

**國立中正大學學士班課程大綱**  
**Course Syllabus (Undergraduate Program)**  
**National Chung Cheng University**

課號 Course Code	1154353-01	全英文授課 EMI	■是 □否
課程類別 Course Type	<input checked="" type="checkbox"/> 人文關懷課程(Humanistic Care Course) <input type="checkbox"/> 競賽專題課程(Competition Specialized Course) <input checked="" type="checkbox"/> 問題導向課程(Problem-Based Course) <input type="checkbox"/> 專題導向課程(Project-Based Course) <input type="checkbox"/> 總整課程(Capstone Course) <input type="checkbox"/> 實作課程(Practical Course) <input type="checkbox"/> 實習(Lab) <input type="checkbox"/> 其他(Others)		
課程名稱(中文) Chinese Course Title	批判性閱讀與寫作：當代社會文化議題		
課程名稱(英文) English Course Title	Critical Reading and Writing: Contemporary Sociocultural Issues		
學年/學期 Academic year/ Semester	114 學年度第 2 學期 Spring 2026	學分 Credits	3
學系(所) Department	外國語文學系 Foreign Languages and Literature	必/選修 Required/Elective	<input type="checkbox"/> 必修 Required <input checked="" type="checkbox"/> 選修 Elective
上課時間 Class hours	週二、四 (Tues. & Thur.) 10:15-11:30	上課地點 Classroom	文學院 College of Humanities 151
教師 Instructor	謝志謙 Chih-Chien Hsieh	Email	cchlit@ccu.edu.tw
先修科目或先備能力 Prerequisites	None		
課程概述 Course Descriptions	<p>What does it mean to be happy, and who gets to decide? How do we learn what happiness is supposed to look like? Why are some lives celebrated as happy while others are treated as problems?</p> <p>This course introduces critical reading and writing as essential skills for engaging with contemporary sociocultural issues, with a particular focus on happiness as its key problematic. Drawing on methods from literary and cultural studies, this course approaches happiness not as a self-evident good but as a normative ideal that shapes our sense of self and belonging. We will examine how happiness becomes attached to particular ways of living and what cultural work the language of the “good life” performs. Emphasizing humanities-based inquiry, this course helps students develop strong critical reading and writing skills while encouraging them to question taken-for-granted values and imagine otherwise.</p> <p><b>Please make sure to arrive on time during the first week of the semester for enrollment confirmation and course announcements.</b>  <b>開學第一週請務必準時出席。</b></p>		
學習目標 Learning Objectives	<p>By the end of the course, students will be able to:</p> <ul style="list-style-type: none"> <li>▪ Critically read and analyze a range of cultural and scholarly texts by identifying key arguments, assumptions, and rhetorical strategies.</li> <li>▪ Evaluate and compare evidence and perspectives in discussions of contemporary sociocultural issues.</li> <li>▪ Approach academic research as participating in an ongoing scholarly conversation.</li> <li>▪ Integrate textual evidence and credible sources effectively into written arguments and produce clear, well-structured writing.</li> </ul>		

