 4) present your own critical perspectives, questions and critiques.

Final Individual Presentation II:

For the final presentation (the final exam), you are required to do a 10 min presentation on the topic that you choose from the class discussions. In this presentation of your chosen topic, 1) you have to make an analytical argument (your perspectives, understanding and questions of the topic); 2) you need to show the logical reasoning of how you craft your claims (any examples to support your claims, and the sensible connections between the examples and the claims); 3) show the significance of your analysis as to explain why this is important to know about. You may draw on the materials provided in this class and

the discussions that we have done to advance your analysis of the topic or you could look for external resources to support your argument. The evaluation will be based on how well you meet the above-mentioned requirements.

*You should discuss with me about your ideas before your presentation.

課程規定

All conversation in this course will be conducted in English. This class requires the full, active and engaged participation of each student. Students are responsible for printing out the weekly reading materials, and bringing them with you to the class. Grades will be calculated according to students' weekly participation (25%), a group presentation (25%), the midterm presentation (25%), and the final presentation (25%). Attendance is mandatory: two unexcused absences are permitted; a third will result in a failing grade for the class. Three tardies equal one absence. You need to fulfill all the requirements to pass this class.

課程進度設計

Date	Course Plan
W1 (09/16)	Course Introduction
W2 (09/23)	<p>Discussion: the Political Crisis in Greece</p> <ol style="list-style-type: none"> 1. Greece's Debt Crisis Explained (http://www.nytimes.com/interactive/2015/business/international/greece-debt-crisis-euro.html) 2. From the Absurd to the Tragic (https://www.jacobinmag.com/2015/07/tsipras-syriza-greece-euro-debt/) 3. Slavoj Žižek on Greece: the courage of hopelessness (http://www.newstatesman.com/world-affairs/2015/07/slavoj-i-ek-greece-courage-hopelessness)
W3 (09/30)	<p>Discussion: the Political Crisis in Greece Continued</p> <ol style="list-style-type: none"> 1. This Is What Greece's Refugee Crisis Really Looks Like (http://www.thenation.com/article/this-is-what-greeces-refugee-crisis-really-looks-like/) 2. Is Taiwan's debt problem spinning out of control? (http://www.taipeitimes.com/News/editorials/archives/2015/07/19/2003623363) 3. 風評：看為希臘帶來災難的民粹領導人 台灣戒之！ (http://www.storm.mg/article/55259) 4. 希臘悲劇在台被誤解 (http://www.appledaily.com.tw/appledaily/article/headline/20130508/35003138/)
W4 (10/07)	<p>Film Viewing in My Absence</p> <ol style="list-style-type: none"> 1. Documentary: The Internet's Own Boy: The Story of Aaron Swartz (https://www.youtube.com/watch?v=vXr-2hwTk58) 2. Aaron Swartz stood up for freedom and fairness – and was hounded to his death (http://www.theguardian.com/commentisfree/2015/feb/07/aaron-swartz-suicide-internets-own-boy?CMP=fb_gu)

W5 (10/14)	No Class (Make-up Class Will be Scheduled)
W6 (10/21)	<p>Discussion: Privatization of Higher Education, Budget Cut and Labor Union</p> <p>1. 新自由資本主義與高等人文教育 (https://drive.google.com/file/d/0B9BIOqpLTzs3OFNBZm9qZjVhUE0/view)</p> <p>2. “Human,” “Humanities,” “Human Capital”: Neoliberal Values in the Global University (https://drive.google.com/file/d/0B9BIOqpLTzs3SnFiRXZjcDdoTVk/view)</p> <p>3. Education as a Form of Political Intervention (https://drive.google.com/file/d/0B9BIOqpLTzs3dzNtbkdvR0hUYk0/view)</p>
W7 (10/28)	<p>Discussion: Privatization of Higher Education, Budget Cut and Labor Union Continued</p> <p>1. Union formed for higher education professionals (http://www.taipeitimes.com/News/taiwan/archives/2012/02/19/2003525856)</p> <p>2. NTNU under fire over changes (http://www.taipeitimes.com/News/taiwan/archives/2015/08/21/2003625865)</p> <p>3. 「師徒制」的幻想 ——高教工會台師大分部聲明 (http://www.theunion.org.tw/news/632)</p> <p>4. 高教市場化的批判與公共化願景 (http://www.theunion.org.tw/review/508)</p>
W8 (11/04)	<p>Midterm: Professional/Academic Presentation I</p> <p>1. Neoliberalism and the Assault on Higher Education (https://drive.google.com/file/d/0B9BIOqpLTzs3andfS0ZKRGtfTG8/view)</p> <p>2. The Greek Debacle (https://www.jacobinmag.com/2015/07/tspiras-syriza-euro-perry-anderson/)</p>
W9 (11/11)	<p>Midterm: Professional/Academic Presentation I Continued</p> <p>1. Neoliberalism and the Assault on Higher Education (https://drive.google.com/file/d/0B9BIOqpLTzs3andfS0ZKRGtfTG8/view)</p> <p>2. The Greek Debacle (https://www.jacobinmag.com/2015/07/tspiras-syriza-euro-perry-anderson/)</p>
W10 (11/18)	<p>Discussion: Social Movement and Curriculum Controversy in Taiwan</p> <p>1. Inside Taiwan's Sunflower Movement: Twenty-Four Days in a Student-Occupied Parliament, and the Future of the Region (http://www.researchgate.net/profile/Ian_Rowen/publication/272483581_Inside_Taiwan's_Sunflower_Movement_Twenty-Four_Days_in_a_Student-Occupied_Parliament_and_the_Future_of_the_Region/links/54e599170cf22703d5c1945e.pdf)</p>
W11 (11/25)	<p>Discussion: Social Movement and Curriculum Controversy in Taiwan Continued</p> <p>1. Taiwanese Teenage Activists Fight Against Pro-China Revisions of History (http://buzzorange.com/global/2015/07/08/taiwanese-teenage-activists-fight-against-pro-china-revisions-of-history/)</p> <p>2. FROM THE SUNFLOWER MOVEMENT TO THE ANTI-TEXTBOOK REVISION MOVEMENT (http://newbloommag.net/2015/08/08/from-the-sunflower-movement-to-the-anti-textbook-revis)</p>

