

# 110 學年度文學院 外國語文學系(所)新開課程大綱

## Course Description

課程資訊	
課程名稱	中文課名: 數位、想像與經驗 English Course Name: <b>Digitality, Imagination, and Experience</b>
開課學期	Semester: 110-1 Fall 2021
開課系所	外國語文學系 Department of Foreign Languages and Literatures
授課教師	Instructor: 陳春燕
課號	Course number FL7
課程識別碼	Course number 122 M
授課對象	碩士班 M.A. Program
學分	Credit hour : <u>  3  </u> (每學期授課滿 18 小時為 1 學分)
全/半年	Yearlong or one-semester: One-semester
必/選修	Compulsory/Elective: (由系辦填寫)
課程分類 (最多可跨 2 類)	<p>Course Type: A</p> <p><input checked="" type="checkbox"/> A. 第一類併時性文學理論及方法論課程 Group 1, synchronic literary theory and methodology</p> <p><input type="checkbox"/> B. 第二類貫時性斷代及專家課程 Group 2, diachronic historical periods and individual authors</p> <p><input type="checkbox"/> C. 第三類併時性文類、主題學、跨文類及文化研究課程 Group 3, synchronic genre, theme, inter-genre, and cultural studies</p> <p><input type="checkbox"/> D. 英文論文寫作 Academic English writing</p>
學生核心能力關聯 (可複選)	<p>Core Capabilities: BCD</p> <p><input type="checkbox"/> A. 對英美文學作品作深度解析的能力 Ability to analyze English and American literature.</p> <p><input checked="" type="checkbox"/> B. 對解析文學作品與文化現象所需的理論基礎的熟稔與創造性的運用 Ability to engage with theoretical debates to interpret literary texts and cultural phenomena.</p> <p><input checked="" type="checkbox"/> C. 對文學作品及文化現象作創造性解析的能力 Ability to construct original interpretations of literary texts and culture.</p> <p><input checked="" type="checkbox"/> D. 執行文學與文化研究及撰寫研究論文的能力 Ability to write quality research papers on topics in the humanities.</p>
課程大綱	
課程概述	<p><b>Course Description:</b></p> <p>This course seeks to address the exigency of imagination and experience prompted by the rise of digital technologies. The premise of the inquiry is that many discourses on the digital today fall short of offering sophisticated responses. They either celebrate indiscriminately the newness of experience advanced by new technologies, or interrogate the epistemic violence of digitality or socio-economic inequalities precipitated by digitality insofar as</p>

	<p>both binarism and division of labor are considered ramifications of the digital. While there are admittedly critical formulations that affirm the digital experience in much more thought-provoking ways (such as philosophical takes on virtuality), they nevertheless ignore the physicality of the digital per se, that is, the discreteness of the signals.</p> <p>The course aims to intervene in current debates on the digital by drawing attention to the fact that these debates open up questions that are not limited to digital technologies alone; they urge us to update critical terms relevant to the humanities in general. The course will consider theoretical discourses as well as literary works and art practices. It will proceed according to these thematic rubrics:</p> <p>(A) <u>Imagination and Experience in the Digital Era</u> To understand prominent narratives on the contemporary digital experience ranging from philosophy-inspired new media theory to art critiques.</p> <p>(B) <u>Experience: <i>Erlebnis</i> or <i>Erfahrung</i></u> To delve into Walter Benjamin’s writings on experience and see how his conceptions of the two senses of experience, together with his proposition of mimetic faculty or nonsensuous similitude, may provide illuminating approaches to immersive technologies today.</p> <p>(C) <u>Digitality in and beyond Digital Technologies</u> To examine digitality broadly, that is, beyond the contemporary digital era—as a way of reasoning, a cultural logic, or a progressive understanding of temporality, as instantiated in art and literature.</p> <p>(D) <u>The Digital vs. the Analogical</u> To further reflections on digitality as a way of thinking and critique renditions of analogical thinking or valorization of the continuous.</p>
課程目標	<p><b>Course Objectives:</b></p> <ol style="list-style-type: none"> <li>1) To engage in conversations on the digital with more sophistication</li> <li>2) To help students gain aptitude in theoretical thinking</li> <li>3) To encourage literary students to conduct interdisciplinary projects</li> <li>4) To bring to the fore the ever-renewable relevance of Benjamin</li> </ol>
課程要求	<p><b>Requirements:</b></p> <ol style="list-style-type: none"> <li>1) Preparation, attendance, and class participation (incl. visits to art exhibitions)</li> <li>2) Two sessions of discussion facilitation + discussion questions</li> </ol>

