

文藻外語大學獎補助教學創新課程成果報告

Project Report of Teaching Innovation Course

提交日期 Date：2023 年 3 月 1 日 (yyyy/mm/dd)

壹、基本資料

I. Basic Information

申請教師 Name	李宇軒	職稱 Title	助理教授
課程名稱 Course Title (中、英文) (In English and Chinese)	中文 Chinese：跨文化溝通 英文 English：Cross-Cultural Communication		
實際修課人數 Actual Number of Students	52		
棄修人數 Number of Withdrawal Students	<u>0</u> 人，棄修比例： <u>0</u> % _____ students, and the ratio of withdrawal is _____%		
教學意見 調查分數 Score of Teaching Quality Survey	<u>4.68</u>		
實際觀課週數 Actual Weeks of Class Observation	<u>第五週</u> <u>2022.10.12(三) 09:10-11:00</u>		
觀課狀況 Class Observation Status	清楚闡述教學目標、條理分明/教學單元化、善用實例講解、鼓勵主動學習和課堂參與、培養批判思考能力		
已申請政府部門 補助計畫名稱及 時程 The Name and Schedule of the Government Subsidy Project Applied	無		
學生成績差異 Differences in Student Achievement	無(見下方內文陳述)		
師生互動差異 Differences in Teacher-Student Interaction	學生問卷調查的回饋第七題： "7.藉由本次課程參與經驗，您認為授課教師加入了哪些創新教學的元素？ Based on the experience of participating in this course, what elements of innovative teaching do you think the teachers have added?"		

	<ol style="list-style-type: none"> 1. 分組討論，每組都會有外國人，可以真正實施「跨文化」的對話內容以及用英文互動。 2. 戶外教學 學習到戶外的樂趣 3. Pragmatic approach by introducing hands-on experience with local cultures and debate about interactive experiences, and participation of experts about cross culture in the class. 4. "一位外籍助教與老師共同上課，並且時常補充自己的想法，讓我們可以意識到其他國家的人可能對同一件事會有哪些不同的意見。 5. 許多不同國籍的人對我們演講，分享各地的知識。" 6. 翻轉教室 7. 在第三節課會讓助教帶領大家討論特設議題，分享各自想法意見 8. 實地參訪 9. 教授與助教共同教學 10. 與外籍學生分組來分享各國的文化 11. 老師帶著不同年級的學生到郊區戶外教學，讓外國同學、平常生活在都市的同學能夠增廣見聞；老師請到了在台灣的外國影音創作者跟同學們分享他在台灣實際發生的跨文化溝通；老師以跨文化為核心但不限主題讓同學進行期中報告，我們也因此學習到很多不同面向的跨文化溝通。 12. Group learning, discussion 13. He took us to the field trip 		
學生競賽獲獎 Student Contest Rewards	無		
其他執行成效 Other Implementation Results	無(見下方內文陳述)		
簽核欄 Sign-off Field			
申請教師 Teacher's Name	開課單位主任/所長 Director	開課單位院長 Dean of the college	教務處綜合業務組承辦人 Case officer at Special Programs Section, Office of Academic Affairs
對應推動項目檢核單位 Inspection Unit of Corresponding Project Promotion (由教務處分辦) (Handled Respectively in the Office of Academic Affairs)		教務處綜合業務組組長 Leader of Special Programs Section, Office of Academic Affairs	教務長 Dean of Academic Affairs

貳、成果報告內容

II. Project Report Contents

一、 成果與討論 Results and Discussion

(一) 學生參與狀況說明 (提供質量化說明及佐證, 如照片)

Description of student participation (provide qualitative and quantitative description and supporting evidence, such as photos)