	<p>ion-movement/)</p> <p>3. 風雨台灣的未來：對太陽花運動的觀察與反思（完整版） (https://www.facebook.com/notes/351262281693953/?pnref=story)</p>
W12 (12/02)	<p>Discussion: Popular Culture, Nostalgia, and the Youth</p> <p>In Class Viewing: Our Times</p> <p>Viewing Reflection</p>
W13 (12/09)	<p>Discussion: Popular Culture, Nostalgia, and the Youth Continued</p> <p>1. You Are the Apple of My Eye (http://homemcr.org/article/staff-review-you-are-the-apple-of-my-eye/)</p> <p>2. 香港人的「那些年」 (http://www.ln.edu.hk/mcsln/33rd_issue/criticism_03.shtml)</p> <p>3. 《我的少女時代》虛假意識的集體回憶 (http://bernd97.pixnet.net/blog/post/202677769)</p>
W14 (12/16)	<p>Discussion: Same-Sex Marriage</p> <p>1. Supreme Court Declares Same-Sex Marriage Legal In All 50 States (http://www.npr.org/sections/thetwo-way/2015/06/26/417717613/supreme-court-rules-all-states-must-allow-same-sex-marriages)</p> <p>2. Kentucky clerk denying licenses to gay couples has married four times (http://www.theguardian.com/us-news/2015/sep/02/kentucky-clerk-kim-davis-divorced-three-times)</p> <p>3. Same-sex marriage opponents rally around Kentucky clerk's jailing (http://www.theguardian.com/us-news/2015/sep/06/same-sex-marriage-opponents-rally-around-kentucky-clerks-jailing)</p>
W15 (12/23)	<p>Discussion: Same-Sex Marriage Continued</p> <p>1. Celebrating Marriage; Mourning the Queer Revolution (http://www.slate.com/blogs/outward/2015/06/26/does_the_success_of_gay_marriage_mean_the_queer_revolution_has_failed.html)</p> <p>2. What if the LGBTQ movement fought for prison abolition instead of same sex marriage? (https://www.opendemocracy.net/transformation/isabelle-nastasia/what-if-lgbtq-movement-fought-for-prison-abolition-instead-of-same-)</p> <p>3. Marriage Will Never Set Us Free (http://www.organizingupgrade.com/index.php/modules-menu/beyond-capitalism/item/1002-marriage-will-never-set-us-free)</p> <p>4. This Is Why Everyone Cheering Gay Marriage Should Stand With the White House “Heckler” Now (http://www.blackgirldangerous.org/2015/06/this-is-why-everyone-cheering-gay-marriage-should-stand-with-the-white-house-heckler-now/)</p>
W16 (12/30)	Final: Professional/Academic Presentation II
W17 (01/06)	Final: Professional/Academic Presentation II Continued
W18	Final's week: no class

104 第二學期

課程名稱：文化研究入門（EL4049*）

時間：星期一 6-8

地點：C2-109

課程介紹

This course introduces students to interdisciplinary cultural studies approaches and theories essential to the critical understanding of our mediated everyday life. In this course, we will pay particular attention to the interplay of (medical and scientific) discourse and power in governing modern politics of life, labor and affects. The first half of this class will familiarize students with the theoretical concepts of modern biopolitics to enable their critical understanding of power, knowledge and governance. The second half of the class will focus on a range of case studies to illuminate how biomedicine and (bio)capitalism are (re)shaping the social relations and cultures of our modern life.

評分標準

Attendance and Participation	20 %
Group Presentation	20 %
Midterm Exam	30 %
Final Exam	30 %

**You must complete all assignments to pass the course.*

文本及上課素材選用

Required Texts

Course reader is available at Gaoguan copy shop. You are required to read all required texts before the day that they are assigned. *Readings with asterisk are recommended, not required. You are encouraged to finish reading the recommended articles or chapters as well.