	<p>3) Term paper (3,000 words minimum for M.A. students and 5,000 words minimum for Ph.D. students) + “Work in Progress” presentation in week 17</p> <p>4) Individual session with instructor prior to presentation</p>
指定閱讀	<p><b>Assigned Readings:</b></p> <p>Amiran, Eyal. “The Rhetoric of Digital Utopia after Sade: Utopian Architecture and the Static Subject of Digital Art.” <i>Discourse</i> 32.2 (2010): 186-211.</p> <p>Beckett, Samuel. <i>Watt</i>. 1998. New York: Grove, 2009.</p> <p>Benjamin, Walter. <i>Selected Writings</i>. Ed. Michael W. Jennings et al. 4 vols. Cambridge, MA: Belknap-Harvard UP, 1996-2003. [as SW]</p> <p>Fazi, M. Beatrice. “Digital Aesthetics: The Discrete and the Continuous.” <i>Theory, Culture &amp; Society</i> 36.1 (2019): 3-26.</p> <p>Franklin, Seb. <i>Control: Digitality as Cultural Logic</i>. Cambridge, MA: MIT P, 2015.</p> <p>---. “Humans and/as Machines: Beckett and Cultural Cybernetics.” <i>Textual Practice</i> 27.2 (2013): 249-68.</p> <p>Galloway, Alexander R. <i>Laruelle: Against the Digital</i>. Minneapolis: U of Minnesota P, 2014.</p> <p>Hansen, Mark B. N. “Engineering Pre-individual Potentiality: Technics, Transindividuation, and 21st-Century Media.” <i>SubStance: A Review of Theory and Literary Criticism</i> 41.3 (2012): 32-59.</p> <p>---. “Living (with) Technical Time: From Media Surrogacy to Distributed Cognition.” <i>Theory, Culture &amp; Society</i> 26.2-3 (2009): 294-315.</p> <p>---. “The Time of Affect, or Bearing Witness to Life.” <i>Critical Inquiry</i> 30.3 (2004): 584-626.</p> <p>Hansen, Miriam Bratu. <i>Cinema and Experience: Siegfried Kracauer, Walter Benjamin, and Theodor W. Adorno</i>. Berkeley: U of California P, 2012.</p> <p>Somaini, Antonio. “Walter Benjamin’s Media Theory: The <i>Medium</i> and the <i>Apparat</i>.” <i>Grey Room</i> 62 (2016): 6-41.</p> <p><b>**Art critiques:</b></p> <p><i>Artforum</i> 56.3 (2017). Spec. issue <i>Deep Dive: Art and Virtual Reality</i>.  《藝術松》(ARThon) 第 1 期：《VR 這回事》專號。台北：數位藝術基金會，2020。</p>
參考書目	<b>References:</b> See assigned readings
評量方式	<p><b>Grade Distribution:</b></p> <p>Preparation, attendance, class participation 20%</p> <p>Discussion facilitation 10%</p>

	Term paper (incl. “Work in Progress” presentation) 70%
課程進度&週次	單元主題 Topics for each week
第 1 週	Introduction to the Course
第 2 週	Imagination and Experience in the Digital Era (I) <ul style="list-style-type: none"> <li>• Mark B. N. Hansen, “The Time of Affect”</li> </ul>
第 3 週	Imagination and Experience in the Digital Era (II) <ul style="list-style-type: none"> <li>• Debates on VR/XR: art critiques from <i>Artforum</i>, 《藝術松》, etc.</li> </ul>
第 4 週	Experience: <i>Erlebnis</i> or <i>Erfahrung</i> (I) <ul style="list-style-type: none"> <li>• Walter Benjamin, “On Some Motifs in Baudelaire” (<i>SW</i>, vol. 4)</li> <li>• Walter Benjamin, “Paris, the Capital of the Nineteenth Century” (<i>SW</i>, vol. 3)</li> </ul>
第 5 週	Experience: <i>Erlebnis</i> or <i>Erfahrung</i> (II) <ul style="list-style-type: none"> <li>• Walter Benjamin, “The Work of Art in the Age of Its Technological Reproducibility: Second Version” (<i>SW</i>, vol. 3)</li> </ul>
第 6 週	Experience: <i>Erlebnis</i> or <i>Erfahrung</i> (III) <ul style="list-style-type: none"> <li>• Walter Benjamin, “Surrealism” (<i>SW</i>, vol. 2)</li> <li>• Walter Benjamin, <i>One-Way Street</i> (<i>SW</i>, vol. 1)</li> <li>• Antonio Somaini, “Walter Benjamin’s Media Theory”</li> </ul>
第 7 週	Experience: <i>Erlebnis</i> or <i>Erfahrung</i> (IV) <ul style="list-style-type: none"> <li>• Walter Benjamin, “On the Mimetic Faculty” (<i>SW</i>, vol. 2)</li> <li>• Miriam Bratu Hansen, <i>Cinema and Experience</i> (ch. 5, “Mistaking the Moon for a Ball”)</li> </ul>
第 8 週	Fieldtrip: Art Exhibitions
第 9 週	Digitality in and beyond Digital Technologies (I) <ul style="list-style-type: none"> <li>• Mark B. N. Hansen, “Living (with) Technical Time”</li> <li>• Mark B. N. Hansen, “Engineering Pre-individual Potentiality”</li> </ul>
第 10 週	Digitality in and beyond Digital Technologies (II) <ul style="list-style-type: none"> <li>• Seb Franklin, <i>Control</i> (selections)</li> <li>• Seb Franklin, “Humans and/as Machines”</li> </ul>
第 11 週	Digitality in and beyond Digital Technologies (III) **Guest Speaker(s): “Digital Art Today”
第 12 週	Digitality in and beyond Digital Technologies (IV) <ul style="list-style-type: none"> <li>• Samuel Beckett, <i>Watt</i></li> </ul>
第 13 週	The Digital vs. the Analogical (I) <ul style="list-style-type: none"> <li>• Gilles Deleuze, <i>Francis Bacon</i> (selections)</li> </ul>
第 14 週	The Digital vs. the Analogical (II) <ul style="list-style-type: none"> <li>• Alexander R. Galloway, <i>Laruelle</i> (selections)</li> </ul>
第 15 週	The Digital vs. the Analogical (III) <ul style="list-style-type: none"> <li>• Eyal Amiran, “The Rhetoric of Digital Utopia after Sade”</li> </ul>

	<ul style="list-style-type: none"><li>• M. Beatrice Fazi, “Digital Aesthetics”</li></ul>
第 16 週	Research Week / Individual Session
第 17 週 (彈性補充教學)	“Work in Progress” Presentation