

Tamkang University Academic Year 2012, Spring Semester  
Course Syllabus

Course Title	<b>愉悅與痛苦理論研究</b> <b>Investigating Pleasure and Suffering</b> ( Taught entirely in English 全英語授課 )	Instructor	Dean Brink 包德樂
Department/Year/Class	Course Details		
English Department Masters A Track First Year	<input type="checkbox"/> Required  <input checked="" type="checkbox"/> Elective	<input checked="" type="checkbox"/> 0 ( One Semester ) <input type="checkbox"/> 1 ( 1st Semester ) <input type="checkbox"/> 2 ( 2nd Semester ) <input type="checkbox"/> 3 ( 3rd Semester )	Credits  2
Aim of Education	Core Competences		
<ul style="list-style-type: none"> <li>◆ To introduce important philosophical, critical and literary writings that enable graduate students to articulate problems of communicating experience, such as pleasure and suffering, in the texts and other media we study.</li> <li>◆ To provide a forum for students to develop their scholarship using course-related issues.</li> </ul>	<b>TRACK A:</b> 1. Establish a foundation for academic specialization. 2. Foster the ability to discover, analyze and solve problems. 3. Promote professional ethics.		
<b>Course Introduction (50 to 100 words)</b>	This course explores critical prose (research), fiction, film, and poetry to deepen our understanding of pleasure and suffering, desire and trauma, and related issues such as violence, tolerance, love, pain, and memory in individuals and communities. The readings include many critical prose works that blur the line between philosophy and literature. Questions addressed include: What is the nature of pain and how do we communicate it? Can pleasure and suffering be understood as personal, religious, political or part of a semiotic emergent becoming? What is enjoyment ( <i>jouissance</i> ) and what does it entail for the self and others? What is love? How can we attempt to articulate the inherent, naturalized violence in capitalism and globalization as a form of hegemonic, overdetermined and suffocating suffering? 本課程探討批評論(研究), 電影, 詩歌和短篇小說關於快樂和痛苦, 慾望和創傷, 以及相關問題, 如暴力, 寬容, 愛, 痛和內存在個人和團體。本課程包括許多重要的散文作品之間的界限變得模糊哲學和文學。討論的問題包括: 什麼是痛苦的性質和我們如何溝通呢? 快樂和痛苦可以被理解為個人, 宗教, 政治或部分符號緊急變得? 什麼是享受(享樂); 它有什麼需要為自己和其他人呢? 什麼是愛? 我們怎能試圖闡明的內在, 歸暴力資本主義和全球化作為一種形式的霸權主義, 超定和窒息的痛苦?		
<b>The Relevance among Teaching Objectives, Objective Levels and Core Competences</b>			
<b>I. Objective Levels (select applicable ones) :</b> (I) Cognitive Domain : C1 Remembering 、 C2 Understanding 、 C3 Applying 、 C4 Analyzing 、 C5 Evaluating 、 C6 Creating (II) Psychomotor Domain : P1 Imitation 、 P2 Mechanism 、 P3 Independent Operation 、 P4 Linked Operation 、 P5 Automation 、 P6 Origination (III) Affective Domain : A1 Receiving 、 A2 Responding 、 A3 Valuing 、 A4 Organizing 、 A5 Characterizing 、 A6 Implementing			
<b>II. The Relevance among Teaching Objectives, Objective Levels and Core Competences :</b> (I) Determine the objective level(s) in any one of the three learning domains (cognitive, psychomotor, and affective) corresponding to the teaching objectives. Each objective should correspond to the objective level(s) of ONLY ONE of the three domains. (II) If more than one objective levels are applicable for each learning domain, select the highest one only. (For example, if the objective levels for Cognitive Domain include C3, C5, and C6, select C6 only and fill it in the boxes below. The same rule applies to Psychomotor Domain and Affective Domain.) (III) Determine the core competences that correspond to each teaching objective. Each objective may correspond to one or more core competences at a time. (For example, if one objective corresponds to three core competences: A, AD, and BEF, list all of the three in the box.)			
Teaching objectives		Relevance	
		Objective Levels	Core Competences
1 See students become capable of complex analysis.		All	All
2 See students become capable of independent thinking.		All	All
3 Students learn to make presentations in class.		All	All
Teaching Objectives, Teaching Methods and Assessment			
Teaching Objectives	Teaching Methods	Assessment	
1 See students become capable of complex analysis.	Students engage in debate.	Provide comments.	
2 See students become capable of independent thinking.	Students write seminar paper.	Grade paper.	
3 Students learn to make presentations in class.	Students make presentations	Grade presentations.	
This course has been designed to cultivate the following essential qualities in TKU students.			
Essential Qualities of TKU Students		Description	
<input checked="" type="checkbox"/> global perspectives <input checked="" type="checkbox"/> a vision for the future <input checked="" type="checkbox"/> information literacy <input checked="" type="checkbox"/> ethical and moral principles		翻譯建構中	