Films

Baby Steps (dir. Barney Cheng)

學生計畫說明

Presentation: With 5 persons in a group, you are responsible for a 20-25 min in-class presentation on one of the critical essays from any of the weeks. You should focus your presentation on the author's main arguments followed by the questions and critiques that you have. Your presentation shall show your critical analysis of the author's argument by discussing, for example, the overarching questions that are raised in the essay, the body of literature that the author engages with, the political stakes of the author's argument, and the interventions or the limitations of such an argument. *You are strongly encouraged to make an appointment with me to discuss about your presentation before the assigned date.

Midterm Exam: In your midterm exam, you will be asked to incorporate the ideas, concepts, and theories from the texts and lectures to answer a prompt.

Final Exam: In a 3-4 page take-home final, you will be asked to incorporate the ideas, concepts, and theories from the texts and lectures to answer a prompt.

* Formatting: All writing assignments must be typed, double-spaced, and in MLA format. 1” margins all-around, 12-point Times New Roman font, and stapled. Put your name, student ID# and page number.

課程規定及要求

1. This is a seminar-based discussion class. Students are required to complete all the assigned readings before class, and discuss their thoughts with the instructor and peers in class. You are expected to attend all class sessions. More than three unexcused absences during the semester may result in a failing grade. If you must miss a session, you are responsible for the material covered during that session. Come to class prepared to engage with the ideas, concepts, and theories from the texts and from lecture.
2. No late assignment is accepted.
3. All students are required to adhere to NCU’s policies of Academic Integrity.

*E-mail

You may reach me during office hours, by appointment, and/or through e-mail. I answer e-mails Monday through Friday between 9-5p. Allow 48 hours for a response. Check your e-mail daily for any announcements.

(E-mail: ctlin@ncu.edu.tw)

課程進度設計

Date	Course Plan
I. Conceptualizing Modern Biopolitics	
W1 (09/14)	Course Introduction
W2 (09/21)	Doing Cultural Studies 1. “Cultural Studies and Its Theoretical Legacies” from <i>Cultural Studies Reader</i> (Stuart Hall) 2. “The Challenge of Science” from <i>Cultural Studies Reader</i> (Andrew Ross)
W3 (09/28)	Holiday
W4 (10/05)	Theorizing Foucauldian Biopolitics I 1. “Lecture One: 7 January 1976” from <i>Society Must be Defended</i> (Michel Foucault)
W5 (10/12)	Film Viewing: <i>Baby Steps</i> (in my absence)
W6 (10/19)	Theorizing Foucauldian Biopolitics II 1. “Lecture Two: 17 January 1979” from <i>The Birth of Biopolitics</i> (Michel Foucault) 2. “Lecture Four: 31 January 1979” from <i>The Birth of Biopolitics</i> (Michel Foucault)
W7	Revisiting Biopolitics—Postcolonial and Feminist Critiques I_

(10/26)	1. “Populations and Political Society” from <i>The Politics of the Governed: Reflections on Popular Politics in Most of the World</i> (Partha Chatterjee)
W8 (11/02)	Revisiting Biopolitics—Postcolonial and Feminist Critiques II 1. “Feminism in/as Biopolitics” from <i>Seizing the Means of Reproduction: Entanglements of Feminism, Health, and Technoscience</i> (Michelle Murphy) <i>*Midterm Prompt Distributed</i>
W9 (11/09)	Revisiting Biopolitics: Postcolonial and Feminist Critiques III 1. “From subjugated knowledge to conjugated subjects: science and globalisation, or postcolonial studies of science?” (Warwick Anderson)
II. Biomedicalization and Financialization of Life, Labor and Affects	
W10 (11/16)	<i>*Midterm Exam In Class</i>
W11 (11/23)	(Post) Cold War Biomedicalization and Neoliberalism 1. “Biopolitics in the Twenty-First Century” from <i>The Politics of Life Itself: Biomedicine, Power, and Subjectivity in the Twenty-First Century</i> (Nikolas Rose) *2. “Biomedicine and Platforms” from <i>Biomedical Platforms: Realigning the Normal and the Pathological in Late-Twentieth-Century Medicine</i> (Peter Keating and Alberto Cambrosio) (Recommended)
W12 (11/30)	Sex, Reproduction and Abortions 1. “Traveling Technology and a Device for Not Performing Abortions” from <i>Seizing the Means of Reproduction: Entanglements of Feminism, Health, and Technoscience</i> (Michelle Murphy) 2. 〈美援下的衛生政策：一九六〇年代臺灣家庭計畫的探討〉，《帝國與現代醫療》(郭文華)
W13 (12/07)	Regulating Health and Morality 1. 〈列管制度下的醫療治理：「人類免疫缺乏病毒傳染防治及感染者權益保障條例」與新道德威權〉，《台灣社會研究季刊》94 期 (黃道明) 2. 〈台灣法律中的兒少主體〉，《中華性／別：年齡政治機器》 (何春蕤)
W14 (12/14)	Inventing Race in Biomedicine 1. “The Social Immorality of Health in the Gene Age” from <i>Against Health: How Health Became the New Morality</i> (Dorothy Roberts)
W15 (12/21)	Queer Biopolitics 1. “Lead’s Racial Matters” from <i>Animacies: Biopolitics, Racial Mattering, and Queer Affect</i> (Mel Y. Chen) *2. “Animal, Sex, and Transsubstantiation” from <i>Animacies: Biopolitics, Racial Mattering, and Queer Affect</i> (Mel Y. Chen) (Recommended)
W16 (12/28)	Being Fat and (A)Sexual 1. “Risky Bigness: On Obesity, Eating, and the Ambiguity of ‘Health’” from <i>Against Health: How Health Became the New Morality</i> (Lauren Berlant) 2. “How Much Sex Is Healthy: The Pleasures of Asexuality” from <i>Against Health: How Health Became the New Morality</i> (Eunjung Kim) <i>*Final Prompt Distributed</i>
W17	Intimacy, Care and Reproductive Labor

