

# 100年度人文社會科學優秀人才跨國培育先導型計畫

## 成果報告書 (賴翊瑄, University of Wisconsin-Madison)

### 1. 修課內容：

#### Fall Semester:

##### (1) French 101 (First Semester French):

此課程設計給完全沒有接觸過法文的學生，上課時主要以法文授課，學生也得練習用法文提問，只有部分文法會以英文解釋。由於授課老師為法文系TA，(大多數的法文系TA是French native speakers, 所以在口音上的訓練很扎實) 基本上很容易在下課後或office hours向TA請教學習上的問題。由於課程為一週四堂一小時的課，必須每天確實預習和復習 (大多為聽力和閱讀的作業，還有一些文法加強練習)，才能在上課時跟上進度。

值得一提的是，從上課一個月後，學生們被要求寫短篇作文和journal (這點和我在台大外文系學了一學期的法文課很不同：台大的第二外語訓練少有寫作訓練，可能也是因為修課學生偏多--多在30人左右，而UW-Madison的語言課，選課人數上限約20人)，TA則是詳細地提供first and second revisions。

口語訓練也是French 101很大的挑戰，雖然同學們多為美國人，這其實不算是最自然的語言學習環境，但上課時大量的exposure為期末的口試儲備了很多能量：期末口是前兩週，學生們得看只附上法文字幕的法文電影，透過一系列的學習單 (角色，劇情，主題的辨認)，慢慢建構自己的口試內容--用學期內學到的文法或句型，作電影和人物的摘要報告，這項學習讓學生能運用法文於生活中。

##### (2) German 204 (Fourth Semester German) :

此課程約在A2至B1之間，除了密集的文法訓練，上課時有大量的主題性問題討論(包含德語區--德國，瑞士和奧地利的社會制度比較，歷史，政治，文學)，授課老師雖為德文系美國籍TA，但其德文表達能力與native speakers不分軒輊，因此對於學生的口說和寫作能力大有幫助。

由於我在台灣曾修習大學裡的德文 (包含跳修，已修完德文四的程度和基礎文學閱讀) 和台北歌德學院的B1後期課程，但對自己的德文學習仍缺乏自信，因此在UW-Madison是從fourth semester German開始上起。儘管有些課程內容是我以前學過的，在寫作上的學習是很大的突破 (我比較了台灣的學習環境，除了德文系之外，幾乎不太有老師

或機構能提供這樣的訓練)：學生們在學期內除完成3篇作文(包含pre-writing, first revision, second revision), 還有近1500字的德文短篇故事寫作(一部分的semester-long project), 除了TA的逐次批改, 還能在office hour中討論個別問題。另一部分的semester-long project是閱讀德文報紙, 文學作品, 聽廣播, 和參加校內德文電影社的活動, 雖然是以學習心得的方式呈現, 卻能驅使學生做self-learning, 學分和自我學習的時間比約達1:2或1:2.5 (此課程為一週四堂一小時的小班課, 學生人數約為15-20人)。

### **(3) Asian American Women Writers (Asian American Studies, Gender Studies, Dept. of English 595):**

這門課的教授是在Asian American studies中重要的學者Leslie Bow, 即使本身的學術著作十分理論化, 上課方式卻融合了文本和理論的對話: 學生們在16週的課程中得完成8本文學作品的閱讀, 一次group-leading class discussion, 兩篇literary critical essays (6-7 pages), 期末考和上課發言。雖然修課人數約50左右, 圍成圓圈的class discussion卻讓每個學生能充分認識同學和聆聽不同意見。這門課的學生來自不同的ethnic and academic backgrounds (我的同學中有不少Asian Americans), 讓我能Madison這個典型的中西部大學城(白人居多)聽到多元的ethnic voices。在學期末, 老師更提到ethnic courses逐漸被美國的大學列為必修課程, 我認為這點是同樣身為多元社會的台灣應該學習的: 如何透過文化和文學的課程, 讓學生瞭解少數民族的歷史?