<input type="checkbox"/> independent thinking		
<input type="checkbox"/> an awareness of healthy living		
<input type="checkbox"/> effective teamwork		
<input type="checkbox"/> an appreciation of the arts		
<b>Course Schedule</b>		
Note: schedule is tentative, as sometimes we take more time reviewing student writings in class than can be accommodated in two hours.		
Week	Subject/Topics	Notes
1	Introduction to course. Exploring pleasure, pain, suffering, and <i>jouissance</i> in literary texts and media.	
2	Roland Barthes, <i>A Lover's Discourse</i> (1978) (excerpts). <i>Queer poetry</i> : Ishii Tatsuhiko	
3	Love and politics: Alain Badiou's <i>In Praise of Love</i> (2012) (excerpts). <i>Queer poetry</i> : Takahashi Mutsuo and Allan Ginsberg	
4	Felix Guattari's "Subjectless Action," from <i>Molecular Revolution</i> (1984) Fujita Masaji's "Angel French" (Japanese postmodern speculative short fiction)	
5	Susan Sontag, <i>from Regarding the Pain of Others</i> . View related etchings and photographs.	
6	Fernando Pessoa, <i>35 Sonnets</i> (selections); Alain Badiou, "A Philosophical Task: To Be Contemporaries of Pessoa," in <i>Handbook of Inaesthetics</i> (2005)	
7	Ray Brassier, <i>Nihil Unbound</i> (2007) (excerpts)	
8	Pierre Guyotat, <i>Eden Eden Eden</i> (English translation from French) (excerpts) Jane Bennett, <i>Vibrant Matter</i> (2010) (excerpts)	
9	Levi Bryant, <i>The Democracy of Objects</i> (2011) (excerpts)	
10	Reading Week	
11	Techno-fetishism and a "matrix fetish": Andre Nusselder's "The Media Perversion," in <i>Interface Fantasy: A Lacanian Cyborg Ontology</i> (2009) Mori Natsuko's "It's All Thanks to Saijō Hideaki" (Japanese postmodern speculative short fiction)	
12	Bruno Latour, <i>On the Modern Cult of the Factish Gods</i> (2010) (excerpts) Murakami Haruki's "Man-eating Cats"	
13	Sjoerd van Tuinen, "From Psychopolitics to Cosmopolitics: The Problem of <i>Ressentiment</i> ," in <i>Sloterdijk Now</i> (2012) (ed. Stuart Elden)	
14	Zygmunt Bauman, "Setting Fears Afloat," in <i>Liquid Fear</i> (2006)	
15	Gilles Deleuze, <i>Coldness and Cruelty</i> (excerpts)	
16	Alain Badiou, <i>The Rebirth of History</i> (2012) (excerpts)	
17	Bracha Ettinger, <i>from The Matrixial Borderspace</i> (2006), "Wit(h)nessing Trauma and the Matrixial Gaze" (22-55).	
18	Reading Week	
Requirement	Students are expected to participate in class discussion, make one (or more) presentation(s), and write one original research paper (12 pages).	
Teaching Facility	<input checked="" type="checkbox"/> Computer <input type="checkbox"/> Overhead Projector <input checked="" type="checkbox"/> Other ( Video projector )	
Textbook(s)	<b>Required:</b> Copies of selected materials.	
Grading Policy	<input checked="" type="checkbox"/> Seminar paper: 50% <input checked="" type="checkbox"/> Class Participation: 20% <input checked="" type="checkbox"/> Class Presentation(s) 30% Note: Students who miss more than three classes automatically fail the course.	