(01/04)	1. “Medicine, Markets and the Pregnant Body: Indian Commercial Surrogacy and Reproductive Labor in a Transnational Frame” (Kalindi Vora) http://sfoonline.barnard.edu/reprotech/vora_01.htm Film: <i>Baby Steps</i> *2. “The Historical Lineages of Clinical Labor: Industrial Labor, Human Capital, and the Outsourcing of Risk” from <i>Clinical Labor</i> (Melinda Cooper and Catherine Waldby) (Recommended)
W18 (01/13)	Final Paper Due

104 第二學期

課程名稱：閱讀與文化常識（EL1065*）

時間：星期一 6-8

地點：C2-114

課程網站：<https://readingforculturalliteracy2016.wordpress.com/about/>

課程介紹	
<p>This course aims to broaden students’ general knowledge of contemporary culture and society. It is hoped that through extensive readings and in-class discussions, students can arrive at a deeper understanding of historical and cultural formations of modernity. This class will focus particularly on the key formations of colonialism, capitalism, nationalism and globalization that define the everyday social practices of our modern society. Readings will include excerpts from modern classics, critical short essays, and keywords alongside some select cultural texts such as films, novels, and other forms of media representations that are central to our critical exploration of modern culture.</p>	
評分標準	
Pop-quizzes	15 %
Attendance and Participation	15 %
Group Presentation	20 %
Midterm Exam	25 %
Final Exam	25 %
*You must complete all assignments to pass the course.	
文本及上課素材選用	
<p>Required Texts</p> <p>Course reader is available at Gaoguan copy shop. You are required to read all required texts before the day that they are assigned.</p> <p>Short Story</p> <p>Show and Tell (Andrew Lam) available online see course website</p> <p>Films</p> <p><i>Lesbian Factory</i> (dir. Susan Chen, 2010)</p> <p><i>Rainbow Popcorn</i> (dir. Susan Chen, 2013)</p>	

Hotel Rwanda (dir. Terry George, 2004)
Formosa Betrayed (dir. Adam Kane, 2009)
Babel (dir. Alejandro González Iñárritu, 2006)
A Borrowed Life (dir. Nien-jen Wu, 1994)
Banana Paradise (dir. Toon Wang, 1989)

*All the above films, except *Lesbian Factory* and *Rainbow Popcorn*, are on reserve at the circulation desk of Audio-visual Center, National Central University library. You are responsible for watching the films on your own before the day they are assigned.

學生計畫說明

Project Descriptions

Group Presentation: With 5 persons in a group, you are responsible for a 20-25 min in-class presentation on one of the critical essays from any of the weeks. In your group presentation, you should present 1) what the main arguments of assigned texts are; 2) what examples/evidence/explanations are provided in the essay to illustrate the author's main points; 3) what cultural, historical, and social significance of such arguments is; 4) your questions and critiques for further discussion in class (you are encouraged to also bring in current issues, hot topics and debates that you find relevant to the assigned readings from the context that you are familiar with; you may refer to the cultural texts that are paired with the assigned readings).

Midterm Exam: In your midterm exam, you will be asked to incorporate the ideas, concepts, and theories from the texts and lectures to answer a prompt.

Final Exam: A review sheet will be distributed before the final exam.

課程規定及要求

1. This class consists of lectures, group discussions, and other related in-class activities. Students are required to complete all the assigned readings before class, and discuss their thoughts and questions with the instructor and peers in class. You are expected to attend all class sessions. More than three unexcused absences during the semester may result in a failing grade. If you must miss a session, you are responsible for the material covered during that session. Come to class prepared to engage with the ideas, concepts, and theories from the texts and from lecture.
2. Always bring your reader or assigned text to class. Assigned readings should be completed before class. Please come prepared to discuss the material in a thoughtful manner. Be respectful to classmates and the instructor. Any comments or actions that instigate or contribute to a disrespectful or hostile environment in the classroom will not be tolerated. Any individuals who, as a result of their words or behavior, silence their classmates will be held accountable. Turn off all electronic devices such as cell phones, iPods, etc. Do not check your email, text-message, or engage in other distracting activities while in class.
3. Check your inbox daily for course announcements. If contacting me by email, please use appropriate email etiquette. Allow 48 hours for a response.
 (E-mail: ctlin@ncu.edu.tw)