教科書及參考書 Textbooks and References	Coursepack		
教學要點概述			
教材編選 Teaching Materials	<input type="checkbox"/> 自製簡報(ppt) <input type="checkbox"/> 教學程式	<input checked="" type="checkbox"/> 課程講義 <input type="checkbox"/> 自製教學影片	<input type="checkbox"/> 自編教科書 <input type="checkbox"/> 其他
教學方法 Teaching Methods	<input type="checkbox"/> 講述 <input type="checkbox"/> 個案研究	<input checked="" type="checkbox"/> 小組討論 <input type="checkbox"/> 其他	<input checked="" type="checkbox"/> 學生口頭報告 <input checked="" type="checkbox"/> 問題導向學習
教學資源 Teaching Resources	<input checked="" type="checkbox"/> 課程網站	<input type="checkbox"/> 教材電子檔供下載	<input type="checkbox"/> 實習網站
學習評量與 成績配分 Assessment and Grade Distribution	Attendance and Participation: 20% Quizzes and Midterm: 35% Assignments: 45%		
相關訊息 Additional Information	<p><b>Attendance and participation:</b> Consistent participation in class sessions is the most critical component of a successful course. You are expected to come to each class prepared and ready to participate in class activities and discussions. <u>Each student is allowed two absences without penalty. Any additional absences, whether excused or unexcused, will lower your final grade by 5 points.</u> Please also note that the participation grade evaluates the quality of engagement; full credit for this component is contingent upon both consistent attendance and active participation.</p> <p><b>Quizzes and midterm exam:</b> Throughout the semester regular quizzes serve as reading checks to keep students on track with the syllabus. The midterm exam will test a deeper understanding of the course materials and will be based on the issues and questions explored in class discussions.</p> <p><b>Classroom etiquette:</b> The foundation of our learning environment is built on mutual respect. As college students, you are responsible for maintaining a professional demeanor and adhering to basic classroom etiquette. This will contribute to a positive and respectful classroom atmosphere for all of us.</p> <p><b>Academic integrity:</b> Academic integrity is a cornerstone of educational and scholarly activity. Cheating and plagiarism, which involves using someone else's ideas, words, or work without proper acknowledgment, will be treated as a severe offense and penalized.</p> <p><b>Guidance on the use of AI:</b> This course encourages students to use AI tools critically and cautiously in their research and writing process, based on the belief that overreliance on those tools can be detrimental to learning. Therefore, it is crucial that you use AI tools as aids, not as substitutes for your own work. For all assignments, you remain fully responsible for factual accuracy and logical integrity of the final submission. If you submit or present AI-generated materials as your own without substantive rewriting, it may be considered a violation of academic integrity, potentially resulting in a zero grade for the assignment.</p>		
每週課程內容 Weekly Scheduled Contents			
<b>NB: This schedule is tentative and subject to change based on student progress.</b>			
W1	2/24	2/26	Course Orientation “How We Read and Write about Culture”
W2	3/3	3/5	<b>Entering the Conversation: Reading, Writing, and AI</b> “How AI Is Changing Higher Education” (part I) TSIS, intro, ch1
W3	3/10	3/12	“How AI Is Changing Higher Education” (part II)

			TSIS, 2, 3 Assignment #1 draft
W4	3/17	3/19	<b>Visual Culture and the Promise of Happiness</b> John Berger, <i>Ways of Seeing</i> , ch3, 7 TSIS, 4 Assignment #1 final
W5	3/24	3/26	Marita Sturken and Lisa Cartwright, <i>Practices of Looking</i> (pp. 51–65, 74–78) TSIS, ch14
W6	3/31	4/2	Sara Ahmed, intro. “Why Happiness, Why Now?” (pp. 1–12) TSIS, ch5
W7	4/7	4/9	Jia Tolentino, “Athleisure, Barre, and Kale: The Tyranny of the Ideal Woman” TSIS, ch7
W8	4/14	4/16	Susan Bordo, “Reading the Slender Body” Assignment #2
W9	4/21	4/23	Mid-term
W10	4/28	4/30	<b>Gender, Sexuality, and Social Norms</b> Judith Butler, “Imitation and Gender Insubordination” TSIS, ch8
W11	5/5	5/7	Sarah Mirk, “Tuning In: How a Generation Is Schooling Itself on Sexuality” Thomas Page McBee, “The Truck Stop” TSIS, ch9
W12	5/12	5/14	Rebecca Traister, “All The Single Ladies” Jodi Kantor, “Historic Day for Gays, but Twinge for Loss of Outsider Culture” TSIS, ch10 Assignment #3
W13	5/19	5/21	<b>Tradition, Belonging, and Community</b> Pei-Ru Liao, “‘Only Filial Piety Can Produce Heirs, Not Homosexuals!’: An Exploration of the Glocalised Rhetoric of the Pro-Family Movement in Taiwan” TSIS, ch11
W14	5/26	5/28	Eric Hobsbawm, “Inventing Traditions”
W15	6/2	6/4	TBA Assignment #4
W16	6/9	6/11	Wrap-up

**核心能力 Core Competency**

核心能力 Core competency		本課程與核心能力關聯強度 Degrees of Related to Core Competence				
		1	2	3	4	5
專業能力 Specific Competency	(1) 溝通表達與語文能力 (Effective Communication and Language Skills)					v
	(2) 經典作品解析能力 (Classics Comprehension and Analysis)					v
	(3) 問題發掘與研究能力 (Problem-Solving and Research)					v
	(4) 創作與創新能力 (Creativity and Innovation)			v		
	(5) 科技應用能力與科技素養 (Technology Application and Literacy)			v		
	(6) 全球視野與多元文化認知能力 (Global Vision and Awareness of Cultural Diversity)					v

註：關聯強度以五點量表標示，1 表示沒有關聯，5 表示非常有關聯。

**與教育部職能診斷 UCAN 的關聯 (Relevance to UCAN of MOE)**

建築營造  製造  科學、技術、工程、數學  物流運輸  天然資源  食品與農業  醫療保健  
 藝文與影音傳播  資訊科技  金融財務  企業經營與管理  行銷與銷售  政府公共事務

■ 教育與訓練 □ 個人及社會服務 □ 休閒與觀光旅遊 □ 司法、法律與公共安全

請尊重智慧財產權，不得非法影印教師指定之教科書籍

Kate Chopin, "The Story of an Hour"

Sara Ahmed, ch1. "Happy Objects" (pp. 21–33; pp. 38–49)

*The Hours* (dir. Stephen Daldry)

Sara Ahmed, "Feminist Killjoys" (pp. 50–59; 69–79)

Cadogan, "Black and Blue"

Coates, "Between the World and Me"

Assignment #4

Michael J. Sandel, "Utilitarianism" (pp. 31–57)

Sara Ahmed, ch5. "Happy Futures" () / "Happiness, Ethics, Possibility" (pp. 199–205; 217–223)

Ursula K. Le Guin, "The Ones Who Walk Away from Omelas" or TBD

Proposal due on 5/17

Gina Anne Tam, "Introduction: Why 'Decolonizing Chinese History?'"

Catherine Lila Chou, "Decolonizing the 'One China' Narrative: The Case of Taiwan"

Brooks, "People Like Us"

Vance, "Hillbilly Elegy"

Ch1, 2, 3 / 4, 5, 6, 7, 8 / 9, 10, 11, 12 / 14

Course Orientation: what is critical reading and writing; the approaches of the readings; "happiness"

- "Ways of Reading"
- "Acting Out Culture\_ Readings for Critical Inquiry"
- Methodologies of literary and cultural studies with the focus on "happiness"
  - Affect studies (feelings and emotions)
  - Visual culture (film)
  - Gender and sexuality: femininity and masculinity
  - Race and colonialism
  - Tradition
  - Other aspects that we don't have time to cover: music, emotional labor, digital and gaming

Ahmed, intro [motive: what's motivating the argument; summary] + intro [research as entering into the conversation] + ch14

Berger, *Ways of Seeing*, ch3, 7 + ch1-2

Jia Tolentino, "Athleisure, Barre, and Kale: The Tyranny of the Ideal Woman" [summary; setting up the stakes for the following readings] + ch3-4

Sturken and Cartwright, *Practices of Looking*, pp. 51-65, 74-78 [development from Berger; visual cultural studies]

Ahmed, "Happy Objects" [summary+response] + ch5

Susan Bordo, "Reading the Slender Body" (happy body) [motive + quotation + summary]

Foucault on discipline [in relation to Tolentino]

[film] *The Hours*

Ahmed, “Feminist Killjoys” (the Happy Housewife) [research as conservation]

- John Urry, “The Tourist Gaze” (the Happy Native)
- Eva Illouz, Consuming the Romantic Utopia (The Happy Romantic Subject)
- Arlie Hochschild, The Managed Heart (The Happy Worker), Ch4. “Feeling Rules”

Harry Benshoff, “Introduction: The Monster and the Homosexual”

Monsters in the closet: Homosexuality and the Horror Film

Rodriguez, “The Achievement of Desire” (the happy scholarship student)

Le Guin, “The Ones Who Walk Away from Omelas”

Ahmed, “Unhappy Queers” or her other writings on queer studies

Eric Hobsbawm on the invention of tradition

[textbook] Practices of looking \_ an introduction to visual culture -- Marita Sturken; Lisa Cartwright -- Paperback, 2017

**Barker & Jane, Chapter 1: “Key Concepts in Cultural Studies” (sections on language, representation, power)**

**Barker & Jane, Chapter 9: “Sex, Subjectivity and Representation” (selections on performativity and media)**

**Barker & Jane, Chapter 7–8 selections on identity, race, and nation**

**Barker & Jane, Chapter 14: “Cultural Politics and Cultural Policy” (selections on public discourse and power)**

**Norton Sample and Norton Reader**

最後一個作業考慮讓學生自己找有興趣的社會文化議題，從閱讀材料出發，寫出自己的回應

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## Module 1: Language, Representation, and Belonging

**Guiding questions:** How does language shape identity, belonging, and exclusion? Who gets to represent whom?

### Core readings & materials

- Chimamanda Ngozi Adichie, “*The Danger of a Single Story*”
- Amy Tan, “*Mother Tongue*” (Norton Reader)
- “Representation” (Norton Sampler)
- Stuart Hall (via Barker & Jane), sections on representation and meaning
- Supplementary essay on linguistic racism (journalistic or scholarly)

### Focus:

This module introduces cultural studies approaches to language and representation, emphasizing how stories, accents, and discourses produce hierarchies of value and belonging. Students practice close reading and rhetorical analysis while learning core concepts such as discourse, ideology, and misrepresentation.

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## Module 2: Gender, Sexuality, and the Politics of Identity

**Guiding questions:** How are gender and sexuality socially constructed, regulated, and contested?

### Core readings & materials

- Sojourner Truth, “*Ain’t I a Woman?*” (Norton Reader)
- Chimamanda Ngozi Adichie, *We Should All Be Feminists*
- Roxane Gay, *Bad Feminist* (excerpt)
- Judith Butler, “*Performative Acts and Gender Constitution*”
- Jonathan Ned Katz, “*The Invention of Heterosexuality*”
- 張小虹、鄭美里〈突破異性戀機制的壟斷〉
- *The Celluloid Closet* (film)
- *The Power of the Dog* (film)

### Focus:

Combining feminist and queer theory with cultural texts, this module examines how gender and sexuality are performed, narrated, and visualized. Students analyze how power operates through norms, media representation, and institutional categories, while strengthening comparative and argumentative writing skills.

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## Module 3: Identity, Race, Nation, and Culture

**Guiding questions:** How are race, nation, and tradition imagined, contested, and lived?

### Core readings & materials

- ~~Zora Neale Hurston, “*How It Feels to Be Colored Me*”~~
- Stuart Hall, “*Minimal Selves*” and “*New Ethnicities*”
- Eric Hobsbawm, “*Inventing Traditions*”
- Nancy Mairs, “*On Being a Cripple*” (Norton Reader)
- Selections from *The Fire This Time* (Jesmyn Ward, ed.)
- Shawna Yang Ryan, *Green Island* (selected chapters)

### Focus:

This module explores identity as historically produced and culturally negotiated, linking personal narratives to larger structures of race, disability, nationalism, and memory. Students learn to synthesize theory with literary and historical texts and to situate individual experiences within broader sociocultural debates.

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## Module 4: Education, Media, Freedom, and the Humanities Today

**Guiding questions:** What is the role of education and the humanities in an age of AI, digital media, and polarized public discourse?

### Core readings & materials

- Gerald Graff, “*Hidden Intellectualism*” (Norton Reader)
- Jonathan Gottschall, “*Why Fiction Is Good for You*”
- William Cronon, “*Only Connect...*”
- Teresa Bejan, “*The Two Clashing Meanings of ‘Free Speech’*” (Norton Reader)
- Chemerinsky & Gillman, “*What Students Think about Free Speech*”
- Selected essays on AI, short-form video platforms, and the “crisis of the humanities”

**Focus:**

The final module turns reflexively to education, media, and freedom of expression, asking how knowledge is produced, challenged, and defended today. Students conduct independent research on a contemporary issue, integrating course concepts into a sustained, evidence-based argument.

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**Optional framing sentence for the syllabus**

Together, these modules guide students from foundational concepts in cultural analysis to independent research on contemporary sociocultural issues, reinforcing critical reading and writing as interconnected intellectual practices.

If you'd like, I can next:

- Align each module with **specific assignments**,
- Convert this into a **week-by-week schedule**, or
- Adjust the balance for **general education vs. major-level students**.

**Guiding questions:** How does language shape identity, belonging, and exclusion? Who gets to represent whom?

Guiding questions: How are gender and sexuality socially constructed, regulated, and contested?

Eric Hobsbawm, *"Inventing Traditions"*

Start with narrative essays (Tan, Baldwin, Adichie)

- Chimamanda Ngozi Adichie, "The Danger of a Single Story"
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Then introduce light theory through essays/interviews (hooks, Butler)

End with fiction that "shows" theory in action (Machado, Lahiri)

或許可以從針對特定作品的文化評論切入（或許不要是影評而是透過電影來談理論）

Monsters in the Closet

Minnelli, Tea and Sympathy

Black Panther / Sinners

### Week 1-4: They say + 2 readings for summary and quotation

#### PART 1. "THEY SAY"

1. "THEY SAY": Starting with What Others Are Saying
2. "HER POINT IS": The Art of Summarizing
3. "AS HE HIMSELF PUTS IT": The Art of Quoting

### Week 5-8 I say + 3 readings for response

#### PART 2. "I SAY"

4. "YES / NO / OK, BUT": Three Ways to Respond
5. "AND YET": Distinguishing What You Say from What They Say
6. "SKEPTICS MAY OBJECT": Planting a Naysayer in Your Text
7. **NEW** "IN MY EXPERIENCE": Using Personal Stories to Energize Your Argument
8. "SO WHAT? WHO CARES?": Saying Why It Matters

Week 9 midterm

Week 10-12

#### PART 3. TYING IT ALL TOGETHER

9. "AS A RESULT": Connecting the Parts

10. "YOU MEAN I CAN JUST SAY IT THAT WAY?": Academic Writing Doesn't Mean Setting Aside Your Own Voice

11. "BUT DON'T GET ME WRONG": The Art of Metacommentary

12. "WHAT I REALLY WANT TO SAY": Revising Substantially

**PART 4. IN SPECIFIC ACADEMIC CONTEXTS**

13. "I TAKE YOUR POINT": Entering Class Discussions

14. WHAT'S MOTIVATING THIS WRITER?: Reading for the Conversation

15. "BUT AS SEVERAL SOURCES SUGGEST": Research as Conversation

16. "ON CLOSER EXAMINATION": Entering Conversations about Literature

17. "THE DATA SUGGEST": Writing in the Sciences

18. "ANALYZE THIS": Writing in the Social Sciences

19. **NEW** "HELP ME UNDERSTAND...": When Your "They Say" is a Bot