在學期報告撰寫過程, 我充分利用了writing center的individual consulting和office hours和老師討論, 也觀察美國對大學部學生的寫作要求: 即使是native speakers, 許多美國大學生的文法和邏輯概念並不好, 但卻勇於表達自己的想法--此時writing center的重要性便突顯了--consulters多為英文系博士生, 所以在寫作上的確能提供許多幫助, 對國際學生而言, 也是訓練口語表達和討論的好時間。而跟老師的討論, 更能直接瞭解老師對學習者的期待(我自己也在討論過程中, 逐漸爭取申請研究所的推薦信)。但對於寫作內容在original critiques和quotations之間的平衡, 大多數台灣學生(至少是我在台大外文系四年的觀察)偏向引用現有的essays, 而美國學生則多堅持己見, 我認為如何在upper undergraduate courses的寫作上兩者兼俱, 是老師關注的重點, 也是未來到UW-Madison修習類似課程的學弟妹要謹記在心的。

### **(4) Humanism, Antihumanism, Posthumanism (Comparative Literature graduate seminar, 771)**

這門課主要開給比較文學博士班的同學, 因此班上七人只有我是外系學生(身份的不同讓我在修課初期, 花了很多心力瞭解comparative literature的研究方法及和其主修學生的

對話方式)。教授是法國哲學家（閱讀老師的論文，我隱約能感受到哲學在法國教育中的重要性和影響力--那是一切思考和學術訓練的基礎），是比較文學系新聘的老師，在文本上的選擇，雖然每週的閱讀量僅在30頁左右，但老師和同學們卻能充分運用哲學文本，思考文學或社會問題，這是我以前在英文系的訓練較少見到的模式。但到課程後期進入antihumanism和posthumanism的討論時，我的同學們和老師逐漸鑽研科學與人類社會的關係，老師則幾乎每週都另外提供近十年歐洲（法德為主）和北美的新研究方向，讓我充分感受到主修人文學科的學生，其實跟社會的距離應該是很小的，而且其研究應該是與時事同步進行的。

在期末報告的撰寫，我寫了一份關於nuclear power, 日本311地震，和一部探討美國二戰期間原子彈計劃的美國現代歌劇的research proposal。儘管只是proposal，在作bibliographical summary和research directions的過程中，老師提供我大量的課外閱讀資料，也進行近一個月的考試。這對我在UW-Madison第一學期的學習中有極大的幫助：如何運用老師的研究專長擴充自己的學習領域？如何與老師做有效率的proposal discussion？最後是如何融合自己的想法和閱讀整理後的理論資料？因此，我把這本課定義為我在UW-Madison和研究所前哨站的“survey of research methodology and philosophical theories.”

## **Spring Semester:**

### **(1) French 102 (Second Semester French):**

延續著French 101，我繼續修了French 102（課本部分仍是沿用上學期的書 *Paroles*--此為UW-Madison法文系自編的教材），不過這學期的寫作量倍增：至學期末，學生們都完成4 journals and 4 compositions（主題包括針對health and social issues的批判性論說文，和童話書寫），我大約寫了一千多字的法文作文（而且幾乎每個週末都得花一個下午的時間只完成寫作作業--如果比較修課時數和自我學習時間，這門課大約是1:1.5或1:2）。整體進度到學期末，約完成了A1到B1間的學習。

因為課程其間碰上法國總統大選，學生們得學習閱讀法文報紙，聽法文廣播，再以自己的語句和同學或TA討論關注的議題。這點其實算bonus scores，但這項學習讓我可以假期間也能以線上廣播和閱讀資源持續學習，大體而言，UW-Madison的外語課程，可讓學生在學習一年左右，就進入自我學習的階段，僅需要課程的口說環境和TA的寫作協助。

期末筆試為聽力，閱讀和寫作（考試時間約為1小時，所以很多概念得訓練成反射性動作--特別是法文動詞變化），學生得完整復習學習一年的所有文法和單字，寫一篇小型論說文（約200字）。口試部分也是做法文電影的評論，然而因為這次的電影（*Le Diner de*

Cons)的主題更為複雜，我在準備考試期間閱讀了整部劇本（約200多頁），閱讀理解能力的提升算是意外的收穫。

## **(2) German 258 (Intermediate German Reading) :**

此課程由德文系做當代德國文學的TA教授，TA本身是東德人，所以在課程期間，學生們也聆聽不少東西德合併前之社會寫照的first witness。這門課包含從十九世紀末到1990年代重要的德國文學作品和social movements, 每週的作業單以文本理解，社會背景介紹，和個人批判為中心，上課討論則以德文為主，英文為輔。雖然是三學分（且200-level大學部)的課，但self-learning成為學習成敗與否的關鍵：由於班上只有15人，每個學生都得作課前準備，（除了學習單以外，還有個人生活經驗和文本的連結）否則無法參與討論；我的同學們來自不同科系（人文社會科學主修的學生好像只有我），因此聽到許多不同詮釋文本的角度；這點是我認為在UW-Madison修課的優點之一：可以遇到背景相當不同的大學生，但課堂人數的限制也能確保課程品質。