課程進度說明

Date	Course Plan
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W1 (02/22)	Course Introduction; Sign up for Group Presentation
W2 (02/29)	Holiday
W3 (03/07)	In-class film viewing in my absence: <i>Lesbian Factory</i> and <i>Rainbow Popcorn</i> ; in-class writing assignment
W4 (03/14)	Capitalism I: Value, Labor, and Commodity 1. "Section 1- The Two Factors of a Commodity: Use-Value and Value" from <i>Capital</i> (Karl Marx) 2. "Section 2 - The Two-fold Character of the Labour Embodied in Commodities" from <i>Capital</i> (Karl Marx)
W5 (03/21)	Capitalism II: Value, Labor, and Commodity 1. "Section 3 - The Form of Value or Exchange-Value" from <i>Capital</i> (Karl Marx) 2. "Section 4- The Fetishism of Commodities and the Secret Thereof" from <i>Capital</i> (Karl Marx) 3. Documentary: <i>Lesbian Factory</i> and <i>Rainbow Popcorn</i>
W6 (03/28)	Nationalism and Colonialism I 1. "Nation" from Key Words for American Cultural Studies (Alys Eve Weinbaum) (pdf file available on the course website) 2. Film: <i>Formosa Betrayed</i>
W7 (04/04)	Holiday
W8 (04/11)	Nationalism and Colonialism II 1. "The Origins of National Consciousness" from <i>Imagined Community: Reflections on the Origin and Spread of Nationalism</i> (Benedict Anderson) 2. Film: <i>Formosa Betrayed</i>
W9 (04/18)	<i>Midterm Exam in Class</i>
W10 (04/25)	Cold War and Globalization I 1. "Globalization" from <i>Key Words for American Cultural Studies</i> (Lisa Lowe) 2. Film: <i>Babel</i> (2006), directed by Alejandro González Iñárritu
W11 (05/02)	(Cold War and Globalization II) 1. "Whose City Is It? Globalization and the Formation of New Claims" from <i>Globalization and Its Discontents</i> (Saskia Sassen) (pdf file available on the course website) 2. Film: <i>Babel</i> (2006), directed by Alejandro González Iñárritu
W12 (05/09)	Cold War and Globalization III 1. Short Story: "Show and Tell" by Andrew Lam (available on the course website) 2. "Militarized Refuge(es)" from <i>Body Counts: The Vietnam War and Militarized Refugees</i> (Yen Le Espiritu) (pdf file available on the course website)
W13 (05/16)	Decolonization II: De-Cold War 1. "De-Cold War" from <i>Asia as Method</i> (English translation available on the course website) (Kuan-Hsing Chen)
W14	In-class film viewing in my absence: Films: <i>A Borrowed Life</i> and <i>Banana Paradise</i>

(05/23)	
W15 (05/30)	Decolonization III: De-Imperialization 1. Continue “De-Cold War” from <i>Asia as Method</i> (English translation available on the course website) (Kuan-Hsing Chen) 2. Films: <i>A Borrowed Life</i> and <i>Banana Paradise</i>
W16 (06/06)	<i>Final Exam in Class</i>

104 第二學期

課程名稱：文學分析寫作（EL2078B）

時間：星期三 6-8

地點：A105

課程介紹	
In this course students will be introduced to a variety of analytic and argumentative strategies that have proved useful in formulating a persuasive academic essay on a literary subject with particular attention to close reading and contextual and/or cultural analysis. In this class, we will read, analyze and write about two selected fictions, <i>Our Stories</i> and <i>The Gangster We Are All Looking for</i> to reflect upon the questions of narration, time, space, history, labor, migration and movement. Through a close reading of these two texts, it is hoped to help students cultivate critical skills of literary analysis, and writing in an academic context.	
評分標準	
Paper one, including drafts and workshops	30 %
Paper two, including drafts and workshops	30 %
Paper three, including drafts and workshops	30 %
Attendance/Writing responses/Participation/Conduct	10 %
*You must complete all assignments to pass the course.	
文本及上課素材選用	
Required Texts: Course reader is available at Gaoguan copy shop. You are required to read all required texts before the day that they are assigned. Novels: <i>Our Stories</i> by Yu-ling Ku (Chinese) <i>The Gangster We Are All Looking For</i> by lê thi diem thúy (English)	
學生計畫說明	
Writing Responses: At various times, you will be asked to write informal responses to readings and/or class discussions. These assignments will engage you in critical analysis of texts and help develop possible connections between class discussions and the texts. It is important that you develop your own critical responses. These will be collected and read by me at various times during the semester and collected at the end of the semester.	

Papers: Three formal papers of 3-4, 4-5 and 5-7 pages are required. The three final draft papers will total 12 pages (minimum).

Workshops: Since this is a writing class, part of the class will be devoted to having workshops on drafts of your papers. In order to receive credit for this part of the class, you must bring your drafts at appointed times to class to work with your peers (the number of drafts needed is subject to change). Also, you must give your peers concrete suggestions on their papers.

Portfolio: You are responsible for keeping all copies of all pieces of writing submitted throughout the semester as well as back-up copies. If an assignment is lost or missing, you are responsible for replacing it. At the end of the semester, you will submit your final portfolio, which includes all completed assignments. Be sure to include drafts with my comments and your peers' comments on them.