出席率對有畢業論文進度的大四學生一直是壓力。不過,本課整學期學生的出席狀況,優於過往我任何的大四課程,也未見棄修的狀況。此外,本課執行上另一學生參與上的難度是跨文化的組成,有五分之一為外籍生,包括本系學籍生和交換生。我不斷利用不同方式協助不同國籍的學生的相互認識,弭平刻板印象,減少人際互動當見的偏見與先入為主的他者化現象。所以教室現場即是人際溝通的戰場,實質參與的狀況十分多樣而複雜,下方附錄一的圖文說明我利用一些創新方法。例如,我利用社群媒成立 Line 群組,有助更新即時資訊,外籍助理也協助經營將上課內容,將學生參與課堂討論的圖文及每週課後反思,貼出分享。所以學生課外仍能體會課堂內外的參與感。同時,我利用戶外教學、協同教學的預算,增加學生參與課堂興趣。戶外教學效果很好;而且幾位講者表達能力佳,所以課後學生與講者互動良好。同時學生小組的報告,是總結一學期的學習歷程,將個別感興趣的主題,以案例解析的方式,上台分享,增加不少討論的熱度。總之,學生有了不同以往的學習場域,於課內課外由不同的反思與行動,保持對課程的興趣,不至流於抽象論述的單向傳授。

(二) 學生學習成效評量與探討 (含成效評量實施狀況)

Student Learning Effectiveness Assessment and Discussion (Including the implementation condition of effectiveness assessment)

本班為國事系大四學生,學期間正面臨畢業論文的壓力,所以本課程未要求繳交作業,只要求課堂參與及期中個人書面報告、期末的小組報告,全部學生都能配合,多數願意配合課堂討論,小組報告表現團體分工的效果。此外,我每週邀請葡萄牙籍研究生莊瑞德(Helder)協助至少半小時的課堂討論,他盡心盡力分享個人跨國婚姻及工作經驗,加上班上有四分之一的外籍學生,包括拉丁美洲的學生,助理的溝通能力,有效地減輕我的教學壓力,並促進師生間的交流。在課前課後,我會與助理再溝通交流,找到上課中參與度不佳的癥結點,以利改進。本課利用的教材多元,其中以 Adrian Holliday 著作為主,他的實作經驗豐富,有助學生理解抽象的論述觀點,使他們能體會後現代與批判的世界主義(critical cosmopolitanism)的視角下的複雜溝通情境。由於我已多年累積的教材和實務經驗,學生不只吸收理論及觀點,也由實際案例找到溝通的當代議題,我常提及社會正義和人權的案例,加上當代如後疫情及新自由主義等方興未艾的脈絡,我發現學生期中報告及期末報告的主題,多半能切合跨領域與倫理與服務等課程特性的需求。

(三) 學生進步狀況說明或具體教材產出

Statement of student progress or specific teaching material output

學生期中繳交個人報告,主題自訂,準時繳交外,不少報告的觀點和參考的理論,都來自我課堂的講義,表示仍有學生極為用心在聽課。他們各自訂的主題也十分多樣,有個別的經驗,也有流行文化的解析,包括理論的整理。同時,整學期的課堂設計是一小時講課、一小時討論、一小時個案講解的方式進行,就如所有台灣 EMI 的課堂狀況,講者如果不引導討論,幾乎百分之百的本籍生不會主動舉手發問和提出個人看法。所以我請助理主導實地演練,至少與學生討論一小時,改變了被動參與的氣氛。此外,外籍生裡至少有七八位學生是固定的發問者及引導議題者,所以即便我不刻意安排固定的討論時間,至少課堂的互動流動不是單面向的,時不時有學生打斷我的講課,試圖要我釐清某些說法,如此的互動也對本籍生起到一些刺激作用,即使他們多數仍甘於當沈默的聽眾。同時,外籍生在上台報告時,有些講者在乎聽眾反應,一旦發現本籍生在私下聊天或未專心時,會敦請他們將焦點放在台上的講者,避免干擾報告者,如此的場面管理,也有助我和學生瞭解課堂就是跨文化溝通的場域,有各種身份/認同、再現、他者化的元素,每個人都在場域中協商出適合的角色。學生的進步都表現在課堂不同面向的參與程度,積極上課者時時體會溝通難度在他們必須時刻對各種關係組合的化學變化保持敏感,才有機會觀察人際之間細微的互動,包括師生、生生、本

籍與外籍、性別、國籍、膚色、年紀等變項,都會影響當下的課堂表現。至終,我的簡報內容,因著每週的進度和學生參與狀況而適時更新調整,內容更加紮實與豐富,不再只是吊書袋的傳授,這學期累積的實作經驗,使我有信心提出對學生真正有用的知識。