在UW-Madison的法德文課程規劃，是我自己為兩年後博士班學習的扎根（不論是攻讀英文系或比較文學的博士班，英文之外的語言都得達到reading level, 甚至需要有閱讀某些理論作品的的能力），因此我在課後也常和作文學研究的TA討論其他閱讀文本和學習的可能性，TA除了文本之外，也告訴我許多線上和圖書館的學習資源，和TA的討論風氣，是在UW-Madison學習的一大特色：因為graduate studies的ranking普遍為中上，對於有志作研究的學生，可以聆聽許多”scholars-in-training”的經驗分享，讓教學者與學習者的距離更為縮小，值得台灣的大學教育學習。

## **(3) Space and Place in Asian America (Asian American Studies 560):**

儘管這門課的授課老師是歷史學家，此課程較像綜合了文化人類學，社會學，歷史學的文化研究，課程內容包含介紹Asian American 發展史的lectures, 電影賞析，歷史資料分析，和理論導讀（此部分著重 “space and place”的概念）。整個學期的書單大約有7-10本書，每本書和電影賞析都會附上學習單（陳列的問題於課程中分成小組討論）。值得注意的是，老師在課程中重新挖掘許多Asian Americans在美國中西部的發展，（這部分是Asian American studies中新興的研究），因為UW-Madison為公立學校，大部分的學生來自Wisconsin, Minnesota, Michigan, 或Illinois, 老師在上課中特別帶領學生回顧大學以前認知的美國及中西部歷史，使“歷史”更接近生活。

期末報告分為兩種形式：探訪中西部的Asian American space and place（偏田野調查）或透過報紙和其他史料重建被遺忘的Asian American history（偏史料分析）。我選擇後者，報告主題是以電影，攝影集，和剪報重建美西Chinatown在1930-60年代的形象呈現，以探

討21世紀的歷史教育，是否能以minority perspectives重新思考重大的歷史事件。我在學期中大約用一個月的時間和老師密集確認研究方向和方法，(包含透過圖書館和Wisconsin Historical Society的線上系統，尋找數位保存的報紙史料，這點是UW-Madison非常棒的研究資源) 老師也不斷提供不同的思考邏輯；此課程給我最大的啟示為：即使文學和歷史的訓練不同，和老師討論(及提出自己的觀點)是跨學科學習的第一步，我也在過程中，慢慢將“Cultural Studies”抽絲剝繭，和摸索找到新的研究方向。

#### **(4) Visual Culture, Gender, and Critical Race Theory (African American, Gender Studies graduate seminar, 679)**

這門課是我在UW-Madison最重，但也是成長最多的課：此課程為跨領域的graduate seminar，因此同學們來自不同科系和年齡層(有主修教育的博士候選人，African American studies的碩士生，English的博士生，Gender studies的大學部學生，來自印尼的交換生等等)，每週上課平均要消化100頁(3-4篇)有關visual culture, race, 或gender的論文，上課時會由一名同學帶領討論(每個人一學期得帶兩個討論)必須在課前提供全班大綱，思考問題和examples of images，課程中則會有大量的辯論和生活實例解讀(如advertising, pop culture, movies)。期末成績主要是以期末15-20頁的報告為主：必須在學期初就確認研究題目，和老師討論，期末作oral presentation, 再由同學們詰問，最後依所有建議修正。

我的報告是從visual arts的角度探討一本融合照片，文字和其他影像，倍受爭議的Asian American literary (semi-autobiographical) work--此書出版於1980年代前期，在近20年有大量的相關研究，因此我面臨的最大挑戰是：如何提出新的觀點？就此我花了一個月的時間做文獻回顧，但在寫作上，文學和視覺文化的寫作風格很不同，因此又花了一個月研究visual cultural writing languages。這門課我學到新的研究和寫作方法，如何大量而快速吸收理論，以及在課堂中立即回應討論議題。