課程規定及要求

- 1. Attendance:** If you miss more than three classes in the semester, you will not pass the class. If you are late twice by more than 10 minutes, it will count as an absence. Absent/tardy students must inquire from other students what was covered in class. Also, absent students must turn in assignments on time to my mailbox in the office. Class participation, including being prepared to discuss the assigned texts, is crucial to this course. If you do not participate in class, you will be counted as absent. Missing a scheduled conference also counts as one absence.
- 2. Conduct:** Always bring your reader or assigned text to class. Assigned readings should be completed before class. Please come prepared to discuss the material in a thoughtful manner. Be respectful to classmates and the instructor. Any comments or actions that instigate or contribute to a disrespectful or hostile environment in the classroom will not be tolerated. Any individuals who, as a result of their words or behavior, silence their classmates will be held accountable. Turn off all electronic devices such as cell phones, iPods, etc. Do not check your email, text-message, or engage in other distracting activities while in class.
- 3. Late Papers/Paper Submission:** Late papers are not accepted unless special arrangements are made with me ahead of the due date—NO EXCEPTIONS! The only acceptable way to submit a paper to me other than in person is to place it in my mailbox in the English department office. Do not slide papers under the door.
- 4. Paper Format:** You will be asked to use a specific documentation and format style according to the assignment. This will be made clear with each assignment. Papers must be typed on A4 paper and be double-spaced, with your name, paper identification, and page number on each page in a header (you do not need to label the first page).
(MLA Websites: In lieu of purchasing a MLA handbook, we have found two free websites for your use: <http://www.dianahacker.com/resdoc/home.html> for MLA documentation style and <http://owl.english.purdue.edu/owl/> for MLA documentation and format style as well as nonsexist language use. If you prefer a printed book, purchase any handbook that includes 2009 MLA style.)
- 5. Email Account:** Check your inbox daily for course announcements. If contacting me by email, please use appropriate email etiquette. Allow 48 hours for a response.
(E-mail: ctlin@ncu.edu.tw)

- 6. Academic Honesty:** Plagiarism is strictly prohibited. In general, plagiarism is defined as failing to cite quotations and borrowed ideas, failing to enclose borrowed language in quotation marks, and failing to put summaries and paraphrases in your own words (A Writer's Reference 1999). In addition to paper materials (books, articles, etc.), plagiarism also refers to quotations and ideas from web sources. See "Avoiding Plagiarism" for a more thorough discussion (<http://en.writecheck.com/ways-to-avoid-plagiarism/>).
- 7. Academic Integrity:** All students are required to adhere to NCU's policies of Academic Integrity. It is against the policy to "recycle" a paper written for one course and turn it in for credit in another course. When in doubt, ask me for clarification.

課程進度說明

Date	Course Plan
W1 (02/17)	Class expectations, syllabus, and introductions. Discuss what it means to think critically about literature in an academic context and academic arguments.
W2 (02/24)	"Writing About Literature: A Crash Course" (3-9); "Literature, Form, and Meaning" (81-89); "What Is Interpretation" (90-100). Read and discuss "Show and Tell" by Andrew Lam (http://www.terrain.org/fiction/2/lam.htm)
W3 (03/02)	"What Is Evaluation" (101-107); "Writing About Literature: An Overview" (108-123); <i>Our Stories</i> , Part 1 (16-54).
W4 (03/09)	"Plot and Character" (131-137); "Foreshadowing" (138-140); "Setting and Atmosphere" (141); "Point of View" (147-150); "A Checklist: Getting Ideas for Writing about Fiction" (171-175); <i>Our Stories</i> , Part 1 (54-107). Assignment: Write Paper 1, draft 1 (1-2 pages), on <i>Our Stories</i> (part 1), two copies, due next class.
W5 (03/16)	Workshop Paper 1, draft 1.
W6 (03/23)	<i>Our Stories</i> , Part 2 (110-182). Assignment: Revise Paper 1, draft 2 (2-3 pages), on <i>Our Stories</i> (part 1), due next class.
W7 (04/30)	<i>Our Stories</i> , Part 3 (196-246). Assignment: Revise Paper 1, final draft (3-4 pages), due next class.
W8 (04/06)	<i>Our Stories</i> , Part 3 (247-301). Final draft of Paper 1 due. Assignment: Write Paper 2, draft 1 (2-3 pages), on <i>Our Stories</i> (part 2 and 3), <u>two copies</u>, due next class.
W9 (04/13)	Workshop Paper 2, draft 1. Assignment: Revise Paper 2, draft 2 (3-4 pages), on <i>Our Stories</i> (part 2 and 3), due next class
W10 (04/20)	Conferences with me Day_____Time_____. Each student will meet with me individually for 20 minutes. In these

