

國立中興大學台灣與跨文化研究國際博士學位學程

International PhD Program in Taiwan and Transcultural Studies Curriculum

2024/11/14

Type	Course Name	Credits	Course description
Required Courses	Taiwan Humanities Studies in the International Context 國際脈絡下的台灣人文研究	3	This course introduces students to selected key international research fields in which Taiwan is or can be one of the foci. The aim is to equip students with adequate knowledge and research methodology to participate in the exchange with scholars from these international academic communities.
	Introduction to Transcultural Studies 跨文化研究理論	3	The goal of this course is to introduce students to the concept of transculturality as a method of scholarly inquiry which critiques and overturns traditional approaches in the humanities which are focused on particular national traditions. The course will survey the most influential theorizations of national identity and its relationship to the modern state, problematize the concept of “culture,” and outline how the theory of transculturality builds on these ideas while also offering alternatives to them. In addition, we will also explore the ways in which the case of Taiwan illuminates or contradicts the assumptions of transcultural theory
	Multidisciplinary Approaches to Taiwan and Transcultural Studies 台灣與跨文化的多學科研究方法	2	The goal of this course is to introduce students to the concept of transculturality as a method of scholarly inquiry which critiques and overturns traditional approaches in the humanities which are focused on particular national traditions. The course will survey the most influential theorizations of national identity and its relationship to the modern state, problematize the concept of “culture,” and outline how the theory of transculturality builds on these ideas while also offering alternatives to them. In addition, we will also explore the ways in which the case of Taiwan illuminates or contradicts the assumptions of transcultural theory
	Academic Writing 研究論文寫作	2	In this course, the students will learn how to develop academic arguments, conducting textual or cultural analysis to support these arguments, and develop a clear and elegant writing style. The students are expected to improve their writing skills through interactive activities such as class discussions and peer review.
	Cultural Institution and Internationalization (practical	1	This course is a practical training course in which the students will have practical training or work as a volunteer in the cultural institutions they are interested in. The students are expected to put the

Required Courses	training) 文化機構與國際化(實習)		cultural knowledge and theories they acquired in class to practical use, and to re-examine the theories by doing so. Each student will be assigned a supervisor, and will have to finish the following works under his/her instruction. First, to conduct researches on the institution and make preliminaries for the practical training. Second, to have practical training or work as a volunteer in a cultural institution for at least 18 hours. Third, to submit a final report to the supervisor.
	Dissertation 博士論文	12	Dissertation
	Senior Seminar 專題討論	1	In this course, students will work with their instructors on primary sources and methodology for their research topics, in preparation for writing their dissertation proposals.

Type	Course Name	Credits	Course description
Elective Courses	Contemporary Culture and Globalization 當代文化中的全球化議題	3	This course explores the culture of Taiwan in the historical and socio-political context of globalization. Students will examine the impact of globalization on cultural formations in Taiwan from Japanese colonial period to present, and reflect on how Taiwan may participate in global society through knowledge and cultural productions. Through interdisciplinary discussions across critical theories, history, sociology, literary and film studies, this course invites students to explore the tasks and directions of humanities research in the era of globalization.
	Sinophone Literary Studies in the East Asian Context 東亞與華文文學研究 (中文授課, In Chinese)	3	本課程將以「東亞」為思考場域，從「漢字文化圈」概念出發，討論「世界華文文學」、「華語語系文學」等相關概念的衍生與發展脈絡，並以臺灣為樞紐，探討戰後華文文學在東亞的發展與傳播，以及與其相關的華語語系論述、文化翻譯、殖民現代性等議題，尤其將特別針對新興的大眾文學創作形式進行探究，並思考將為華文文學帶來怎樣新的發展契機與挑戰。
	Seminar on Taiwan Cinema 台灣電影專題	3	The purpose of this course is two-fold. First, it aims to provide a broad overview of Taiwan cinema from the early “taiyu pian” to the contemporary cinematic production after Cape No. 7 (2008). Second, since cinema, like literature, is intertwined with the social, cultural, historical conditions from which it emerges, it has also become indispensable for a cultural study on Taiwan at different stages from 1950s to the present. The course will shuttle between the examining of general cultural, social, historical factors and the close reading of a specific cinematic work. Through the course, we hope that students will be able to know culture via cinema and cinema via culture.

Elective Courses	Ecocritical Perspectives on Literature 文學與生態批評	3	This course aims to familiarize students with current ecocritical theories and to enable them to employ these theories in original readings of literature and film in general as well as from Taiwan. It is divided into two sections: The first half of the semester will provide an introduction to current ecocritical theory, contextualizing ecocriticism within the larger field of critiques of modernity and paying special attention to linkages between ecocriticism and postcolonial theory. In the second half of the semester, these theoretical perspectives will be brought to bear on a selection of texts and films in general as well as from Taiwan.
	Seminar on Eco-cinema 生態環境電影專題	3	As Sheldon H. Lu defines it, "Eco-cinema is cinema with an ecological consciousness. It articulates the relationship of human beings to the physical environment, earth, nature, and animals from a biocentric, non-anthropocentric point of view." Taking this definition as the starting point, this course examines selected films from Taiwan and China that thematize environmental or ecological issues. Students will also learn how a keen eco consciousness impact on our interpretive strategy and understanding of films.
	Cultural Heritage and Digital Archiving 文化遺產與數位典藏	3	The class addresses the issues, standards and practices involved in digitizing cultural heritage worldwide and in preserving digital materials. Through theoretical, practical and hands-on approaches, students will gain experience in digital archive production, and gain an understanding of the administrative and legal issues.
	Social Memory and Digital Humanities 社會記憶與數位人文研究	3	The class addresses the issues, standards and practices involved in digitizing cultural heritage worldwide and in preserving digital materials. Through theoretical, practical and hands-on approaches, students will gain experience in digital archive production, and gain an understanding of the administrative and legal issues.
	Introduction to STS and Cultural Studies 身體、科技與文化研究	3	This seminar course is intended as an interdisciplinary introduction to two new developed fields in humanities: studies of the body in STS, and Cultural Studies. In the first part, we will study writings that deal with the body in history, literature, anthropology and STS, as well as in the scientific and medical knowledge. Besides, this part will introduce some important elements for our understanding of modern bodies and, by doing so, invites students to review the formation of the very unique bodily experience in Taiwan. The second part deals with various topics of Cultural Studies and Critical theory, such as representation, identification, historiography, etc. We will also come to terms with concepts

			of cultural materialism, modernity, (post-)colonialism, performativity, etc.
Independent Study 專題研究	1		This course is a practical training course, in which the students will have practical training or work as a volunteer in the cultural institutions they are interested in. The students are expected to put the cultural knowledge and theories they acquired in class to practical use, and to re-examine the theories by doing so. Each student will be assigned a supervisor, and will have to finish the following works under his/her instruction. First, to conduct researches on the institution and make preliminaries for the practical training. Second, to have practical training or work as a volunteer in a cultural institution for at least 18 hours. Third, to submit a final report to the supervisor.
Seminar on Sinophone Cinema 華語電影專題	3		Cinema has become a major genre of contemporary cultural products. Its cinematic composition displays a special mode of humanity thinking, and its content also conveys cultural significance. Using Sinophone cinema as its subject, this course attempts to examine the forms of expression and the substance of content of contemporary Sinophone cinematic production.
Biopolitics for Literary and Cultural Studies 文學與文化研究的生命政治	3		Biopolitics and biotech researches are two important topics these days. This course will be divided in three parts: I. Thomas Lemke's Biopolitics: An Advanced Introduction. II. Critical Essays and texts that shape current conceptualisation in Biopolitical theories. Among all, Agamben's Homo Sacer、Hannah Arendt's The Human Condition、Esposito's Immunitas、Hardt Negri's Empir, Nicholas Rose/Paul Rabinow works. This course will conclude by extending mostly Agamben and Arendt's philosophical arguments onto cinematic as well as textual readings, such as Kim Stanley Robinso's 2312 and selective texts that explore the subject matter of Biopolitics.
World Literature and Theories of the World 世界文學與理論	3		The seminar aims to systematically contextualize world literature within our contemporary literary debates. In current debates on “world literature,” economicist models have so far held sway (Damrosch, Moretti, and Casanova). Based on understandings of time and geographical space derived from Wallerstein’s theory of “world-system”, these models view time and history as singular and linear, as in classic theories of modernity, and space as divided between metropolitan centers and peripheries, and use vocabularies of import and export, exchange and accumulation. As a result, literatures in Asian and African languages are deemed “local”, “peripheral”, “poor” or “underdeveloped” (SOAS, U of London). Literatures that “have not made it” onto the world stage or are on the way of becoming part of the world literature requires further discussions over issues such

as the distance from the “world reader,” the worlding methodologies related to the study of non-European traditions and textual translations. For contemporary Taiwanese readers, the way we view world literature has a lot to do with the way we view the world. By examining “world” literature from non-Eurocentric views of the world and to put forward Taiwanese and/or non-western views of worlding literature, the seminar will look at the multiple layers and networks of production and circulation of the literary worlds. Among the existent critical methodologies related to the study of non-European traditions, this seminar also emphasizes the transitional feasibility of providing new comparative interpretations of the World, the underpinning critical and theoretical assumptions, relevant issues upon interdisciplinary and the ultimate need for textual analytic modalities that would complement and enrich methods commonly borrowed from the social sciences, art history, and philosophy. The first part of the course examines various ideas of the world and its link to literature and culture in Goethe, Hegel, Marx and Arendt. In the second part of the course, we will turn to consider novels from and about postcolonial (transnational) space that attempt to transform the world created by Northern political and economic hegemony. We will study novels from Africa, Asia and the Caribbean that explore the consequences of commercial and financial flows such as international tourism, humanitarian aid, foreign investment etc. for humane social development. Issues to be discussed include: the autonomy of transnational-literariness and trans-cultural flows in relation to economic flows; the normative status and transformative power of world literature in the wake of Marxist critique; non-Eurocentric accounts of world literature; the connections between the formal features of committed literature and its thematic concerns in the crafting of new figurations and stories of belonging of postcolonial (transnational) peoples and migrants; transnational (cosmopolitan) narrative experimentation; the revival of the story form and the use of 'magic' and its relation to realism; the political use of the Bildungsroman. The final part of the course will touch slightly upon the development of sinophone literature in the world. Readings will also include theoretical work and criticism by David Harvey, Salman Rushdie, Walter Benjamin, Benedict Anderson, David Damrosch, Pascale Casanova, Franco Moretti, and Giovanni Arrighi, Martha Nussbaum, Shu-Mei Shih, Rey Chow, Amanda Anderson, Ella Shohat, Suman Gupta, Pheng Cheah, Bruce Robbins, Vinay Dharwadker, Timothy Brennan.

<p>Travel Writings and Travel Literature 旅行書寫與旅行文學</p>	<p>3</p>	<p>This course will focus on “Travel” as a theme and how travel writings in the selected journals, travelogues, films, and fictions explicitly define the norm of individual and collective identities. Analyzing the transitional meanings of the travel themes (journey for pleasure, exile, flâneur, escape, expatriation.) embedded in these works, we will look at the functions of travel and how the writers artistically formulate identity in their transnational or local experiences. We will explore how several 19th and 20th Century travel writers who portray characters and illustrates with landscape details in their journeys and how travel across borders incubates and intensifies the awareness of national differences or the absence it, which weakens or reinforces the constant reiteration of western modernity, thereby approaching alternative questions of critical methods towards an understanding of Self and Other that reaches beyond Euro-Anglocentrism.</p>
<p>Introduction to Ecocriticism 生態文學批評導論</p>	<p>3</p>	<p>Since its inception in the early 1990s, ecocriticism has emerged as one of the principal new fields of research in Anglophone literary and cultural studies. With roots in the Romantic criticism of modernity, scientific biology, and the emancipatory movements of the 1960s, it is a field fraught with internal tensions that revolve around basic questions: What contribution can the humanities make to our struggle with the ecological crisis? How should our growing understanding of society’s dependence on its natural environment inform the way in which we read (and produce) cultural artifacts? How should we conceive of the relationship between scientific and humanistic knowledge? In this course, we will survey the different ways in which ecocriticism and its critics have answered these questions – and we will read a variety of cultural artifacts to see how these answers hold up when applied to concrete cases.</p>
<p>Postmodern Fiction 後現代小說</p>	<p>3</p>	<p>This course is intended as a survey of postmodernist literature with a focus primarily on American fiction (and cinema). Although the course does incorporate the theory of postmodernism, the chief aim is to acquaint students with the writers and cultural context of postmodernism in the 20th and 21st centuries. Students will be exposed to literary theorists such as Fredric Jameson, Linda Hutcheon, Jean Baudrillard, and Jean-François Lyotard, but this exposure will come in small doses and only within discussions of specific literary/cinematic texts. The writers we will be reading include Thomas Pynchon, Don DeLillo, Donald Barthelme, Robert Coover, and other “first wave” postmodernists, but we will also tackle “post-postmodernist” (and New Sincerity) writers like David Foster Wallace, Michael Chabon, Jennifer Egan, and Dave Eggers.</p>

	Performance and Politics 表演政治	3	This course examines the relationship between politics and performance. From the 19 th century onwards, the state has developed new technologies to increase its apparatus of control, in colonial as well as post-colonial times. How have theater and drama participated in, colluded with, or resisted against the state's coercive encroachment on its people? Focusing on the global avant-garde, we see how the influences of Bertolt Brecht (Germany), Jerzy Grotowski (Poland), and Augusto Boal (Brazil) have manifested in practitioners across East and Southeast Asia such as Gao Xingjian (China), Stan Lai (Taiwan), Danny Yung (Hong Kong), and Kuo Pao Kun (Singapore). Together these dramatists have enacted resistance performances in their own locales, demonstrating how theatre and performance have always been a part of cultural conduit that has pushed against establish boundaries.
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