## **2. 研修心得：**

### **(1) 知識上的收獲：**

UW-Madison有不同的跨領域研究programs，相較於台灣的大學環境，學生被充分鼓勵去做不同領域的結合(如我在visual art seminar中的一個大學部同學，主修engineering和fine arts，但又在課外擔任NGO的志工，因此她在期末報告中就研究她在NGO看到的advertising images如何影響非洲難民給捐贈國的觀感)。和老師們討論學習規劃也很興盛(我在春季學期初拿到研究所的rejections和admissions後，就和我的referee討論我應該在碩士階段補強的地方，也和不同於文學領域的老師們討論跨領域的reading lists；甚至在秋季學期申請

研究所之前，我寫信給素未謀面的幾位英文系老師，與其討論可能的研究方向和我（身為申請者和未來的學者），可以準備的方向。這些與知識或人的接觸讓我看到美國學術之所以強大的原因：接受不同的想法和挑戰，師生之間的平等對待和研究生該具備的積極態度。

對未來有志申請北美研究所的學弟妹：努力在訪問的一年中爭取推薦信是很重要的，因為學術圈真的很小，一封關鍵的推薦信有極大的影響力，而好的推薦人不但要了解你，更要能直接提出建言（我UW-Madison英文系的referee在申請前兩個月就開始讀我所有的SOP, writing sample, CV, 並在申請後給我中肯的建議）。總之，要積極爭取任何被注意的機會，和表述自己的理念。

## **(2) 研修機構制度特色:**

UW-Madison是美國Big Ten之一，特色之一就是有瘋狂的football season（儘管這是重要的校園文化交流主題，我還是沒有參加過football games的觀賞），但另外一項Big Ten的特色就是非常多的大學部學生和科系，這點和UW-Madison積極歡迎交換或訪問學生的風氣綜合來看，在校園裡，可以遇到各式各樣種族和主修的人，對於國際學生，Madison的居民也大多十分友善。由於是美國重點的研究型大學之一，UW-Madison幾乎每週都有conferences或lectures，遇到重要的學者來訪，更會選擇大型的演講廳，以容納更多聽眾，我在參加這些演講的過程發現，大多數的聽眾都是研究生或教授（相較於大學部學生可能對未來的不確定性，研究生的研究能力和邏輯思考與大學部形成極大的差距--這點和台灣碩士教育中的逐漸摸索相比，UW-Madison的研究生已把自己當成準學者，和教授之間的關係也比較像discussing partners的平等關係，而不是師生上下的關係）。

UW-Madison有極佳的圖書館硬體設備，藏書和圖書館員，以UW十間分校的校際借書而言，大約3-5天即可免費收到預借的書；圖書館員對於研究資源的學習導覽和圖書館本身龐大的online database, 都對學生或研究人員有重要的幫助（其中還有幾間圖書館為24小時開放，可說是非常適合作研究的大學城）。

最後是選課上的制度，UW-Madison似乎在人社計劃辦公室的溝通之後，將計劃學生的選課次序提前了，即使無法在第一階段選到課，寫信和老師溝通，通常也會收到善意的回應。這點我覺得是未來前往UW-Madison的學弟妹要注意的：不要過早放棄自己想選的課（或消極等待選課結果），要充分表達自己的企圖心和修課能力，和充分運用此計劃賦予的visiting student的身份，修習研究所的seminar，以獲得最大的學習成長。

## **(3) 文化經驗與生活心得分享:**

身為基督徒，我在秋季學期認識了一群泛華人的基督徒（大多為first generation），這使得在異鄉的生活多了許多溫暖，也讓我看到即使在美國中西部的小型大學城中，仍可見到華人和亞洲文化的影響（飲食上，生活作息上）。同時因為UW-Madison有極完整的台灣同學會，研究所的學長姊也提供不少生活上的照顧（學弟妹們在抵達之初，可請學長姐協助生活安頓），我更是跟英文系博士班五年級的台大學長學習了不少博士班的甘苦談，算是為長遠的人文學科博士班，先打了一支強心針。

在春季學期，我固定前往學校內的教會禮拜，此教會成員多為研究生和30歲左右的年輕夫婦，因此在聚會中我更深入瞭解研究生的生活和美國中西部的文化。教會的牧師是個博學多聞的長者（也是UW-Madison歷史系的校友），雖然在教會的時間不長，卻在和牧師的聊天中，我學到生活上和學術上許多新概念。

Madison也許不是個提供許多玩樂的城市（即使開車也要3個小時左右才能到達芝加哥），但卻處處可見其居民維護維護歷史和推廣文化的積極：每年5月到11月的farmer's market中可看到Wisconsin各地的農產品，校內的美術館有優質的展覽和假日音樂會，市中心也有不少欣賞表演藝術的場所，校內的博物館或圖書館，也有系統化的introduction of Wisconsin history，因此我將Madison定義為生活（飲食和生活環境都很怡人）和可以專注學習的城市，也是個充滿溫情的小城（我沒有碰上任何的種族歧視，到碰上許多中西部人們對台灣文化的好奇詢問）。

## **Fall Semester:**

### **French 101:**

**Introduction:** Bonjour! Soyez les bienvenus. Welcome to first-year French. We hope that your study of French will be enjoyable and profitable to you. French 101 will introduce you to the French language and to the many peoples who speak French throughout the world.

At the end of this semester, you should already be able to get along somewhat in French. You should be able to read through, with basic understanding, general interest articles in newspapers and magazines, and simply structured poems and stories written in French, understand clearly-articulated native French speech within the limits of your vocabulary, and talk with native French speakers on a variety of practical topics. You should have gained basic knowledge about the grammar of French, insights into English grammar and into how languages work in general, and a greater understanding of francophone cultures and of American culture as seen by foreigners, especially by native speakers of French.

As you will hear stressed many times this semester, daily practice is essential in learning a new language. Because of this, it is extremely important that you attend class and complete your assignments regularly. Attendance in class and regular work with audio, video, and internet materials are necessary because they offer you the opportunity to practice two of the most important language skills: listening and speaking. Because the study of a foreign language is cumulative with each new lesson building on structures and vocabulary from previous lessons it is also extremely important that you do not fall behind in your work in French. Lessons should be carefully read before the date indicated on the syllabus. Then, after the lesson is presented in class, written homework will help you to practice the new structures and vocabulary. (Vocabulary is often the key to understanding; most vocabulary will need to be memorized at home and while practicing with audio and internet materials.) Finally, additional classroom practice will help you to actively use the vocabulary and structures you have worked on at home and to integrate newer vocabulary and structures with previously learned material.

### **Letter grades are based on the following:**

A 93-100 B 83-87 C 70-77 F below 60 AB 88-92 BC 78-82 D 60-69

### **Guidelines for Expected Academic Conduct**



In a foreign language class that encourages collaboration and group learning, it may at times seem unclear what is considered acceptable group work and what is considered academic misconduct or cheating. We offer these guidelines, in hopes of clarifying any potential confusion and in order to facilitate your learning and enjoyment in French 101.

**I. Contrôles and Épreuves:** You are expected to do your own work, without any help from notes and other sources.

**II. Compositions:** Your work is to be original. You may not use translation programs. If copying parts of your work directly from a source, make sure you state the name of the source, name of the author, city of publication, publication house, date, and page numbers. A source should generally be referenced if you copy a full line of text or more. For internet sources, be sure to cite the entire web address where the source can be found.

**III. Working with a tutor:** We encourage working with a tutor, whether it be a free tutor from GUTS or a paid tutor from the list available from the Department of French and Italian or elsewhere. We interpret work with a tutor as having someone teach you how to do something, not doing something for you. In other words, you should be able to explain fully and reproduce all work that you turn in after being helped with it by your tutor.

**IV. Homework:** We accept and even encourage partner work on homework and audio and video assignments. However, we must see clear evidence of your individual contributions. In other words, on questions and activities with many possible answers, we would expect most of your answers to be significantly different from those of your partner(s). You may not use translation programs in any homework or labwork for French 101.

We hope these guidelines are helpful to you and alleviate any concerns you may have about what we consider good learning tactics and what we consider cheating in French 101. If you have any concerns, do not hesitate to ask your TA.

#### **204: Fourth Semester German, 4 cr.**

German 204, like German 203, reviews German grammar but (a) prior knowledge of these concepts is assumed and (b) the sequence of grammar forms to be reviewed differs from that of first-year curricula (in other words, the grammar focused on 204 is not identical to that dealt with in 102). The primary objective of the course is to give students the opportunity to explore language as it is embedded in the culture. Students will explore mostly contemporary but also historical aspects of the cultures of the Germanspeaking countries through a journey through

the Stationen (stations) of which each stands for a major city in Austria, Germany, or Switzerland and the region that it represents. Testing is done in increments, with chapter quizzes instead of mid-terms or a traditional final exam. Students complete writing and reading assessments, all with a take-home component. There are two oral projects (not traditional exams). Midsemester, students will have the opportunity to sign up for a mini seminar of their choice.

These three-class-period events substitute for regular class meetings and permit students to explore specific interests, ranging from cultural products such as food and drink or literary periods to cultural practices, such as the "rules of appropriate interactions" and how they are different from American practices, to cultural perspectives, such as the history of the language or regional differences in dialects. This course cannot be audited.

### **Required textbooks:**

Augustyn and Euba, Stationen. Thomson and Heinle 2008. & matching QUIA code (for access to required on-line student activities). Purchase textbook with QUIA code or purchase QUIA code separately if buying a used textbook.

### **Recommended Textbooks:**

Cecile Zorach and Charlotte Melin. English Grammar for Students of German. Olvia & Hill Press (latest edition).

### **English 595: (Professor Leslie Bow)**

This course examines contemporary Asian American literature including writing by Chinese, Japanese, Korean, Vietnamese, Filipina, and South Asian American women. Cultural analysis provides a center for the course; one of our goals will be to understand the ways in which Asian American women negotiate communal affiliations and their racialization in the U.S. We will focus on issues such as the impact of class position, the policing of women's sexuality, coming of age, and the formation of collective political consciousness. In addition to looking at works that engage issues of immigration and acculturation, we will focus on the historical and unfolding political situations in Asian countries that impact international diplomacy. The class will investigate the ways in which specifically gendered rhetoric informs an author's interventionist critique of domestic race and gender relations or international politics. Likewise, we will explore the link between aesthetics and politics in literary works that combine text and graphics.

### **Required Texts** (available at UW bookstore):

*Fifth Chinese Daughter*, Jade Snow Wong

*Farewell to Manzanar*, Jeanne Wakatsuki Houston and James D. Houston

*Citizen 13660*, Miné Okubo

*Jasmine*, Bharati Mukherjee

*When Heaven and Earth Changed Places: A Vietnamese Woman's Journey from War to Peace*,  
Le Ly Hayslip

*Skim*, Mariko and Jillian Tamaki

*Saturday Night at the Pahala Theatre*, Lois-Ann Yamanaka

*Grapefruit*, Yoko Ono

*Dictée*, Theresa Hak Kyung Cha

Electronic Course reader on Learn@UW (see handout).

Films: *Miss India Georgia*, Friedman and Grimberg (1997): *History and Memory*, Rae Tajiri (1991)

### **Requirements:**

**Attendance, Preparation, and Participation:** You will be expected to attend every class meeting and participate in discussion activities during class, including informal writing assignments. You are expected to finish the reading prior to coming to class. Attendance, preparation, and participation are 20% of the final grade. There will be no distinction between "excused" and unexcused" absences.

Any absence compromises your participation grade. After three absences your total grade will be lowered according to the instructor's discretion.

**In-class presentation:** Everyone will lead a discussion in groups on a text or set of poems once during the semester (see future handout and sign-up sheet). Please look at the reading list by next week so that you will be ready to sign-up for the text that most interests you. Everyone in the group receives the same grade (10%).

**Midterm paper:** (6-7 p. min.) Literary analysis based on issues developed out of lectures, readings, and discussion. Due: (25%).

**Final paper:** (6-7 p. min.) Literary analysis based on issues developed out of lectures, readings, and discussion. Due: (25%).

**Exam:** You will be asked to identify passages taken from the readings by author and title, to contextualize the passage in regard to the work as a whole, and to analyze the significance of the passage. The goal of the exam is to verify that students have done the reading, attended class, and can produce a close reading of literary texts. The best way to prepare for the exams is to review your class notes and the passages you have marked in the text during discussion. Please note that you are responsible for all material discussed in class. (20%)

**Plagiarism policy:** Cases of plagiarism will be reported to the university for disciplinary action.

**Reading schedule:** Actual reading assignments TBA in class.

## **Week 1 9/2 Course Introduction**

Handouts: Syllabus, Course interest form

## **Week 2 9/7; 9/9 Pre-Feminist?: Western Perceptions of Gender and Asian Culture**

from the reader: "Chronology," Judy Yung; "Racist Love," Frank Chin and Jeffrey Paul Chan; "Invisibility is an Unnatural Disaster: Reflections of an Asian American Woman," Mitsuye Yamada; "Beyond Manzanar: A Personal View of Asian American Womanhood," Jeanne Wakatsuki Houston; "Asian Women in Film: No Joy, No Luck," Jessica Hagedorn; "Masks of Women," Mitsuye Yamada; "Conformists Trip," Lalita Gandbhir; "Is Arranged Marriage Any Worse Than Craig'slist?," Anita Jain (listed in electronic reader as "additional readings")  
By Thurs.: *Fifth Chinese Daughter* through Ch. 7

## **Week 3 9/14; 9/16 Self-ethnography and the Politics of Individualism** Finish *Fifth Chinese Daughter*

## **Week 4 9/21; 9/23 Gendered Citizenship: Reading Japanese American Internment**

*Farewell to Manzanar*

Rec. from the reader: "The Myth of 'Military Necessity' for Japanese-American Internment," Ronald Takaki

## **Week 5 9/28; 9/30 Text vs. Image: Double Commentary?**

*Citizen 13660*

From the reader: "Beyond the Camera," Elena Creef

## **Week 6 10/5; 10/7 Sexuality and Acculturation**

Finish *Jasmine*

Film: *History and Memory*, Rae Tajiri (available on course reserve at College Library)

## **Week 7 10/12; 10/14 Feminist Resistance/Feminine Cooptation**

Continue *Jasmine*

**Papers due Thurs. 10/14**

## **Week 8 10/19; 10/21 Vietnam and National Allegory**

Film: *Miss India Georgia*

Finish *When Heaven and Earth Changed Places* by Thurs. Recommended from the reader:  
Timeline for *When Heaven and Earth*

**Week 9 10/26; 10/28 Development, “Forgiveness,” Diplomacy**

Continue *When Heaven and Earth*

From the reader: “Souvenir,” John Tavela

**Week 10 11/2; 11/4 Coming of Age, Axes of Difference**

*SKIM*

**Week 11 11/9; 11/11 Voicing Trauma**

*Saturday Night at the Pahala Theater*

**Week 12 11/16; 11/18 Persona Poems**

Continue *Saturday Night at the Pahala Theater*; begin *Grapefruit*

**Week 13 11/23; Thanksgiving, Abstracting Politics**

*Grapefruit*; Film: “Cut Piece”

Recommended from the reader: “The Fluxus Attitude,” Smith

**Week 14 11/30; 12/2 Distance, Memory, Translation**

*Dictée*

**Tues: Practice Final**

**Week 15 12/7; 12/9 Aesthetics and Fragmentation**

Continue *Dictée*

from the reader: “Unfaithful to the Original: The Subject of *Dictée*,” Lowe

**Week 16 12/14 Course Closure**

**Final papers due.** Please provide a self-addressed, stamped manila envelope if you would like your papers returned with comments. Your final grade will also be enclosed.

**Final Exam: 12-22-10, Wed. 7:25-9:25 pm; Place TBA**

**Comparative Literature 771**

## CL 771, Lecture 002 (Literary Criticism)

Dr. Frédéric Neyrat

After defining humanism and antihumanism, CL 771 will focus on the question of Posthumans, Cyborgs, Androids and other "Successors" in order to show the interest and the limits of the concept of posthumanism.

### Texts:

Michel Foucault, "L'Homme est-il mort ?" (1966) in *Dits et Ecrits*

Claude Lévi-Strauss, the last chapter of *Conversations with Claude Lévi-Strauss*

Cary Wolfe, extracts from: *What is Posthumanism?*, and his chapter in *Observing Complexity*

Donna Haraway, "Cyborg Manifesto" and extracts from *The Companion Species Manifesto: Dogs, People, and Significant Otherness*

Stanley Kubrick, 2001. *A Space Odyssey*

Ridley Scott, *Blade Runner*

Steven Spielberg, *A.I.*

### Spring Semester:

#### French 102:

**Introduction:** Bonjour. Soyez les bienvenus. Welcome to Second-Semester French. We hope that this semester's study of French will be enjoyable and profitable for you.

The French 101-102 sequence is designed to introduce you to the French language and to the many peoples who speak French throughout the world.

At the end of these two semesters, you should be able to "get along" fairly well in French. You should be able to "get the gist" of general interest articles in newspapers and magazines written in French, understand clearly-articulated native French speech within the limits of your vocabulary, and converse with native French speakers on a variety of practical topics. You should have gained basic knowledge about the grammar of French, insights into English grammar and into how languages work in general, and a greater understanding of francophone cultures and of American culture as seen by foreigners, specifically by native speakers of French.

As you will hear stressed many times this semester, daily practice is essential in learning a new language. Because of this, it is extremely important that you attend class and complete your assignments regularly. Attendance in class and regular use of the CD-ROM and audio and video lab materials are necessary because they provide your only opportunity to practice two of the most important language skills: listening and speaking. (You should spend at least 1 ½ hours each week working with the audio and video lab materials, preferably in three ½ hour sessions).

Because the study of a foreign language is cumulative--with each new lesson building on structures and vocabulary from previous lessons--it is also extremely important that you do not fall behind in your work in French. Lessons should be carefully read before the date indicated on the syllabus. Then, after the lesson is presented in class, written homework will help you to practice new structures and vocabulary. (Vocabulary is often the key to understanding; most vocabulary will be memorized at home and while practicing using the lab materials and the CD-ROM). Finally, additional classroom practice will help you to actively use the vocabulary and structures you have worked on at home and to integrate newer vocabulary and structures with previously learned material.

If you need accommodation for a physical or learning disability, please let your instructor know at the beginning of the semester.

### General Guidelines

I. Active and daily effort is important in learning a foreign language. Regular attendance is essential and expected. Make-ups on classwork, quizzes, tests, and exams will be permitted only with special consent of the instructor.

II. Keeping up with assignments is extremely important. Late homework and labwork will be accepted only with special consent of the instructor.

III. Incompletes will not be given without the consent of the course chair. To get an incomplete you must have an average passing grade and a limited amount of work to complete.

You will be required to complete written homework, audio lab and video activities outside of class. The entire Paroles audio lab program is available via the Learning Support Services digital language lab, if you choose not to purchase it. Recordings can be done using the Audacity program installed on the computers in 464 Van Hise and then copied to your own CD or emailed to your instructor. Video activities must be done on-line via the digital lab. Videos cannot be checked out. The Paroles CD-ROM is available in the computer lab in 464 Van Hise. Language Lab hours, 259 Van Hise. Student ID is required to check out material.

## **258: Intermediate German – Reading, 3 cr.**

### **Course Description and Goals**

This course is designed to acquaint students with German literary and non-literary texts from 1871 to the present and to situate these texts against the backdrop of major historical and cultural developments in German-speaking countries. An important goal of this course is to provide explicit instruction on reading strategies to help students improve their comprehension of a variety of authentic texts and text types (genres). The main objectives of this course are to:

- enhance students' awareness of reading styles/strategies and how to apply them while reading;

- improve use of reading strategies to help students become more autonomous readers;
- develop critical reading skills for reading and comprehending different text types;
- expose students to a range of German-language texts from 1871 to the present.

### • **Required Work and Grading**

Much of the required work for this course will involve tasks to promote the development of effective pre-, during-, and post-reading strategies for the diverse texts with which we will work. Graded and non-graded assignments consist of in-depth activities that guide students through the readings. Pre-reading tasks focus on expanding students' general background and vocabulary knowledge pertaining to the topics and grammatical structures prevalent in the texts. During- and post-reading exercises encourage students to summarize as they read, ask and answer questions about their comprehension, test hypotheses, and create a visual representation (such as a word map, drawing, chart, or timeline) of the text.

In order to heighten students' awareness of the reading process and their use of reading strategies, students will be required to keep a reading response journal over the course of the semester. This journal will give students an opportunity to record, in German and English, thoughts, ideas, questions, and connections they make as they read and reflect. Keeping a journal will also serve as preparation for class discussions. Students are expected to prepare readings and accompanying exercises in advance of class and to participate fully in whole-class discussions, and small-group/partner work.

Class discussions will be conducted in German.

### **The final grade for the course will be determined as follows:**

10 reading response journal entries @ 3% ⇒ 30%  
 10 graded homework assignments @ 3% ⇒ 30%  
 3 quizzes @ 10% ⇒ 30%  
 preparation before and participation during class ⇒ 10%  
 100%

**Required texts:** One novel and one play (to be determined), as well as a copy pack with selected shorter texts. Additional materials will be delivered over the course's Learn@UW Web site. Copy pack readings represent a range of text types:

- non-fiction articles from magazines (such as Stern and Der Spiegel) and online sources (e.g., Planet Wissen)
- primary historical texts (e.g., speeches, leaflets, and posters)
- memoirs and biographies
- a diary
- a scholarly text
- poems
- short literary stories