	<p><i>meetings, we will discuss your paper and any questions you have regarding the course and upcoming work. These conferences are meant to be helpful and informative for you, and we will spend most of the time talking about your own writing. Come prepared with paper, pen, questions, and concerns. A missed conference is considered an absence.</i></p> <p>Assignment: Revise Paper 2, final draft (4-5 pages), on <i>Our Stories</i> (part 2 and 3), due next class</p>
W11 (04/27)	<p><i>The Gangsters We Are All Looking For</i> (3-77)</p> <p>Final draft of Paper 2 due.</p>
W12 (05/04)	<p>“Militarized Refuge(es)” from <i>Body Counts: The Vietnam War and Militarized Refugees</i> (Yến Lê Espiritu); <i>The Gangsters We Are All Looking For</i> (78-124).</p> <p>Assignment: Write Paper 3, draft 1 (3-4 pages), on <i>The Gangsters We Are All Looking For</i>, due next class.</p>
W13 (05/11)	<p><i>The Gangsters We Are All Looking For</i> (125-158, continued discussion as a whole).</p> <p>Assignment: Revise Paper 3, draft 2 (4-5 pages), on <i>The Gangsters We Are All Looking For</i>, <u>two copies</u>, due next class</p>
W14 (05/25)	<p>Workshop Paper 3, draft 2.</p> <p>Assignment: Revise Paper 3, draft 3, (5-6 pages), on <i>The Gangsters We Are All Looking For</i>, due next class</p>
W15 (06/01)	<p>Conferences with me</p> <p>Day_____Time_____.</p> <p><i>Each student will meet with me individually for 20 minutes. In these meetings, we will discuss your paper and any questions you have regarding the course and upcoming work. These conferences are meant to be helpful and informative for you, and we will spend most of the time talking about your own writing. Come prepared with paper, pen, questions, and concerns. A missed conference is considered an absence.</i></p>
W16 (06/08)	<p>Wrap-up discussion about <i>The Gangsters We Are All Looking For</i>, and paper writing etc.</p>
W17 (06/18)	<p>Final editing. Bring portfolio materials to sort through during class, party!!!</p>

附件五：上課講義範本

WRITER'S WORKSHOP: PAPER 3 (DRAFT 1)

Direction: Assume that you are reviewing applications for admission to NCU English Department by looking at the sample essays. You are looking for someone who has great analytical skills in writing with critical perspectives. You need to keep a high standard as NCU English Department is known as one of the best English departments in the world. After reviewing the application, you will make a decision to indicate if it's an acceptance or rejection.

☐ Accept

☐ Reject

Name: _____

Peer Editor: _____

1) Locate your partner's thesis, underline it twice. Does your partner provide a clear and precise context for argument? Does he/she offer a solid argument based on author's argument and novel's theme? If not, what suggestions can you provide to make this thesis stronger? Please consider if he/she makes an argument based on the novel or simply states his/her personal opinions. This is a literary analysis and so the argument should be constructed on the analysis of the novel, but not personal opinions that he/she draws from the novel.

2) Do you feel "awed" by your partner's argument? Do you feel interested, inspired, surprised, or shocked as you read his/her argument? Do you think what he/she argues is important? If yes/no, explain why/why not. A thesis for a literary analysis should NOT merely a summary of the plot or an announcement of a general theme. Is the argument clear and precise? Do you see anything unclear to you? If so, point that out.

3) Topic sentences should contain a clear point he/she makes based on the novel. Does your partner have topic sentences in the beginning of the paragraph? Underline your partner's topic sentences. Are they clear and concise? Do they connect back to the thesis? Do they adequately describe the rest of the paragraph? How might you strengthen the topic sentences? If the topic sentences are missing, please write down "no topic sentences" on the margins next to the paragraph.

4) Does your partner offer examples (from the novel) in body paragraphs? What examples does he/she provide? Does he/she analyze the examples to support his/her own claims? Does he/she explain the significance of that evidence in his/her own words to demonstrate why he/she arrives at such interpretation? Are you convinced by his/her interpretation? If not, explain why not. What suggestions can you provide for improving the body paragraphs?

Name: _____

Section: _____

My conference day and time: _____

*4 of my objectives for my conference with Chien-Ting (i.e. what I would like to get out of time with Chien-Ting, questions I have regarding my draft or the prompt, stumbling blocks that I would like to overcome in my writing, or anything pertaining specifically to my progress on **Paper #2**):*

1.

2.

3.

4.

My notes; or, how my questions/concerns from the list above have been addressed in my conference with Chien-Ting:

1.

2.

3.

4.

Introduction to Cultural Studies

Fall 2015

LIN, Chien-ting

Questions for Group Discussion (10/19/2015)

Key Words:

The art of government

Liberal governmentality

Liberalism and neo-liberalism

Regime of truth

Jurisdiction

Rights

Freedom

Sovereignty

Biopolitics

Direction:

Discussion time: 20 mins.

After the 15-min discussion, the designated groups (you wouldn't know until the end of discussion 😊) will be called to share their answers, thoughts, questions, and understanding. The remaining groups will add, comment, and raise questions.

2:00-3:20

1. As Foucault discusses in lecture two of *The Birth of Biopolitics* that we read for today about liberalism and the implementation of a new art of governmentality in the eighteenth century, he outlines some specific features of the liberal art of government. One of the defining features as he points out about liberal governmentality is the constitution of the market as site of the formation of truth (veridiction) distinguished from as domain of jurisdiction (justice). Can you first identify the relationship between the governmental practices and the mechanism of market before the 18th century (for example, the market as a site of justice), and then explain in your own words how Foucault discusses the way in which the market turned into a site of veridiction (site of truth) for governmental practice?