(四) 計畫實施後問題改善狀況

Improvement of the problem after the implementation of the project

本課程是 EMI 的課,在系上多年實作經驗中,對本籍的師生本就是挑戰。一方面既要課程內容達到一定的深度、廣度、批判性,另一方面又要參與的師生認識到參與及互動的重要,這種理想性的要求,一向是跨文化溝通互久議題中的無解領域。因為每種互動的關係,牽涉到極複雜的個體意識和集體所處時間與空間的條件,不論情人、家人、師生、公民,都面對類似與人互動上的課題。更何況,本系創系以來即在實作 EMI 的經驗中,不乏出現學生中因為英語能力而出現的巨大溝渠,稍有能力的恃才而驕,與外籍生看似成群;然而多數學生長年來培養的生存之道,不外乎是被動參與或保持沈默。從計畫實施後,各種問題的改善,可概括為以下幾點:1.本課堂的教室仍是以講者為中心,傳統教室圍繞在老師和教學綱要的格式並未改變。但課程設計創新後,借助現代化的設備和不同國籍的師生及助理,有助台上講者和學生互動。當不同的身份認同出現在教室,自然形成溝通的場域。而資訊平台上的線上資源,即時於課堂內外呈現最具體案例,教與學的現場本身就是即時性的跨文化溝通。我始終相信師生每週進教室那一刻,對跨文化溝通有直接的感受,不再侷限語言而已。2.同時,本堂課邀請教學助理外,也由系友(印尼籍女性,目前在國立大學唸碩士;台籍女性,目前是日商電影公司製片;英籍男性,現為台灣女婿、網紅及英語教師)協同教學,他們的跨文化工作經驗與不同的關係組合,在課堂帶討論及分享後,學生表示收穫頗豐,有發問及更廣的經驗學習。3.學生在期初的壓力大,為應付系上畢業論文,無暇放心思在單一課程上,所以我設計一天的戶外參訪,讓他們與大一學生互動,增進感情外,也讓畢業生有機會放鬆,有助回到課堂的興趣,旅途中有請在地人介紹風土民情,不論在地或外籍生都感受到課程不侷限於教室的學習樂趣。因為放鬆,他們對師生關係有了新的理解,在回教室後,也比較從容和有表達意見的心情。4.由於教學助理活潑,有帶討論的熱忱,讓學生瞭解有更多的管道能取得本課程的資源,所以上課氣氛始終良好。5.幾位積極發問的學生,起到影響上課者的學習動機,或許師生有時在辯論,引起學生注意,但終極也起到展示效果,讓他們認識到求知過程中重點不在標準答案,而在過程。

(四) 創新規劃導入前後差異 (列表)

Differences before and after the introduction of innovation planning (list)

1. 講課形式的創新,教學助理與教師配合外,協同教學的講者的參與,增加實務經驗。
2. 互動方式的創新,每週上課至少有三分之一時間,採取小組討論及回饋的方式進行,針對講課內容提供意見。
3. 實例介紹的創新,計畫預算有助資料蒐集,能更新既有的教材,提出不同微型文化族群的移動 (small cultures on the go) 的案例,例如移工/民、難民、觀光客、跨國婚姻、(後)殖民的議題。
4. 參與到分享成果的創新,除了課堂討論到戶外教學,學生則利用期末小組報告,平時分工準備,到上台表述自訂的主題,如電影分析、個人跨國學習經驗、族群問題等。

一、 委員審查意見回應

Responses to the Committee Members' Review Opinions

二、 未來精進與改善建議

Suggestions for Future Refinement and Improvement

三、 政府部門補助之課程與教學計畫申請規劃

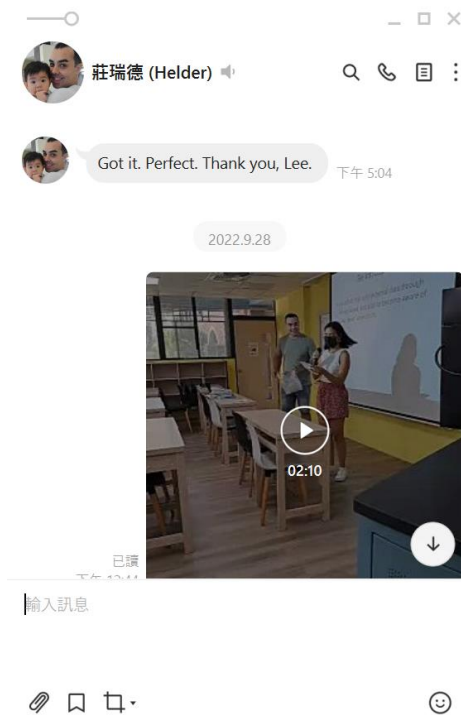
Application Planning for Courses and Teaching Plans Subsidized by Government Agencies

四、 參考資料

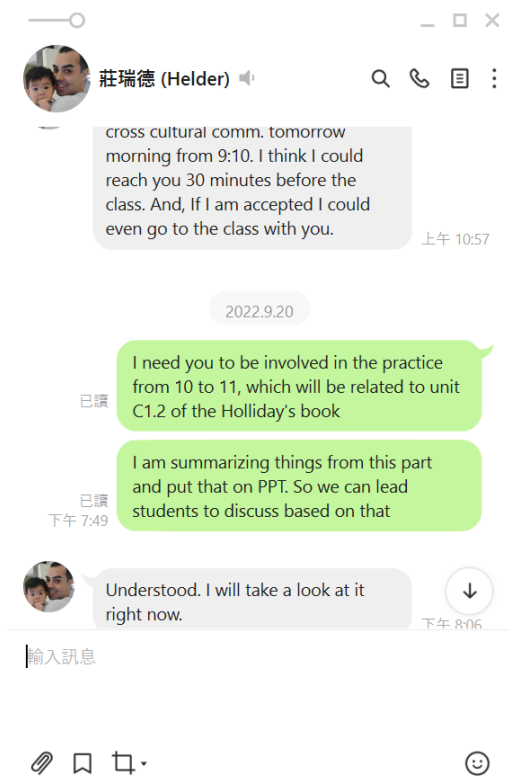
References

附件一：活動/紀錄/照片（至少十張，照片請附說明）

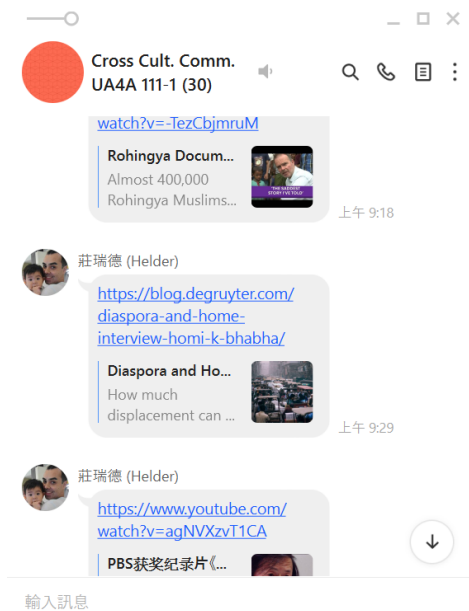
Appendix I: Activities/Records/Photos (at least ten, please attach a description for the photos)



照片 1:教學助理協助上課討論及互動,圖中是來自葡萄牙的助理,學生則是秘魯籍



照片 2:利用社群媒,每週課前與教學助理檢討上課內容



照片 3:教學助理隨時協助在班級社群分享上課的資料



照片 4:學生上台小組報告,增進團隊分工技巧及跨國學生間的合作





照片 5、6:協同教學的講者,講述網紅工作、在台娶妻生子、及教英語的經驗





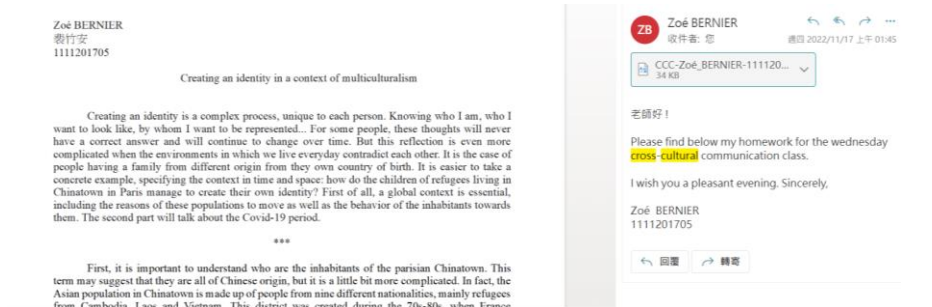
Cross Cult. Comm. UA4A 111-1 (30)



上午 11:03

儲存 | 另存新檔 | 分享 | Keep

照片 7、8:2022 年 11 月 23 日安排本班學生及系上大一學生至旗津,增進不同年級/班級的學生的互動



照片 9:學生期中報告,個人書寫不同主題,並以郵件方式繳交



照片 10:學生期末報告前將簡報內容寄至我的信箱



照片 11、12: 校外參訪

附件二：課程/教材內容及學習成果

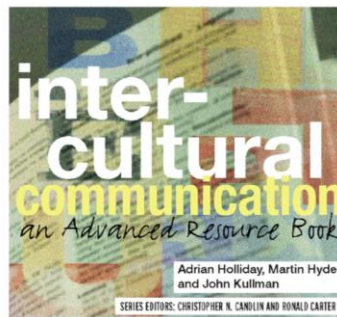
Appendix II: Course/Teaching Materials Contents and Learning Outcomes

- 📄 Cross-cultural communication 2022-8
- 📄 cross cultural communication 2022 7
- 📄 cross cultural communication 2022 4
- 📄 cross cultural communication 2022 2
- 📄 cross cultural communication 2022 1
- 📄 Cross-cultural communication 2020-11
- 📄 Cross-cultural communication 2021-9
- 📄 Cross-cultural communication 2020-8
- 📄 cross cultural communication 2022 6
- 📄 cross cultural communication 2022 5
- 📄 cross cultural communication 2020 5
- 📄 cross cultural communication 2022 3
- 📄 Cross-cultural communication g1
- 📄 World cultural history 201713 strike
- 📄 Cross-cultural communication g
- 📄 cross cultural communication 2020 6 mcw
- 📄 The Meeting between the East and the We
- 📄 Cross-cultural Communication week 2
- 📄 The Meeting between the West and the Eas



CCC's disciplines: theory, or practice?

- Anthropology
- Linguistics
- Philosophy
- Psychology
- Sociology
- Business/management
- International relations
- Diplomacy
- Public relations
- Media studies
- Cultural studies
- ...



附件 1: 我的簡報文件夾, 本學期使用約七個簡報, 一個平均五十頁至六十頁

graduate school ccc
(by-Brian-J.-Hurn,-Barry-Tomalini-(auth.))--
(by-Maria-Len-Rios-Earnest-Perry)-Cross-C
(by-Robert-Wuthnow)-Be-Very-Afraid-The
(by-Robert-Wuthnow)-Be-Very-Afraid-The
[Adrian_Holiday Intercultural communicat
[Adrian_Holiday Intercultural communicat
[Akiko-Busch]-How-to-Disappear_-Notes-
[Diana_Sorensen,_Homi_K._Bhabha]_Territ
[Helmut_K._Anheiler,_Professor_Yudhishtiri
[Holiday_148-156 Power and the other in
[Holiday_0-59 Introduction-defining conce
[Holiday_101-9 Discourse and identity
[Holiday_110-9_Discourse Identity and Int
[Holiday_135-141 Othering_Focus on Japa
[Holiday_141-147 Image of the other
[Holiday_156-173 Power and the other in

SECTION A: INTRODUCTION – DEFINING CONCEPTS	1
THEME 1 IDENTITY	7
Unit A1.1 People like me	7
Unit A1.2 Artefacts of culture	11
Unit A1.3 Identity card	17
THEME 2 OTHERING	23
Unit A2.1 Communication is about not presuming	23
Unit A2.2 Cultural dealing	28
Unit A2.3 Power and discourse	33
THEME 3 REPRESENTATION	39
Unit A3.1 Cultural refugee	39
Unit A3.2 Complex images	45
Unit A3.3 The paradoxes of institutional life	51
Unit A3.4 Disciplines for intercultural communication	57

附件 2:我的書目文件夾,本學期使提供單一文本,約六十頁

Cross Cultural Communication – Essay Fight Club (1999) is regarded by many as one of the best movies ever made (source). In a similar vein, it was one of the most controversial and debated movies on its release (source). It follows an unnamed narrator who works a dead-end job in a copy-pasted cubicle and who struggles with insomnia. He is recommended to seek out support groups for other diseases to understand “real suffering”. He finds solace in their companionship until he meets Marla, another “tourist” who is feigning sickness to attend the groups, and so his insomnia kicks in again. He then meets Tyler, who embodies everything he is not, all the traditionally masculine ideals, and together they start the eponymous Fight Club. It quickly grows into something bigger than themselves, and Tyler uses this to further his anti-consumerist ambitions. Ultimately, the narrator realizes that Tyler is his own alter ego which takes over during his insomnia, and in the end, he manages to kill of Tyler and take control, but not before events, too big to stop, have been set in motion.

The movie poses many questions about identity and masculinity, especially in relation to consumerism and the consumerist society. It explores how people can, and sometimes fail to define themselves in a world where everything is blandly mass produced to appeal to as many people as possible. The narrator goes on a journey in which he starts out by embodying consumerist conformation; he then shakes off this identity and transcends the culture before eventually taking yet one step further and becoming anti-culture where he actively, albeit through his second personality, takes step to tear down the consumerist institutions.

In the beginning, the narrator is without substantial identity. This is emphasised by the refusal to never even mention him by name, one of the primary identifiers of any individual. He lives in an apartment where most of his furniture is from IKEA. It’s a designer home, like they look in the magazines, but there is no personal touch or imprint. It is an ideal he has been instructed as opposed to willingly pursued. Yet, lacking any strong interpersonal connections, it is the main pillar of his identity and the centrepiece of his culture cards. Thus, his life remains hollow and without meaning.

He finds an outlet for his despondency through support groups for issues he does not actually have. There, he is allowed to cry and be vulnerable without ever having to open up. In those groups he feels accepted, and notes that the less he opened up, the worse people expected things to be and thus showed even more compassion. Through this he has found a way to connect with people without ever having to take a stance on his personal identity.

This works until he meets Marla, a woman who he identifies as a “tourist” the same as himself. Her presence sticks out like a sore thumb when she attends a support group for testicular cancer even though she’s clearly a woman. This forces him to face the reality of his situation – he does not belong there either and is still without his own identity. Even after deciding to split the support groups so they don’t have to see each other, the spell is broken and his insomnia returns.

He then meets his foil, Tyler Durden, and the two of them have a brief conversation before the narrator returns home to find his apartment and all his belongings have exploded. Because of his he moves in with Tyler. Tyler is the narrator’s complete opposite. He has a strong personality, is charismatic, handsome, but most importantly he is different. He dares to do and say what others might deem wrong. His house is dilapidated and unkempt in stark contrast to the neatly organized and picture-perfect room that used to be the narrator’s apartment. Through his interactions with Tyler, the narrator finds that he begins to take after more and more of his traits.

It is later revealed that Tyler is an alternate personality of the narrator’s, appearing during his episodes of insomnia. This knowledge allows one to understand the narrator’s actions more deeply

as it is uncovered that he himself blew up the apartment. Even so, when in his original personality, he mentions to a police officer that “I loved every stick of furniture in that place. That was not just a bunch of stuff that got destroyed, it was ME!” In conjunction with an earlier quote where the narrator ponders “what kind of dining set defines me as a person?” we can clearly see how he has formed his identity based on these consumerist objects. Consequently, when he blows the apartment up as Tyler, he completely rejects his own identity as a mindless consumer. This becomes even more meaningful when later on, Tyler tells the

narrator “It’s only after we’ve lost everything that we’re free to do anything”. We thus see the stark contrast in the two personalities’ views on objects as a basis for identity.

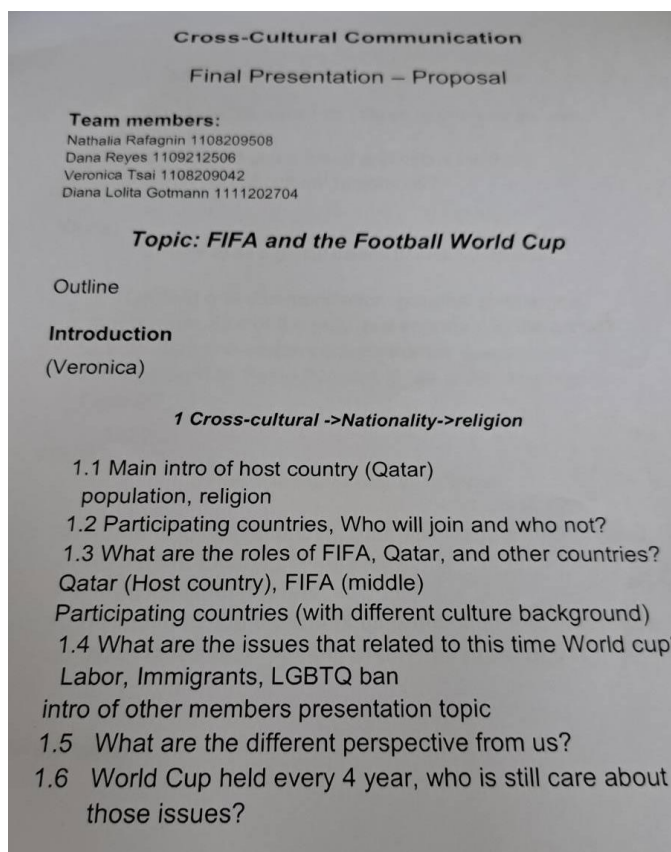
Instead of valuing material possessions, Tyler transcends the consumerist culture. In fact, he openly mocks it by stealing drained fat from liposuction clinics and using said fat to create expensive soap which he in turn sells back to the wealthy people who had the liposuctions earlier. In this way he has put himself above the system by commodifying the consumer.

Tyler’s ambitions, however, go beyond transcending the dominant culture. He actively pursues anti-culture and attempts to sabotage and tear down the institutions of a system he deems oppressive. Through the fight clubs, Tyler recruits outcasts and the despondent, picking out the most radical to aid him in destroying buildings containing credit card information, thus removing people’s debt with the hopes of setting people free. If practice is discourse, then Tyler’s actions are screaming in a megaphone.

Though the narrator realizes how destructive Tyler is and eventually decides to get rid of him, he was created in the narrator’s own mind to be the person he wants to be. As the consumerist society devours or dilutes people’s identities, what it means to be a man and to be manly changed. The fight clubs are originally an outlet in the same way as the support groups, but as Tyler becomes more and more dominant it becomes evident how the overwhelming masculinity is disastrous. Being the same person, Tyler comes to the same conclusion as the narrator that Marla and consequently femininity and interpersonal relationships are a valid and much less destructive solution to the narrator’s lacking identity. This would mean that Tyler no longer has any reason for being and so he tries to get rid of the liability that she poses.

Though clearly presented as and understood to be a villain, through Fight Club and the character of Tyler, one can explore what it means to go beyond transcending culture, when it is not enough to just to be another brick in the wall and instead deciding to tear the wall down completely.

附件 3:來自瑞典的男性交換生繳交的期中報告



附件 4:小組報告的綱要

參、經費實際運用情形

III. The Actual Use of Funds

單位 Unit：新臺幣/元 NTD

經費項目 Funding Item	預算數 No. of Budget	執行數 No. of Implementation	執行率 Executive Rate (%)	差異說明 Description of Differences
工讀金	40,320	40,320	100	
二代健保補充 保費	851	851	100	
雇主負擔勞保/ 勞退	3,000	3,675	122.50	由其他預算餘額補足
資料搜集費	15,000	14,200	94.66	餘額補足其他預算之差額
交通費	10,000	10,500	105	由其他預算餘額補足
學生保險	1,800	2,414	134.11	由其他預算餘額補足
影印費	7,000	7,000	100	
文具用品	7,029	6,035	85.85	餘額補足其他預算之差額
總計 Total	85,000	84,996	99.99%	