2. To set juridical limits to the exercise of power by public authorities, Foucault identified two approaches: French juridical radicalism and English utilitarianism. Can you explain the differences between these two types of solutions regarding the questions of rights, sovereignty, law and freedom?

3. As Foucault argues, "...it is through interests that government can get a hold on everything that exists for in in the form of individuals, actions, words, wealth, resources, property, rights, and so forth." In

other words, the notion of interest has been operated as the new art of government which governs our life, body, sexuality etc. How is this technology of government organized around the notion of interest different from the previous forms of governmentality? Do you see any limitations of Foucault's analysis of biopolitical power here? Can you think of any examples to illustrate your discussion?

3:40-5:00

1. In lecture four of *The Birth of Biopolitics*, Foucault focuses his discussion on the questions of neo-liberalism by laying out the set of related ideas: law and order, the state and civil society, and the politics of life (biopolitics). One of the key dimensions about neo-liberalism (from his discussion of the German model for example) is the intersection of the economic freedom and the state's political representativity and political sovereignty. To break down his idea, let us first identify these three key words: economic freedom, political representivity and political sovereignty by defining what these key terms mean in Foucault's discussion.

2. Discuss how Foucault explains that respect for economic freedom as condition of the state's political representivity and that the institution of economic freedom as basis for the formation of political sovereignty.

5:20-6:00

1. In the past few weeks, we have read and discussed Foucault's conceptualization of power over life in relation to historical and scientific knowledge, liberal governmentality and economic freedom etc. Can you briefly define in your own words what Foucault's biopolitics means?

2. Please also reflect on what you have learned from Foucault's theorization of biopolitics by writing down 1-2 key ideas that you think most inspiring to you, and also 1-2 questions about Foucault's theories that you are still grappling with.

GRADESHEET

Understanding of Novel:

Complex and thoughtful understanding

- ☐ Good understanding
- ☐ Adequate understanding or minor misreading
- ☐ Weak or inaccurate; sometimes unclear
- ☐ Fundamental misreading

Introduction:

Clear and precise context for argument

- ☐ Clear context set for argument
- ☐ Lays basic groundwork for argument
- ☐ Short or insufficient context
- ☐ Vague and/or unrelated context

Conclusion:

Strong, based on novel, argument, and evidence

- ☐ Good, but incompletely ties up argument
- ☐ Adequate; loosely ties up argument
- ☐ Minimal; leaves reader "hanging"
- ☐ No conclusion provided or is superficial

MLA Citation:

Superior use of MLA citation; minor errors

- ☐ Good use of MLA; some basic errors
- ☐ Adequate use of MLA; some omissions
- ☐ Ignores MLA citation

Thesis:

Clear and complex; includes strong sub-claims; solid argument based on author's argument and novel's theme

- ☐ Solid thesis; some related sub-claims; mostly relates to novel's theme
- ☐ Basic thesis; weak or no sub-claims; verges on agreeing or disagreeing with author
- ☐ Simplistic, unarguable, or overly general; focuses only on what the author is saying
- ☐ No clear thesis; does not respond to prompt

Paragraphs:

Offer clear topic sentences that strongly linked to thesis

- ☐ Offer good topic sentences; more loosely linked to thesis
- ☐ Offer basic topic sentences; marginally linked to thesis
- ☐ Inconsistent use or weak topic sentences
- ☐ Unclear or nonexistent; no relation to thesis

Editing and Formatting:

Well-written with very few errors; perfect format

- ☐ Minor errors; minor format errors
- ☐ Frequent errors; loose format
- ☐ Many distracting errors; incomplete use of format;
little to no proofreading

Evidence and Analysis:

- ☐ Convincing examples and use of novel to provide thorough support and explanation; careful analysis; clearly tied to thesis; little to no summary; relates only to author's argument
- X Provides clear support and adequate explanation; good analysis; strongly tied to thesis; infrequent summary; understand author's argument
- ☐ Few but adequate text examples; evidence supports thesis but needs more explanation; weak rhetorical analysis; attempts to tied grounds to thesis; relies too much on summary; some agreement/disagreement with author
- ☐ Evidence barely related to thesis and argument; inaccurate or incomplete use of support; shaky analysis; provides mostly summary; mainly judges, agrees or disagrees with the author
- ☐ Little to no evidence from text or uses outside sources; laden with quotes and summaries; no analysis; gives opinions only

Argument

- X Clearly establish author's argument and theme; thesis and support incorporate all goals of assignment; creates own debatable argument; organization of ideas logical and precise; sophisticated approach
- ☐ Establishes author's argument and thesis; thesis and support incorporate most but not all goals of prompt; argument is mostly debatable; solid organization of ideas; above average approach
- ☐ Generalize, somewhat superficial use of evidence though solid connection established; meets some of the assignment's goals; logical development but has gaps; average approach
- ☐ Vague and unclear about establishing author's argument; thesis is weak or unclear; weak organization; meets few of the prompt's goals; unclear development of ideas; relies solely on opinion

Additional Comments: