

Email all  
papers for  
the course  
to me  
at [RichardBurtFilm@gmail.com](mailto:RichardBurtFilm@gmail.com).

**Post Your DQs and BIG WORDS  
BOTH**

on Canvas AND  
on [https://docs.google.com/document/d/1w8kLtA2YPfD7y8\\_bANrtab=t.0#heading=h.mq1cjbqsp1r5](https://docs.google.com/document/d/1w8kLtA2YPfD7y8_bANrtab=t.0#heading=h.mq1cjbqsp1r5)

**Please scroll down this page to  
see**

**the relevant links in the left and  
right columns. Class Schedule is  
the most important (top left).**

**The views expressed by Richard Burt in  
interviews and commentaries**

**on the films and readings in this class may or  
may not reflect the**

**views of Professor Richard Burt, Ph.D.**

**Fall 2025**

**ENG 4133 SECTION 23122**

**Finding Footage:**

**The Cinematic Paratext**

**Tuesday Period 2 - 3 (8:30 AM - 10:25 AM)**

**Thursday Period 3 (9:35 AM - 10:25 AM)**

**TUR 2334**

**My courses are off the grid.**

Class  
Schedule

Course  
Description

Requirements

Co-Leading  
Class

Due the  
Monday or  
Wednesday  
Before Class:

EITHER

A. Two  
Discussion  
Questions on  
the Reading

and

B. Three BIG  
WORDS

OR

A. Two  
Discussion  
Questions on  
the film

and

B. Three Shot  
Descriptions  
and Analyses

Post Your  
DQs etc on  
canvas and  
on this  
google  
document  
here.

FIRST  
PAPER:



Bryan Ferry - Fooled Around and Fell In Love (Lyric Video)

Attendance

Paper  
Guidelines

Live  
Grading

UF Class  
Period  
Times

Slow  
Motion  
Reading

Professor Richard Burt

Please talk to me in person after (not before) class or during office hours. However, if you do feel you need to contact me immediately, email me at [burt@ufl.edu](mailto:burt@ufl.edu).

Email give me permission in all google docs for DQs and for co-leading. Please put the links to these docs on Canvas. Please email all papers for the course to me at [RichardBurtFILM@gmail.com](mailto:RichardBurtFILM@gmail.com).

The current version of this website

is the binding one.

Office: 4314 Turlington Hall

Office Hours: Tuesdays period 5, Thursdays period 6, and by appointment

"The usefulness of useless knowledge"

--Abraham Flexneron, 9/30/1939

Burt Syllabi

Fall-2025-ENG4133-23122@lists.ufl.edu

For all UF policies on student conduct and resources, please scroll down this page.

And you may also go to

<https://syllabus.ufl.edu/syllabus-policy/uf-syllabus-policy-links/>

Film Clip  
Analysis  
Assignment

DUE  
Saturday,  
September,  
by 11:59 p.m.

SECOND  
PAPER

Film Trailer  
Excercise

and /or

Make a trailer  
assignment  
2024

DUE  
Saturday,  
November  
23, by 11:59  
p.m.

You will be counted absent if you do not turn in the DQs on time Mondays and Wednesdays. No late work is accepted. I allow two unexcused absences. Three or four absences will impact your final grade at my discretion. More than four absences means you will fail the course. See the Attendance policies for this course. See the Attendance policies for this course. All assigned work must be completed to pass the course. No late work is accepted.

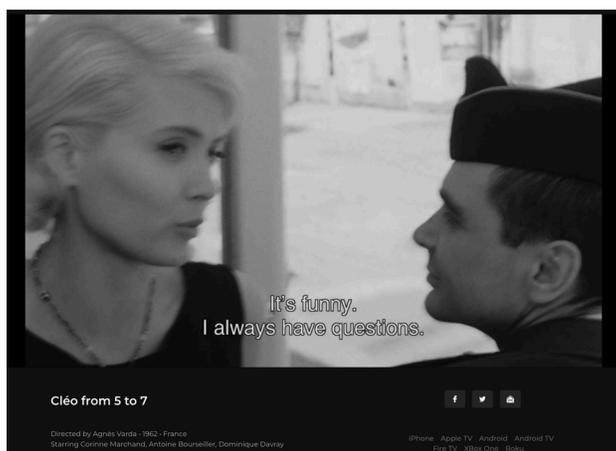
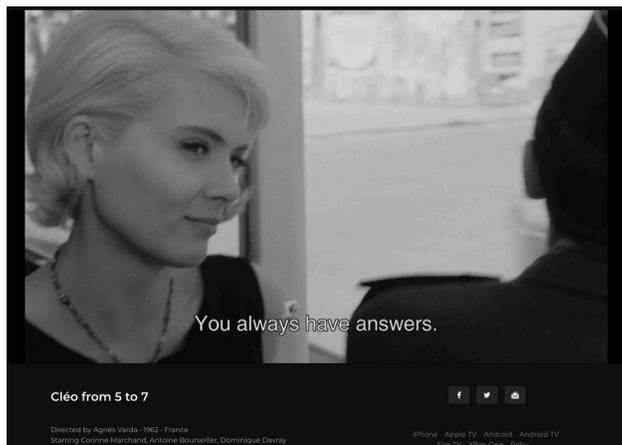
Since I know many students read online rather than in print, I will make sure we can always get to the page or to the shot we are discussing by having someone, either me or a student, standing near the computer at the front of the class so we can get there. I do not allow any electronic devices such as iphones or ipads or laptops, etc. to be open during class. Everyone needs to be in class 100 percent. Learning is not something you can do well if you multi-task.

It may take you a week or two to get the hang of how this course works. I will be asking you to write and think and read in ways no other teacher has. I don't want you to be confused and so default to doing what you already know how to do. The point of taking this class is to learn some things you don't already know how to do. If you have any questions about this website, please do ask them. I should add that my course websites are kind of like art installations.

At times I may resemble a curator.

Nothing Below is Required for this Course.

You Are Free to Stop Reading Here and Now.



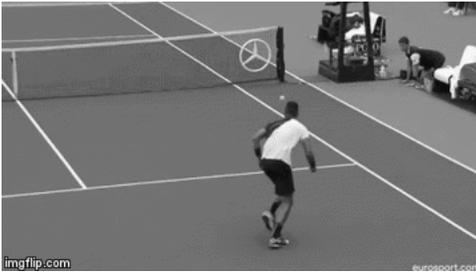
## Ma(r)king the Text

### The Presentation of Meaning on the Literary Page

Joe Bray,  
Miriam Handley,  
Anne C. Henry.

## Kubrick's Match Cut vs. Exact Match Cut (2001: A Space Odyssey)

Illuminating Letters: Typography and Literary Interpretation\* addresses the often-overlooked relationship between typography and the interpretation of literary texts. Editors Paul C. Gutjahr and Megan L. Benton



## Présentation

« Si je devais écrire un livre pour communiquer ce que je pense déjà, avant d'avoir commencé à écrire, je n'aurais jamais le courage de l'entreprendre. Je ne l'écris que parce que je ne sais pas encore exactement quoi penser de cette chose que je voudrais tant penser. [...] Je suis un expérimentateur en ce sens que j'écris pour me changer moi-même et ne plus penser la même chose qu'auparavant. » Michel Foucault, 1978

Ces *Dits et écrits*, qui réunissent, parallèlement à ses grands livres, la totalité des textes publiés du vivant de Michel Foucault (1926-1984), constituent l'autobiographie intellectuelle de l'un des grands esprits du XXe siècle. On y découvre l'immensité de sa culture, la variété de ses préoccupations, une curiosité toujours en éveil, une liberté et une générosité de parole et d'engagement, qui permettent de mieux cerner le personnage et éclairent la lecture de ses ouvrages. Publiés dans l'ordre chronologique, ces conférences, préfaces, articles, essais et entretiens, croisés avec la biographie qui les précède, donnent la possibilité de suivre les cheminements de sa pensée, son perpétuel renouvellement.

[Présentation de l'Éditeur]

<https://www.vrin.fr/livre/9782070761869/dits-et-ecrits>

Give yourself a break. Dissociate!

<https://www.instagram.com/reel/DJ-JS4QBKAN/?igsh=ZmltejdjM2txMDI3>

- 666 **Now wol I seye yow sooth, by Seint Thomas,**  
Now will I tell you the truth, by Saint Thomas,
- 667 **Why that I rente out of his book a leef,**  
Why I tore a leaf out of his book,
- 668 **For which he smoot me so that I was deef.**  
For which he hit me so hard that I was deaf.
- 669 **He hadde a book that gladly, nyght and day,**  
He had a book that regularly, night and day,
- 670 **For his desport he wolde rede alway;**  
For his amusement he would always read;
- 671 **He cleped it Valerie and Theofraste,**  
He called it Valerie and Theofrastus,
- 672 **At which book he lough alwey ful faste.**  
At which book he always heartily laughed.
- 673 **And eek ther was somtyme a clerk at Rome,**  
And also there was once a clerk at Rome,
- 674 **A cardinal, that highte Seint Jerome,**  
A cardinal, who is called Saint Jerome,
- 675 **That made a book agayn Jovinian;**  
That made a book against Jovinian;

676 **In which book eek ther was Tertulan,**  
In which book also there was Tertullian,  
677 **Crisippus, Trotula, and Helowys,**  
Crisippus, Trotula, and Heloise,  
678 **That was abbesse nat fer fro Parys,**  
Who was abbess not far from Paris,  
679 **And eek the Parables of Salomon,**  
And also the Parables of Salomon,  
680 **Ovides Art, and bookes many on,**  
Ovid's Art, and many other books,  
681 **And alle these were bounden in o volume.**  
And all these were bound in one volume.  
682 **And every nyght and day was his custume,**  
And every night and day was his custom,  
683 **Whan he hadde leyser and vacacioun**  
When he had leisure and spare time  
684 **From oother worldly occupacioun,**  
From other worldly occupations,  
685 **To reden on this book of wikked wyves.**  
To read in this book of wicked wives.  
686 **He knew of hem mo legendes and lyves**  
He knew of them more legends and lives  
687 **Than been of goode wyves in the Bible.**  
Than are of good women in the Bible.  
688 **For trusteth wel, it is an impossible**  
For trust well, it is an impossibility  
689 **That any clerk wol speke good of wyves,**  
That any clerk will speak good of women,  
690 **But if it be of hooly seintes lyves,**  
Unless it be of holy saints' lives,  
691 **Ne of noon oother womman never the mo.**  
Nor of any other woman in any way.  
692 **Who peyntede the leon, tel me who?**  
Who painted the lion, tell me who?  
693 **By God, if women hadde writen stories,**  
By God, if women had written stories,  
694 **As clerkes han withinne hire oratories,**  
As clerks have within their studies,  
695 **They wolde han writen of men moore wikkednesse**  
They would have written of men more wickedness  
696 **Than al the mark of Adam may redresse.**  
Than all the male sex could set right.  
697 **The children of Mercurie and of Venus**  
The children of Mercury (clerks) and of Venus (lovers)  
698 **Been in hir wirkyng ful contrarius;**  
Are directly contrary in their actions;  
699 **Mercurie loveth wysdam and science,**  
Mercury loves wisdom and knowledge,  
700 **And Venus loveth ryot and dispence.**  
And Venus loves riot and extravagant expenditures.  
701 **And, for hire diverse disposicioun,**  
And, because of their diverse dispositions,

702 **Ech falleth in otheres exaltacioun.**  
Each falls in the other's most powerful astronomical sign.

703 **And thus, God woot, Mercurie is desolat**  
And thus, God knows, Mercury is powerless

704 **In Pisces, wher Venus is exaltat,**  
In Pisces (the Fish), where Venus is exalted,

705 **And Venus falleth ther Mercurie is reysed.**  
And Venus falls where Mercury is raised.

706 **Therefore no womman of no clerk is preysed.**  
Therefore no woman is praised by any clerk.

707 **The clerk, whan he is oold, and may noight do**  
The clerk, when he is old, and can not do

708 **Of Venus werkes worth his olde sho,**  
Any of Venus's works worth his old shoe,

709 **Thanne sit he doun, and writ in his dotage**  
Then he sits down, and writes in his dotage

710 **That wommen kan nat kepe hir mariage!**  
That women can not keep their marriage!

711 **But now to purpos, why I tolde thee**  
But now to the point, why I told thee

712 **That I was beten for a book, pardee!**  
That I was beaten for a book, by God!

713 **Upon a nyght Jankyn, that was oure sire,**  
Upon a night Jankin, that was master of our house,

714 **Redde on his book, as he sat by the fire,**  
Read on his book, as he sat by the fire,

715 **Of Eva first, that for hir wikkednesse**  
Of Eve first, how for her wickedness

716 **Was al mankynde broght to wrecchednesse,**  
All mankind was brought to wretchedness,

717 **For which that Jhesu Crist hymself was slayn,**  
For which Jesus Christ himself was slain,

718 **That boghte us with his herte blood agayn.**  
Who bought us back with his heart's blood.

719 **Lo, heere expres of womman may ye fynde**  
Lo, here clearly of woman you may find

720 **That womman was the los of al mankynde.**  
That woman was the cause of the loss of all mankind.

721 **Tho redde he me how Sampson loste his heres:**  
Then he read me how Sampson lost his hair:

722 **Slepynge, his lemman kitte it with hir sheres;**  
Sleeping, his lover cut it with her shears;

723 **Thurgh which treson loste he bothe his yen.**  
Through which treason he lost both his eyes.

724 **Tho redde he me, if that I shal nat lyen,**  
Then he read to me, if I shall not lie,

725 **Of Hercules and of his Dianyre,**  
Of Hercules and of his Dianyre,

726 **That caused hym to sette hymself afyre.**  
Who caused him to set himself on fire.

- 727 **No thyng forgot he the care and the wo**  
He forgot not a bit of the care and the woe
- 728 **That Socrates hadde with his wyves two,**  
That Socrates had with his two wives,
- 729 **How Xantippa caste pisse upon his heed.**  
How Xantippa caste piss upon his head.
- 730 **This sely man sat stille as he were deed;**  
This poor man sat still as if he were dead;
- 731 **He wiped his heed, namoore dorste he seyn,**  
He wiped his head, no more dared he say,
- 732 **But `Er that thonder stynte, comth a reyn!**  
But `Before thunder stops, there comes a rain!
- 733 **Of Phasipha, that was the queene of Crete,**  
Of Phasipha, that was the queen of Crete,
- 734 **For shrewednesse, hym thoughte the tale swete;**  
For sheer malignancy, he thought the tale sweet;
- 735 **Fy! Spek namoore -- it is a grisly thyng --**  
Fie! Speak no more -- it is a grisly thing --
- 736 **Of hire horrible lust and hir likyng.**  
Of her horrible lust and her pleasure.
- 737 **Of Clitermystra, for hire lecherye,**  
Of Clitermystra, for her lechery,
- 738 **That falsly made hire housbonde for to dye,**  
That falsely made her husband to die,
- 739 **He redde it with ful good devocioun.**  
He read it with very good devotion.
- 740 **He tolde me eek for what occasioun**  
He told me also for what occasion
- 741 **Amphiorax at Thebes loste his lyf.**  
Amphiorax at Thebes lost his life.
- 742 **Myn housbonde hadde a legende of his wyf,**  
My husband had a legend of his wife,
- 743 **Eriphilem, that for an ouche of gold**  
Eriphilem, that for a brooch of gold
- 744 **Hath prively unto the Grekes told**  
Has secretly unto the Greeks told
- 745 **Wher that hir housbonde hidde hym in a place,**  
Where her husband hid him in a place,
- 746 **For which he hadde at Thebes sory grace.**  
For which he had at Thebes a sad fate.
- 747 **Of Lyvia tolde he me, and of Lucye:**  
Of Livia told he me, and of Lucie:
- 748 **They bothe made hir housbondes for to dye,**  
They both made their husbands to die,
- 749 **That oon for love, that oother was for hate.**  
That one for love, that other was for hate.
- 750 **Lyvia hir housbonde, on an even late,**  
Livia her husband, on a late evening,
- 751 **Empoysoned hath, for that she was his fo;**

Has poisoned, because she was his foe;  
752 **Lucia, likerous, loved hire housbonde so**  
Lucia, lecherous, loved her husband so much  
753 **That, for he sholde alwey upon hire thynke,**  
That, so that he should always think upon her,  
754 **She yaf hym swich a manere love-drynke**  
She gave him such a sort of love-drink  
755 **That he was deed er it were by the morwe;**  
That he was dead before it was morning;  
756 **And thus algates housbondes han sorwe.**  
And thus always husbands have sorrow.

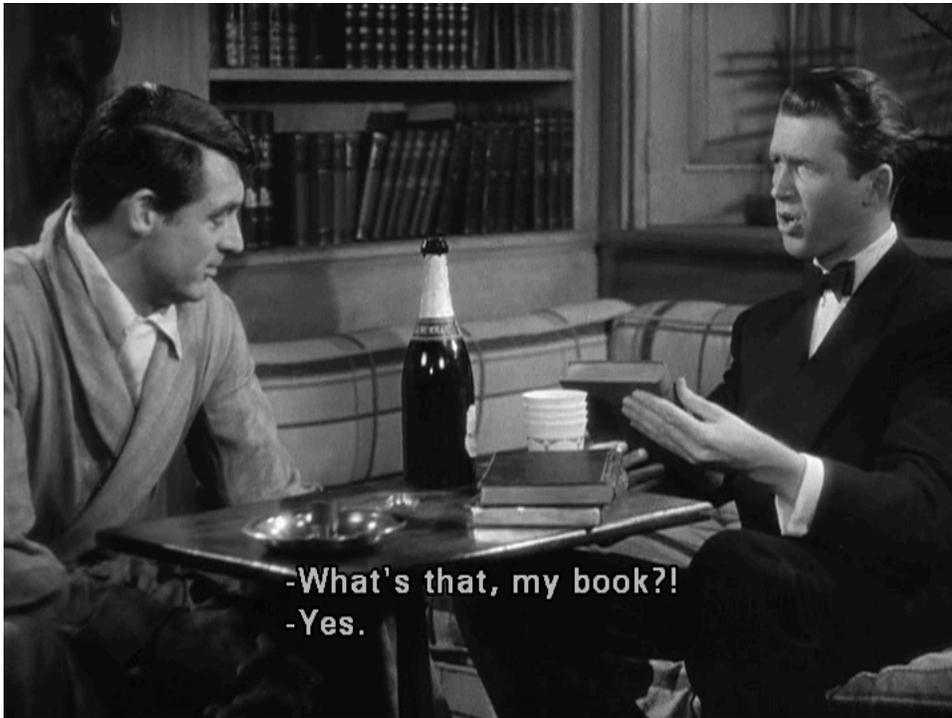
757 **Thanne tolde he me how oon Latumyus**  
Then he told me how one Latumius  
758 **Compleyned unto his felawe Arrius**  
Complained unto his fellow Arrius  
759 **That in his gardyn growed swich a tree**  
That in his garden grew such a tree  
760 **On which he seyde how that his wyves thre**  
On which he said how his three wives  
761 **Hanged hemself for herte despitus.**  
Hanged themselves for the malice of their hearts  
762 **'O leeve brother,' quod this Arrius,**  
'O dear brother,' this Arrius said,  
763 **'Yif me a plante of thilke blissed tree,**  
'Give me a shoot of that same blessed tree,  
764 **And in my gardyn planted shal it bee.'**  
And in my garden shall it be planted.'

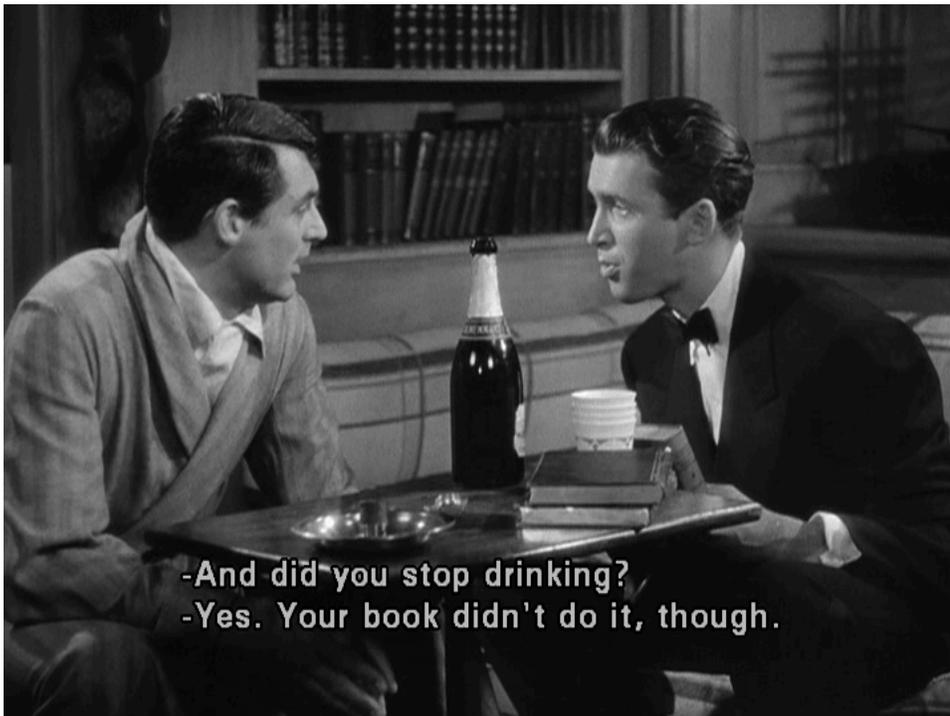
765 **Of latter date, of wyves hath he red**  
Of latter date, of wives has he read  
766 **That somme han slayn hir housbondes in hir bed,**  
That some have slain their husbands in their bed,  
767 **And lete hir lecchour dighte hire al the nyght,**  
And let her lecher copulate with her all the night,  
768 **Whan that the corps lay in the floor upright.**  
When the corpse lay in the floor flat on its back.  
769 **And somme han dryve nayles in hir brayn,**  
And some have driven nails in their brains,  
770 **Whil that they slepte, and thus they had hem slayn.**  
While they slept, and thus they had them slain.  
771 **Somme han hem yeve poysoun in hire drynke.**  
Some have given them poison in their drink.  
772 **He spak moore harm than herte may bithynke,**  
He spoke more harm than heart may imagine,  
773 **And therwithal he knew of mo proverbes**  
And concerning this he knew of more proverbs  
774 **Than in this world ther growen gras or herbes.**  
Than in this world there grow grass or herbs.  
775 **Betis,'quodhe,thyn habitacioun**  
Beeris,'hesaid,thy habitation  
776 **Be with a leon or a foul dragoun,**

Be with a lion or a foul dragon,  
777 **Than with a womman usynge for to chyde.**  
Than with a woman accustomed to scold.  
778 **Bet is,' quod he, `hye in the roof abyde,**  
Better is,' he said, `to stay high in the roof,  
779 **Than with an angry wyf doun in the hous;**  
Than with an angry wife down in the house;  
780 **They been so wikked and contrarious,**  
They are so wicked and contrary,  
781 **They haten that hir housbondes loven ay.'**  
They always hate what their husbands love.'  
782 **He seyde, `A womman cast hir shame away,**  
He said, `A woman casts their shame away,  
783 **Whan she cast of hir smok'; and forthermo,**  
When she casts off her undergarment'; and furthermore,  
784 **`A fair womman, but she be chaast also,**  
`A fair woman, unless she is also chaste,  
785 **Is lyk a gold ryng in a sowes nose.'**  
Is like a gold ring in a sow's nose.'  
786 **Who wolde wene, or who wolde suppose,**  
Who would believe, or who would suppose,  
787 **The wo that in myn herte was, and pyne?**  
The woe that in my heart was, and pain?

788 **And whan I saugh he wolde nevere fyne**  
And when I saw he would never cease  
789 **To reden on this cursed book al nyght,**  
Reading on this cursed book all night,  
790 **Al sodeynly thre leves have I plyght**  
All suddenly have I plucked three leaves  
791 **Out of his book, right as he radde, and eke**  
Out of his book, right as he read, and also  
792 **I with my fest so took hym on the cheke**  
I with my fist so hit him on the cheek  
793 **That in oure fyr he fil bakward adoun.**  
That in our fire he fell down backwards.  
794 **And he up stirte as dooth a wood leoun,**  
And he leaped up as does a furious lion,  
795 **And with his fest he smoot me on the heed**  
And with his fist he hit me on the head  
796 **That in the floor I lay as I were deed.**  
That on the floor I lay as if I were dead.  
797 **And whan he saugh how stille that I lay,**  
And when he saw how still I lay,  
798 **He was agast and wolde han fled his way,**  
He was frightened and would have fled on his way,  
799 **Til atte laste out of my swogh I breyde.**  
Until at the last out of my swoon I awoke.  
800 **`O! hastow slayn me, false theef?' I seyde,**  
`O! hast thou slain me, false thief?' I said,  
801 **`And for my land thus hastow mordred me?**  
`And for my land thus hast thou murdered me?

802 **Er I be deed, yet wol I kisse thee.'**  
Before I am dead, yet will I kiss thee.'





Monty Python - The Black Knight - Tis But A Scratch

**You Are Free to Stop Reading Here and Now.**

Please Clap\_(timestamp\_(00:29))

The views expressed by Richard Burt in interviews and commentaries on the readings and films assigned in this class may or may not reflect the views of Professor Richard Burt, Ph.D. Any resemblance between Richard Burt and Richard Burt, Ph.D. is purely coincidental.

28:30 a.m. ET 9:20 a.m. ET

39:35 a.m. ET 10:25 a.m. ET

4 10:40 a.m. ET 11:30 a.m. ET

### Further Suggested Reading

Gilbert Ryle, Knowing How and Knowing That: The Presidential Address Proceedings of the Aristotelian Society, New Series, Vol. 46 (1945 - 1946), pp. 1-16

Gilbert Ryle, Improvisation, Mind, Jan., 1976, New Series, Vol. 85, No. 337 (Jan., 1976), pp. 69-83

### A DIFFERENCE BETWEEN RYLE AND WITTGENSTEIN by O. K. Bouwsma

Jason Stanley, Timothy Williamson, Knowing How The Journal of Philosophy, Vol. 98, No. 8 (Aug., 2001), pp. 411-444

### An Antique Dress Held a Secret: A Coded Message from 1888

Harvard Finds More Instances of 'Duplicative Language' in President's Work Dec. 20, 2023 *NY Times*

### The Kuleshov Effect / Effetto Kuleshov

### Vienna and Schubert: 'Death and the Maiden' String Quartet - Professor Chris Hogwood CBE

Repetition is key to learning.

To learn how to understand a piece of music, a philosopher said, you have to hear it twice.

A conductor of baroque music said you have to listen to repeated hearings before you understand it.

"The greatest pieces of music are called classics simply because at a first hearing--that is terribly...very complicated to work out what's going on or even more complicated **to explain to yourself** why it's going on--even to hear it has to be heard several times. Probably after first hearing, immediately go back and hear it again, and on repeated hearings repeated things come to light."

--Christopher Hogwood

"How full of meaning and significance the language of music is we see from the repetition of signs, as well as from the Da capo which would be intolerable in the case of works composed in the language of words. In music, however, they are very appropriate and beneficial; for to comprehend it fully, we must hear it twice."

--Arthur Schopenhauer, "On the Metaphysics of Music"

<p>Je vais le lire. Je ne vais pas le lire.</p> <p>SUJET + MODAL + PRONOM + INFINITIF le lien donc vous allez hop vous répéter ça + NE + MODAL + PAS + PRONOM + INFINITIF.</p>	<p>VERBES MODAUX ET FUTUR PROCHE Devoir, pouvoir, vouloir, aimer, aller + INFINITIF</p> <p>Je vais le lire. Je ne vais pas le lire.</p> <p>SUJET + MODAL + PRONOM + INFINITIF pas le dire vous répéter comme un perroquet comme ça + PAS + PRONOM + INFINITIF.</p> <p>#Frenchlesson #FrenchwithElsa #UniFLE PLACE des PRONOMS directs, des pronoms indirects : le la les lui leur me te nous vous y en 34,326 views • Mar 18, 2021</p>
<p>+ INFINITIF</p> <p>Je vais le lire. Je ne vais pas le lire.</p> <p>SUJET + MODAL + PRONOM + INFINITIF perroquet comme ça comme une espèce de demandera de répétition pour que votre INFINITIF.</p>	<p><a href="https://www.youtube.com/watch?v=mTziL0Xwa-s">https://www.youtube.com/watch?v=mTziL0Xwa-s</a> timestamp 29:00</p>

"Life is, in fact, a battle. On this point optimists and pessimists agree. Evil is insolent and strong; beauty enchanting but rare; goodness very apt to be weak; folly very apt to be defiant; wickedness to carry the day; imbeciles to be in great places, people of sense in small, and [hu]mankind generally, unhappy. But the world as it stands is no illusion, no phantasm, no evil dream of a night; we wake up to it again for ever and ever; we can neither forget it nor deny it nor dispense with it. We can welcome experience as it comes, and give it what it demands, in exchange for something which it is idle to pause to call much or little so long as it contributes to swell the volume of consciousness. In this there is mingled pain and delight, but over the mysterious mixture there hovers a visible rule, that bids us learn to will and seek to understand."

—Henry James, "The Sorrowful World of [Ivan] Turgénieff", *French Poets and Novelists* (1878)

Talking Heads - Krzysztof Kieslowski

J. Hillis Miller, "Why Literature? A Profession"

Aristotle, On Sophistical Refutations Translated by W. A. Pickard-Cambridge

Administration grows, faculty shrinks. Again. JUNE 12, 2023

"It would be easy to give up."

--Sir Andrés Schiff - Live at Wigmore Hall

Saying the Right Thing?

Adam Phillips, "On Giving Up," Vol. 44 No. 1 · 6 January 2022

Michelle Ty, Introduction: Higher Education on Its Knees  
*Qui Parle* Vol. 20, No. 1 (Fall/Winter 2011), pp. 3-32

Jeannie Suk Gersen, "What if Trigger Warnings Don't Work?" September 28, 2021

Marjorie Perloff, "The Decay of a Discipline: Reflections on the English Department Today"  
*Qui Parle* Vol. 20, No. 1 (Fall/Winter 2011), pp. 153-167

Long may this happy heaven-tied band  
Exercise its most holy art,  
Keeping her heart within his hand,  
Keeping his hand upon her heart;  
But from her eyes  
Feel he no charms;  
Find she no joy  
But in his arms;  
May each maintain a well-fledged nest  
Of wingèd loves in either's breast;  
Be each of them a mutual sacrifice  
Of either's eyes.

May their whole life a sweet song prove  
Set to two well-composèd parts  
By music's noblest master, Love,  
Played on the strings of both their hearts;  
Whose mutual sound  
May ever meet  
In a just round,  
Not short though sweet;  
Long may heaven listen to the song  
And think it short though it be long;  
Oh, prove't a well-set song indeed, which shows  
Sweet'st in the close!

--Richard Crashaw

I don't do trigger warnings. I do spoilers.

Penn State fully supports the fundamental right of free speech – even speech that tests the limits of tolerance. Free speech and expression of ideas are essential to higher education's academic and civic missions.

Should College Come With Trigger Warnings? At Cornell, It's a 'Hard No.'

An open letter written in March by Jenny Martinez, dean of Stanford University Law School, in which she affirmed her decision to apologize to Stuart Kyle Duncan, a Donald Trump-appointed federal appeals judge, after hecklers interrupted his speech.

Jeannie Suk Gersen, "What if Trigger Warnings Don't Work?" September 28, 2021

Russell Jacoby, "A Climate of Fear The Free Speech Skeptics Abandon Salman Rushdie" *Harper's* (March, 2023).

"She Showed a Prophet's Image, and Divided a College Campus" (front page, Jan. 8, 2023) And she got fired.

Why you should absolutely be for free speech. Srsly.

'Mighty Ira' Documentary Trailer

Ira Glasser, Free Speech and the ACLU

DIKW pyramid

Rowan Atkinson on free speech

Lucian, *How to Write History*

"I am sorry for the boy or girl, or man or woman, who has never been touched by the spell of this mysterious sensorial life, with its irrationality, if so you like to call it, but its vigilance and its supreme felicity. The holidays of life are its most vitally significant portions, because they are, or at least should be, covered with just this kind of magically irresponsible spell.

And now what is the result of all these considerations and quotations? It is negative in one sense, but positive in another. It absolutely forbids us to be forward in pronouncing on the meaninglessness of forms of existence other than our own; and it commands us to tolerate, respect, and indulge those whom we see harmlessly interested and happy in their own ways, however unintelligible these may be to us. Hands off: neither the whole of truth nor the whole of good is revealed to any single observer, although each observer gains a partial superiority of insight from the peculiar position in which he stands. Even prisons and sick-rooms have their special revelations. It is enough to ask of each of us that he should be faithful to his own opportunities and make the most of his own blessings, without presuming to regulate the rest of the vast field."

***On a Certain Blindness in Human Beings***

--William James

**Disruptive Behavior:**

"Perhaps I may give you a more vivid picture of repression and of its necessary relation to resistance, by a rough analogy derived from our actual situation at the present moment. Let us suppose that in this lecture-room and among this audience, whose exemplary quiet and attentiveness I cannot sufficiently commend, there is nevertheless someone who is causing a disturbance and whose ill-mannered laughter, chattering and shuffling with his feet are distracting my attention from my task. I have to announce that I cannot proceed with my lecture; and thereupon three or four of you who are strong men stand up and, after a short struggle, put the interrupter outside the door. So now he is 'repressed', and I can continue my lecture. But in order that the interruption shall not be repeated, in case the individual who has been expelled should try to enter the room once more, the gentlemen who have put my will into effect place their chairs up against the door and thus establish a 'resistance' after the repression has been accomplished. If you will now translate the two localities concerned into psychical terms as the 'conscious' and the 'unconscious', you will have before you a fairly good picture of the process of repression. . . . At first sight it really seems impossible to trace a path from repression to the formation of symptoms. Instead of giving a complicated theoretical account, I will return here to the analogy which I employed earlier for my explanation of repression. If you come to think of it, the

removal of the interrupter and the posting of the guardians at the door may not mean the end of the story. It may very well be that the individual who has been expelled, and who has now become embittered and reckless, will cause us further trouble. It is true that he is no longer among us; we are free from his presence, from his insulting laughter and his sotto voce comments. But in some respects, nevertheless, the repression has been unsuccessful; for now he is making an intolerable exhibition of himself outside the room, and his shouting and banging on the door with his fists interfere with my lecture even more than his bad behaviour did before. In these circumstances we could not fail to be delighted if our respected president, Dr. Stanley Hall, should be willing to assume the role of mediator and peacemaker. He would have a talk with the unruly person outside and would then come to us with a request that he should be re-admitted after all: he himself would guarantee that the man would now behave better. On Dr. Hall's authority we decide to lift the repression, and peace and quiet are restored. This presents what is really no bad picture of the physician's task in the psycho-analytic treatment of the neuroses."

### **Sigmund Freud, *Five Lectures on Psycho-Analysis***

A Fine Line Between... oneletterwords.com

<https://www.tumblr.com/nevver>

<https://entre-image-blog.tumblr.com/post/718855803999813632/the-fool-moebius>

*Beginning with Poems; An Anthology* Ed. Brower, Reuben A. (1966)

Andrew Koppelman, "Stanford Law Students' Infantile Protests," April 3, 2023

Jon Ronson, "How One Stupid Tweet Blew Up Justine Sacco's Life," Feb. 12, 2015

### **"Temp" Music: The Marvel Symphonic Universe**

Full Circle Narrative via Flashback: Film-Noir | Not Wanted (1949 Ida Lupino)

Les coulisses de la construction de la salle Labrouste sous le Second Empire | Le blog de Gallica

Paintings In Movies: From 2001: A Space Odyssey to Portrait of a Lady on Fire

When Citizen Kane met Bambi : The Lost Paintings of Tyrus Wong [CONTAINS SPOILERS]

Cabinet Magazine

"This Film Does Not Exist" NY TIMES JANUARY 13, 2023 On Jodorowski's plans for Tron and A.I. imaging of film.

Go, Dog. Go! (1961)

Every frame a painting

The Marvel Symphonic Universe

<https://www.youtube.com/watch?v=7vfqkvwW2fs>

Hollywood Scores & Soundtracks: What Do They Sound Like? Do They Sound Like Things?? Let's Find Out!

[https://www.youtube.com/watch?v=IEfQ\\_9DIItI](https://www.youtube.com/watch?v=IEfQ_9DIItI)

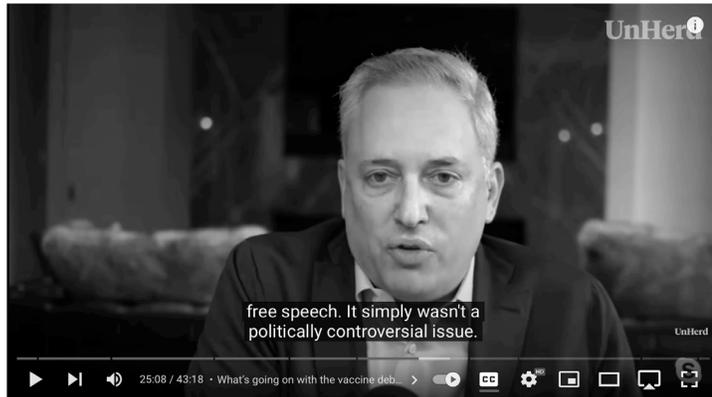
Mozart au cinéma - Blow Up - ARTE

Beethoven au cinéma - Blow Up - ARTE

*Decision to Leave*

Wagner au cinéma - Blow Up - ARTE

Käbi Laretei



David Sacks: The tech reset has only just begun



David Sacks: The tech reset has only just begun

Jonathan Rauch, "Words Aren't Violence," NYT 1993

UF Protest Sign:



Peter Hall - Pauses are as important as the lines (28/40)

Vienna and Schubert: 'Death and the Maiden' String Quartet - Professor Chris Hogwood CBE

"The greatest pieces of music are called classics simply because at a first hearing--that is terribly...very complicated to work out what's going on or even more complicated **to explain to yourself** why it's going on--even to hear it has to be heard several times. Probably after first hearing, immediately go back and hear it again, and on repeated hearings repeated things come to light."

--Christopher Hogwood

Repetition is key to learning.

To learn how to understand a piece of music, a philosopher said, you have to hear it twice.

A conductor of baroque music said you have to listen to repeated hearings before you understand it.

"How full of meaning and significance the language of music is we see from the repetition of signs, as well as from the *Da capo* which would be intolerable in the case of works composed in the language of words. In music, however, they are very appropriate and beneficial; for to comprehend it fully, we must hear it twice."

--Arthur Schopenhauer, "On the Metaphysics of Music"

	<p><a href="https://www.youtube.com/watch?v=mTziL0Xwa-s">https://www.youtube.com/watch?v=mTziL0Xwa-s</a> timestamp 29:00</p>

Remember. Don't make a faux pas.



All recommended readings are optional.

"We can't imagine what's next, except that it will surely involve more make-work for more administrators, whose proliferation has driven much of the rise in college tuition and student debt. For 16,937 students, Stanford lists 2,288 faculty and 15,750 administrative staff."

--"The Stanford Guide to Acceptable Words: Behold the School's Elimination of Harmful Language Initiative."

By The Editorial Board

Dec. 19, 2022

Félix Fénéon, *Petit Bottin des lettres et des arts* (1886)

THE PERSON VS. THE ARTIST

Jordan Wolfson / JORDAN WOLFSON / Artist Talk: Jordan Wolfson & Simon Denny

Telephone #1: Phoned-In #13 by Paul Legault & Sharmila Cohen

Storyville - The Trials Of Oppenheimer - BBC Documentary.

'Mighty Ira' Documentary Trailer

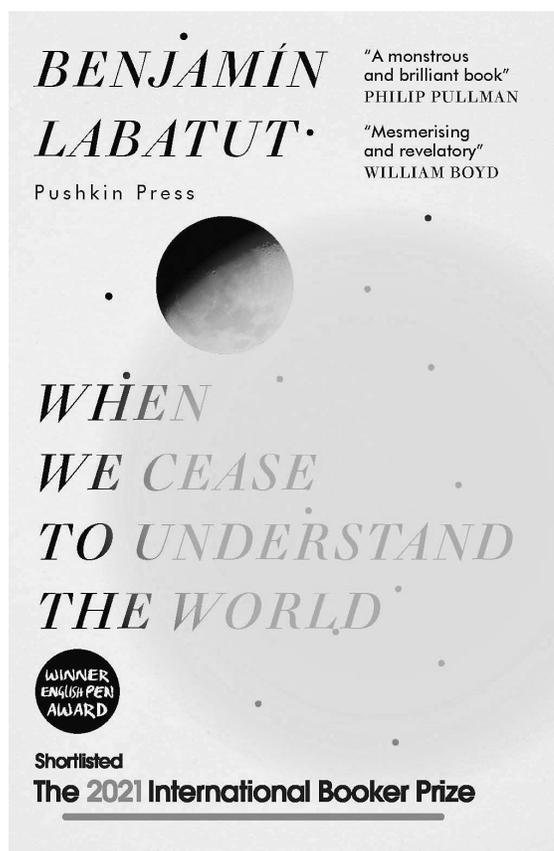
Ira Glasser, *Free Speech and the ACLU*

Jonathan Rauch, "Words Aren't Violence" NYT 1993

Guy J. Williams, "Harkness Learning: Principles of a Radical American Pedagogy"

Harkness table

Apps and Oranges: Behind Apple's 'Bullying' on Trademarks



The Cubies' ABC (1913).



Close Readings Plus course.

Jonathan Rauch, "Words Aren't Violence" *NYT* 1993

"Don't join the book burners. Don't think you are going to conceal faults by concealing evidence that they ever existed. Don't be afraid to go in your library and read every book, as long as that document does not offend our own ideas of decency. That should be the only censorship.

How will we defeat communism unless we know what it is, and what it teaches, and why does it have such an appeal for men, why are so many people swearing allegiance to it? It is almost a religion, albeit one of the nether regions.

And we have got to fight it with something better, not try to conceal the thinking of our own people. They are part of America. And even if they think ideas that are contrary to ours, their right to say them, their right to record them, and their right to have them at places where they are accessible to others is unquestioned, or it isn't America."

Dwight D. Eisenhower, 34th President of the United States: 1953 - 1961 "Remarks at the Dartmouth College Commencement Exercises, Hanover, New Hampshire." June 14, 1953

"I am sorry for the boy or girl, or man or woman, who has never been touched by the spell of this mysterious sensorial life, with its irrationality, if so you like to call it, but its vigilance and its supreme felicity. The holidays of life are its most vitally significant portions, because they are, or at least should be, covered with just this kind of magically irresponsible spell.

And now what is the result of all these considerations and quotations? It is negative in one sense, but positive in another. It absolutely forbids us to be forward in pronouncing on the meaninglessness of forms of existence other than our own; and it commands us to tolerate, respect, and indulge those whom we see harmlessly interested and happy in their own ways, however unintelligible these may be to us. Hands off: neither the whole of truth nor the whole of good is revealed to any single observer, although each observer gains a partial superiority of insight from the peculiar position in which he stands. Even prisons and sick-rooms have their special revelations. It is enough to ask of each of us that he should be faithful to his own opportunities and make the most of his own blessings, without presuming to regulate the rest of the vast field."

### On a Certain Blindness in Human Beings

--William James

Gould Gould: Mozart in one minute

masterpiece the screen has ever produced.

don't ask me to sit through it.

I cannot pretend to believe that the attitude which exalts right-mindedness above form, style, and technique ("It is almost impertinent to refer to the production qualities of the film") (87) has grown up in order to fulfill a real need.<sup>15</sup> I *do* believe that British film critics have been forced to adopt this method because it is by far the easiest to practice; any fool can blather about positive affirmations. But in an art as new as the cinema it demands intellect, perception, and sheer hard work to get to grips with aesthetic questions. And these are gifts which our critics too obviously lack. They are thus driven back to their easy assumption that a great film is made by the director's having his heart in the right place. The assumption, like the booklet, and like the criticism that it so accurately mirrors, stinks.

--V. F. Perkins

"One should never bear grudges against people, never judge them by the memory of one unkind act, for we can never know all the good resolves and effective actions of which their souls may have been capable at another time. And so, even from the simple point of view of foresight, we make mistakes. For no doubt the bad pattern we observed on that one occasion will recur. But the soul is richer than that, has many other patterns which will also recur in the same man, yet we refuse to take pleasure in them because of one piece of bad behavior in the past."

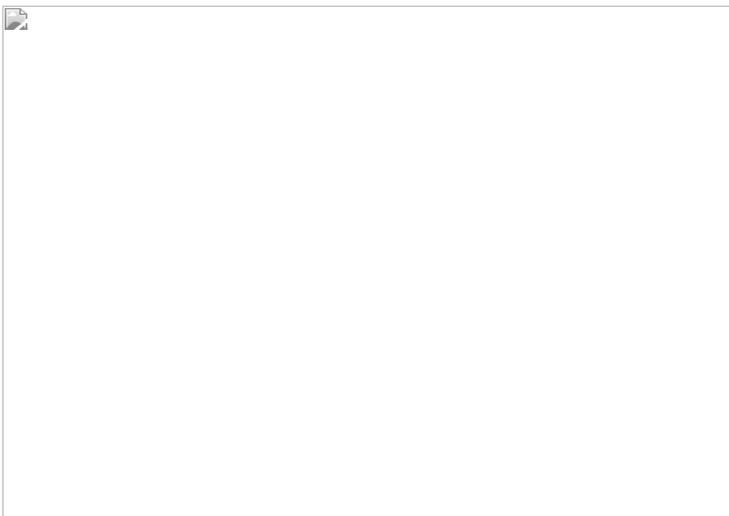
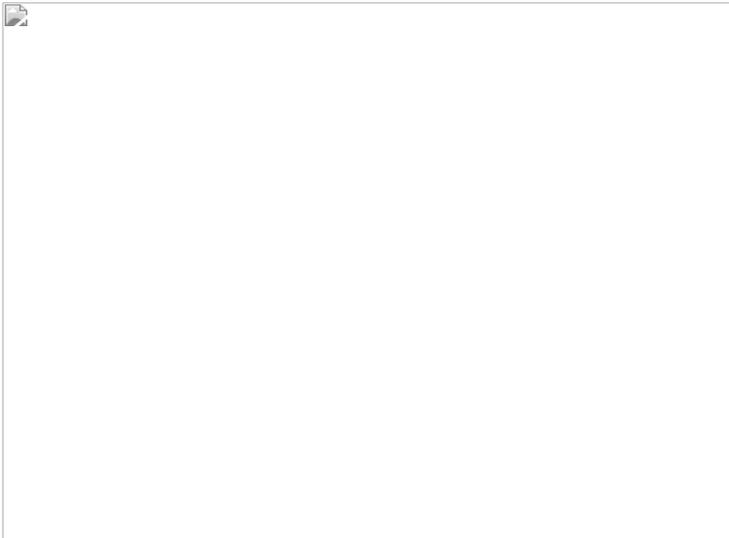
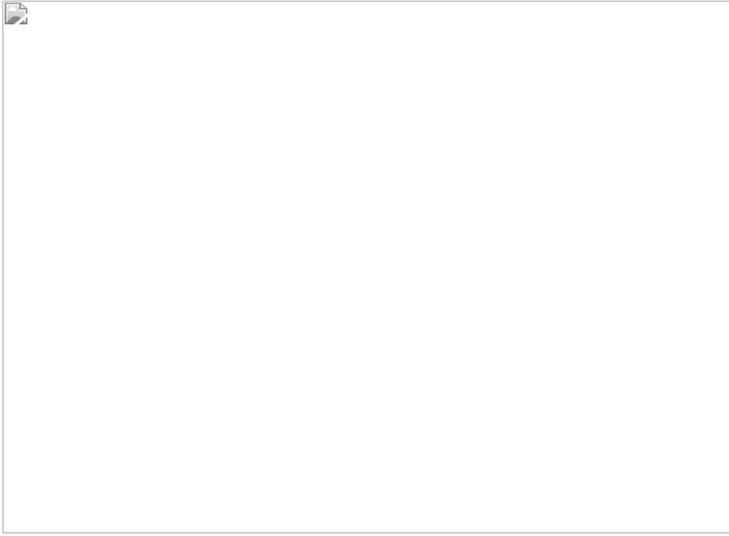
*The Prisoner*, trans. Carol Cook, p. 311

**Nothing Below is Required for this Course. You Are Free to Stop Reading Here and Now:**

## **Inside the Academic-Freedom Crisis That Roiled Florida's Flagship**

**A 'Chronicle' investigation tracks how a decision to silence professors emerged from the depths of bureaucracy.**

Sept 7 2022





**Nothing Below is Required for this Course. You Are Free to Stop Reading Here and Now:**

[La leçon de Marcel Proust selon Roland Barthes](#)

Retrouvez bien d'autres archives sur Marcel Proust ici : <http://bit.ly/2EejUr>

[The Kuleshov Effect / Effetto Kuleshov](#)

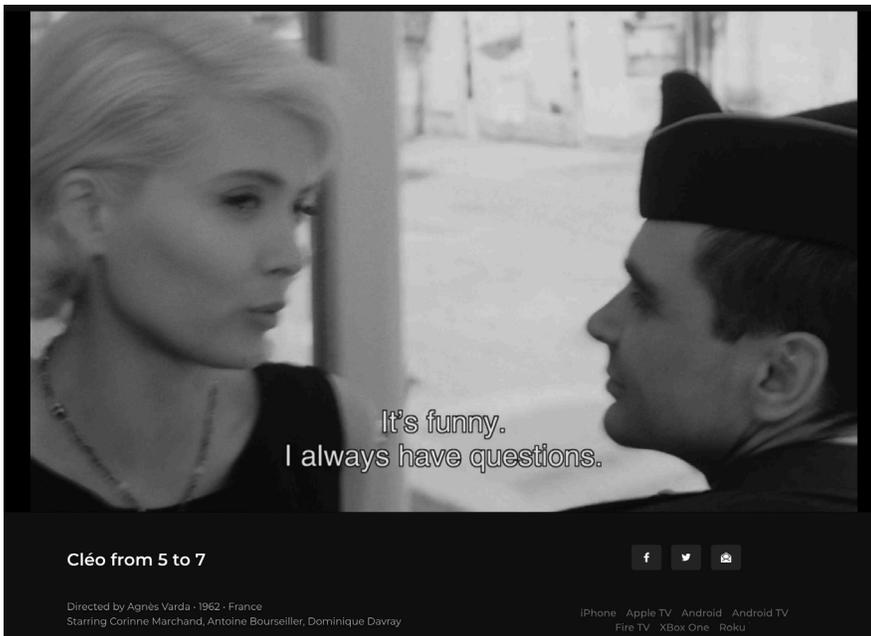
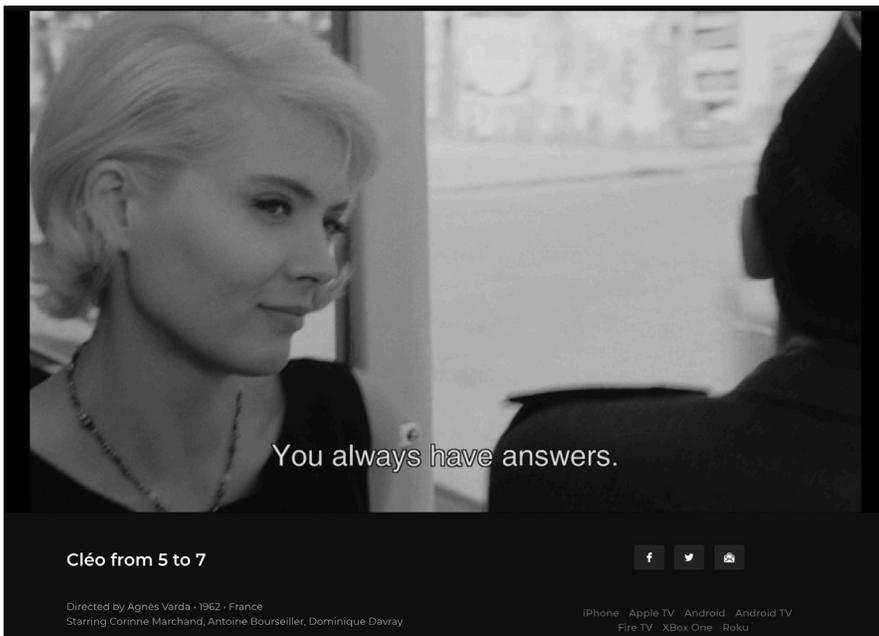
[Gov. DeSantis wants retired cops as teachers](#)

[Judge Issues Stinging Free Speech Ruling Against University of Florida](#) *The New York Times* January 21, 2022

[Judge Walker's Motion for Preliminary Injunction Ruling 01212022](#)

*If to read a book as it should be read calls for the rarest qualities of imagination, insight, and judgment, you may perhaps conclude that literature is a very complex art and that it is unlikely that we shall be able, even after a lifetime of reading, to make any valuable contribution to its criticism. We must remain readers.*

[Virginia Woolf, "How Should One Read a Book?" 1926 \(read for pleasure and for profit\)](#)



[How the HR Monster Destroyed the Workplace: The Woke Mission Creep of Human Resources Departments](#)

[Rescuing the Left From Its Obsession With Culture — Vivek Chibber](#)

[Chris Hedges on Cancel Culture, Empathy And Grace](#)

[Peter Hall - Pauses are as important as the lines \(28/40\)](#)

[I.A. Richards, How to read a page : a course in efficient reading, with an introduction to a hundred great words](#)

["What a stupid f\\*\\*\\*ing way to have a really important conversation": Reflections On A Yearlong White Fragility Training](#)

[The Bellows in Conversation with Adolph Reed and Walter Benn Michaels](#)

The Sex Bureaucracy Jacob Gersen & Jeannie Suk\*

Politics After Trump: A Conversation with Chris Hedges

Slavoj Zizek — Why white liberals like to humiliate themselves

Slavoj Zizek — Why white liberals love identity politics

Laura Kipnis Academe Is a Hotbed of Craven Snitches: How did scholars become such tattletales?  
March 17, 2022

Louis Menand, "What's So Great About Great-Books Courses? The humanities are in danger, but humanists can't agree on how—or why—they should be saved." *New Yorker* December 13, 2021

Critical judgment

suspension of moral judgment

John Keats, "negative capability."

**The author and the work of art**--Cancellation; Ad Hominem

Self-cancellation:

Gerard Manley Hopkins burned his poems when he entered a seminary. See William Empson, *Seven Types of Ambiguity*

Vladimir Nabokov, *Lectures on Literature*--no relation between an author and text (Yet . . . )

Erich Auerbach, *Mimesis*--an author is always in history

Martin Heidegger on the German poet Georg Trakl in *On the Way to Language* and *Poetry, Language, Thought*--ignore the author.

"No matter how scandalous and unsavory the Derrida-Heidegger-Trakl encounter may seem, therefore, it may well be that the encounter has - as Merleau-Ponty said of the artwork - most of its life still ahead of it.

Certainly, there seems to be no great interest in the Anglo-American world in either Heidegger's Trakl interpretation or Derrida's reading of it.

While many philosophers continue to brave Heidegger's Hölderlin interpretations, very few take the risk of engaging with Trakl. Why? I am not sure. Perhaps because of the unsavory atmosphere that suffuses the Trakl world: cocaine, incest, war, suicide - conservative Heideggerians have to wonder why Heidegger was drawn to any of this, and why Derrida would want to make Heidegger's reading of Trakl one of the principal *foyers* of his reading of Heidegger.

It may be that the new waves of scandal lapping against the shores of Heidegger's life make it less likely than ever that students will want to take up Heidegger's and Derrida's readings of Trakl, especially in the United States, where Puritanism continues to reign in the academy, in our political life, and in our military detention."

--David Farrell Krell, "Marginalia to "Geschlecht III": Derrida on Heidegger on Trakl"

*The New Centennial Review*, Fall 2007, Vol. 7, No. 2, Reminders: Of Jacques Derrida (Fall 2007), pp. 175-199

To counter widely circulated allegations, let it be stated here explicitly that the dedication of *Being and Time* mentioned on page 16 of the Dialogue remained in *Being and Time* until its fourth edition of 1935. In 1941, when my publishers felt that the fifth edition might be endangered and that, indeed, the book might be suppressed, it was finally agreed, on the suggestion and at the desire of Niemeyer, that the dedication be omitted from the edition, on the condition imposed by me that the note to page 38 be retained—a note which in fact states the reason for that dedication, and which runs: "If the following investigation has taken any steps forward in disclosing the 'things themselves', the author must first of all thank E. Husserl, who, by providing his own incisive personal guidance and by freely turning over his unpublished investigations, familiarized the author with the most diverse areas of phenomenological research during his student years in Freiburg" (*Being and Time*, Harper & Row, 1962, 489).

--*On the Way to Language*, pp. 199-200

Textual unconscious

irony

incomprehension

Booth unmade puns

Fireworks are apparitions *par excellence*. They are an empirical appearance free of the burden of empirical being in general which is that it has duration; they are a sign of heaven and yet artefactual; they are both a writing on the wall, rising and fading away in short order, and yet not a writing that has any meaning we can make sense of.

--Theodor Adorno, *Aesthetic Theory*, 120

Woke Dictionary

'All-American Nativism' with Dan Denvir, Part I

Tulsi Gabbard Introduces Bill To Completely Repeal The Patriot Act.

"A good reader, a major reader, an active and creative reader is a *rereader*."

--Vladimir Nabokov

Cultural Stagnation

Kenneth Goldsmith, It's Not Plagiarism. In the Digital Age, It's 'Repurposing.' SEPTEMBER 11, 2011

Mark Fisher : The Slow Cancellation Of The Future (2014)

2014 CineNOma?

Small adjustments to the same versus something different, new, or renewed

Can you hear it? An ear for music history and the end of medium specificity

Sampling 80s synth pop this century

Modern Fears (Pilotpriest *Come True* Version) (Original Motion Picture Sound) 2021

sounds like

the CHROMATICS PLAYING "SATURDAY" at the end of an episode of David Lynch's Twin Peaks, the Return (2018).

See also the

CHROMATICS' "SHADOW" (Official Video)

80s synth pop

Angelo Badalamenti and David Lynch and "Laura's Theme" in "Twin Peaks"

Pet Shop Boys

Orchestral Maneuvers in the Dark

Drive (dir. Nicolas Winding Refn, 2011) —with 80s Miami Vice pink opening titles

Chromatics - Tick Of The Clock

Electric Youth - A Real Hero

1980s --"postmodernism" stockpiling of images; last decade of high fashion. "Pastiche" versus "parody"  
Frederic Jameson

haute couture

recycling Art Deco by Madonna (Vogue, Horst P. Horst / Horst corset)

Express Yourself

Metropolis (1927) - (1984) Giorgio Moroder

30's fashions Bryan Ferry (Slave to Love).

Periodization of fashion history

Roxy Music - Avalon (Official Video)

The Gong Show (1978)

Survival Kit For the Anguished: A series of podcasts by Avital Ronell

One of the most important books on a chapter of American History you never ever knew about:

Eric Foner *Reconstruction-Americas-Unfinished-Revolution*

Eric Foner, "Why Is There No Socialism in the United States?"

History Workshop, Spring, 1984, No. 17 pp. 57-80

Guy J. Williams, "Harkness Learning: Principles of a Radical American Pedagogy"

## Harkness table

The question of how to present to the reader a text too extensive to quote in its entirety has in fact long been one of the underlying problems of literary criticism. Since a shorter version of the text must somehow be produced, two solutions constantly recur: paraphrase and quotation. Although these tactics are seldom if ever used in isolation, the specific configuration of their combinations and permutations determines to a large extent the “plot” of the critical narrative to which they give rise. The first act of our own narrative, then, will consist of an analysis of the strategic effects of the use of paraphrase vs. quotation in each of the three texts in question.

Barbara Johnson, "The Frame of Reference: Poe, Lacan, Derrida," *Yale French Studies*, 1977, No. 55/56, Literature and Psychoanalysis. The Question of Reading: Otherwise (1977), pp. 457-505

## Various first words

### 'Improperly and Abusively Targeted'

In June, the Education Department [notified](#) the University of California at Los Angeles that it had received reports that the university had “improperly and abusively targeted” an instructor who was investigated for reading aloud a racial slur in an online class discussion about the history of racism. Lt. Col. W. Ajax Peris, a political-science lecturer who is white, read from Martin Luther King Jr.'s “Letter From Birmingham Jail” and showed clips from a documentary that included images of lynching. Both included the slur.

The chair of the political-science department, Michael Chwe, complained about the lecturer’s decision to read the slur aloud and said students had expressed “distress and anger” over the lecture. He said he [referred the complaints](#) to the university’s Discrimination Prevention Office.

FREE SPEECH



## More Than Half of College Students Self-Censor When Race and Other Tough Topics Come Up, Survey Finds

By Katherine Mangan | SEPTEMBER 29, 2020



JOHN W. TOMAC FOR THE CHRONICLE

Race, abortion, and the Israeli-Palestinian conflict are among the most uncomfortable topics for college students to discuss, according to a report on a survey of nearly 20,000 full-time undergraduate students at 55 four-year colleges and universities. The [report](#), “2020 College Free Speech Rankings: What’s the

Who is supposed to find this video funny? JOE BIDEN: ACCEPTABLE UNDER THE CIRCUMSTANCES Steve Buscemi narrates this short film 8/20/2020

Joe Biden

CLOSE READ Jason Farago Seeing Our Own Reflection in the Birth of the Self-Portrait Sept. 25, 2020

"Don't Be a Sucker" (1943 / 1947)

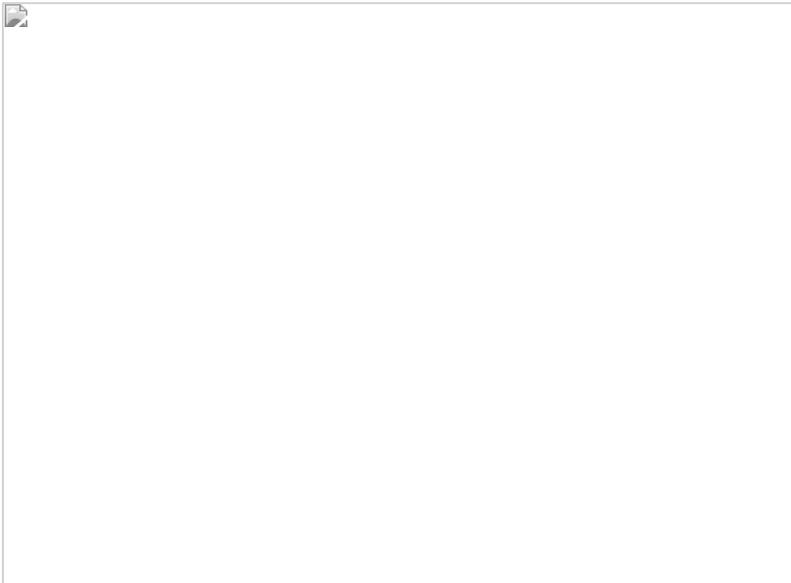
Shant Mesrobian gives an illuminating account of the authoritarian Biden voter's contempt for progressives starting at 54:02 and ending at 56:32. The entire interview is worth a listen.

"In Amazon's Bookstore, No Second Chances for the Third Reich. The retailer once said it would sell 'the good, the bad and the ugly.'" Now it has banished objectionable volumes — and agreed to erasing the swastikas from a photo book about a Nazi takeover." *New York Times* Feb. 9, 2020

Holbein's extraordinary 'Ambassadors' | National Gallery

Nonsite.org

WATCHING FILMS TO THE END



DARK WATERS | Official Trailer

All the President's Men - Original Theatrical Trailer

The Candidate - Original Theatrical Trailer

Medium Cool (1969) ORIGINAL TRAILER

*The Mothman Prophecies - Trailer.*

Secrecy and the Press. Remarks by *Katharine Graham.*



Megan Zahneis, [This Tenured Professor Said His College's Reopening Plans Risked Deaths. That's Now in His Personnel File.](#)

SEPTEMBER 10, 2020

[Widescreen vs. Pan & Scan](#)

[Shockproof \(dir. Douglas Sirk, 1949\) Opening Sequence](#) and the reveal; see also the reveal at the end of the first five minutes of Hitchcock's *Marnie*

[The Bellows in Conversation with Adolph Reed and Walter Benn Michaels](#)

[Exercise and Depression "When you exercise, your body releases chemicals called endorphins. These endorphins interact with the receptors in your brain that reduce your perception of pain."](#)

[Edward Snowden: How Your Cell Phone Spies on You](#)

[2012: When I Knew My Job Was Over \(Time Stamp 1:50\)](#)

['All-American Nativism' with Dan Denvir, Part I](#)

"We had expected the great world-dominating nations of white race upon whom the leadership of the human species has fallen, who were known to have world-wide interests as their concern, to whose creative powers were due not only our technical advances towards the control of nature but the artistic and scientific standards of civilization - we had expected these people to succeed in discovering another way of settling misunderstandings and conflicts of interest. Within each of these nations there prevailed high norms of moral conduct for the individual, to which his manner of life was bound to conform if he desired to take part in a civilized community. . . .

A human being is seldom altogether good or bad; he is usually 'good' in one relation and 'bad' in another, or 'good' in certain external circumstances and in others decidedly 'bad'. It is interesting to find that the pre-existence of strong 'bad' impulses in infancy is often the actual condition for an unmistakable inclination towards 'good' in the adult. Those who as children have been the most pronounced egoists may well become the most helpful and self-sacrificing members of the community; most of our sentimentalists, friends of humanity and protectors of animals have been evolved from little sadists and animal-tormentors.

Sigmund Freud "[Thoughts for the Times on War and Death](#)" (1915)

Now that the TV show COPS has been cancelled, it should be replaced by a show called STOPPED. Each episode of STOPPED would show iphone videos of black people who have been murdered by police or who have talked their way out of an illegal stop with guns drawn by cops. Payment for videos that haven't gone viral but can be posted after the show airs. Copyright belongs to the original video recorder.

[1 youtube.com/watch](#)

[2 youtube.com/watch](#)

[3 Youtube.com/watch](#)

[These Scholars Denounced the Police](#)

["What a stupid f\\*\\*\\*ing way to have a really important conversation": Reflections On A Yearlong White Fragility Training](#)

[Trump Tells Agencies To End Trainings On 'White Privilege ...](#)

[The 1619 Project - The New York Times](#)

[The Truth About the Confederacy in the United States \(the 1619 part is wrong.\)](#)

[I Helped Fact-Check the 1619 Project. The Times Ignored Me.](#)

[Scholars are eviscerating \*The New York Times\*' 1619 Project](#)

[Seven months later, 1619 Project leader admits she got it wrong](#)

[Conservatives rail against \*New York Times\* 1619 Project on ...](#)

[Trump warns schools teaching 1619 Project 'will not be funded'](#)

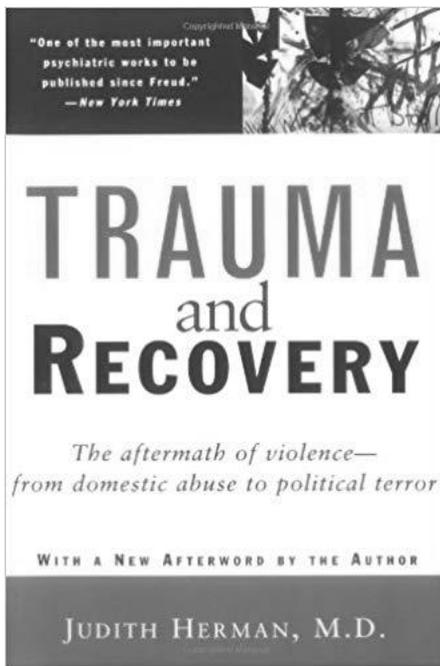
So much for "representation":

[Melania Trump touts husband's record on women](#)

[Jed Rubinfeld, "Mishandling Rape," Nov. 15, 2014](#)

[Yale Law Professor \[Jed Rubinfeld\] Is Suspended After Sexual Harassment Inquiry](#)

[The Never-ending Story of Men and Women](#) Laura Kipnis 2016



from Thomas Mann, *Doktor Faustus*, trans. John Wood, p. 63

[A Black Marxist Scholar Wanted to Talk About Race. It Ignited a Fury.](#)

[Algorithms rule us all - VPRO documentary - 2018](#)

[Cybertopia - Dreams of Silicon Valley - Docu - 2015](#)

[The financial brain of the London City - Docu - 2013](#)

[HyperNormalisation: A new film by Adam Curtis](#)

[The Humanities After Covid-19](#)

*All distances in time and space are shrinking. Man now reaches overnight, by plane, places which formerly took weeks and months of travel. He now receives instant information, by radio, of events which he formerly learned about only years later, if at all. The germination and growth of plants, which remained hidden throughout the seasons, is now exhibited publicly in a minute, on film. Distant sites of the most ancient cultures are shown on film as if they stood this very moment amidst today's street traffic. Moreover, the film attests to what it shows by presenting also the camera and its operators at work. The peak of this abolition of every possibility of remoteness is reached by television, which will soon pervade and dominate the whole machinery of communication.*

Man puts the longest distances behind him in the shortest time. He puts the greatest distances behind himself and thus puts everything before himself at the shortest range.

Yet the frantic abolition of all distances brings no nearness; for nearness does not consist in shortness of distance. What is least remote from us in point of distance, by virtue of its picture on film or its sound on the radio, can remain far from us. What is incalculably far from us in point of distance can be near to us. Short distance is not in itself nearness. Nor is great distance remoteness.

--Martin Heidegger, "The Thing"

"Happiness has no story."

--Jules Barbey d'Aurevilly

U.S. Propaganda in one minute

Why Should You Be for Free Speech?

Mighty Ira: Ira Glasser, Free Speech and the ACLU Tmestamp31:00 on

Mighty Ira Documentary Trailer

Essential Viewing: Russell Brand On Trump and Free Speech

If you're mildly conservative on Twitter, you're Hitler | Ricky Gervais

The Free Speech Movement

Wall Street is diversity-inclusion-belonging

<https://www.nasdaq.com>

NASDAQ

2020-12-16/fifty-years-of-tax-cuts-for-rich-didn-t-trickle-down-study-says

"Music is the space between the notes."

--Claude Debussy or Miles Davis

Guy J. Williams, "Harkness Learning: Principles of a Radical American Pedagogy"

Harkness table

Nonsite.org

The Second Civil War (dir. Joe Dante, 1997)

2001 A Space Odyssey 4K

## **Conventions and Creativity**

Montage

Mindhunter Season 1 (dir. David Fincher, 2017)

Shot Reverse Shot

Long take framed by standard shot reverse shot intro and exits:

Amazon Prime Patriot 1, Season 8 Episode

Synthesis and Sound Design

Cross cutting editing

and Opening Title Sequences

Mindhunter (2017; 2019)

Terrence Malick's "Introduction" and "Critical Notes" for his translation of Heidegger's *The Essence Of Reasons*

NOMAD: IN THE FOOTSTEPS OF BRUCE CHATWIN

A Conversation with Werner Herzog - Doc/Fest 2019

The Never-ending Story of Men and Women Laura Kipnis 2016

Scholars Denounced the Police

The Humanities After Covid-19

EXPOSED! Mainstream Media Caught Using Fake Sources

"Unity"



Cancel culture

Slavoj Žižek on "They Live"

They Live (1988) - Seeing the Truth Scene

Shockproof (dir. Douglas Sirk, 1949) Opening Sequence The Reveal

The Truth About the Confederacy in the United States (the 1619 part is wrong. The United States was founded in 1776.)

BIBER PASSACAGLIA

Koyaanisqatsi part 1/9

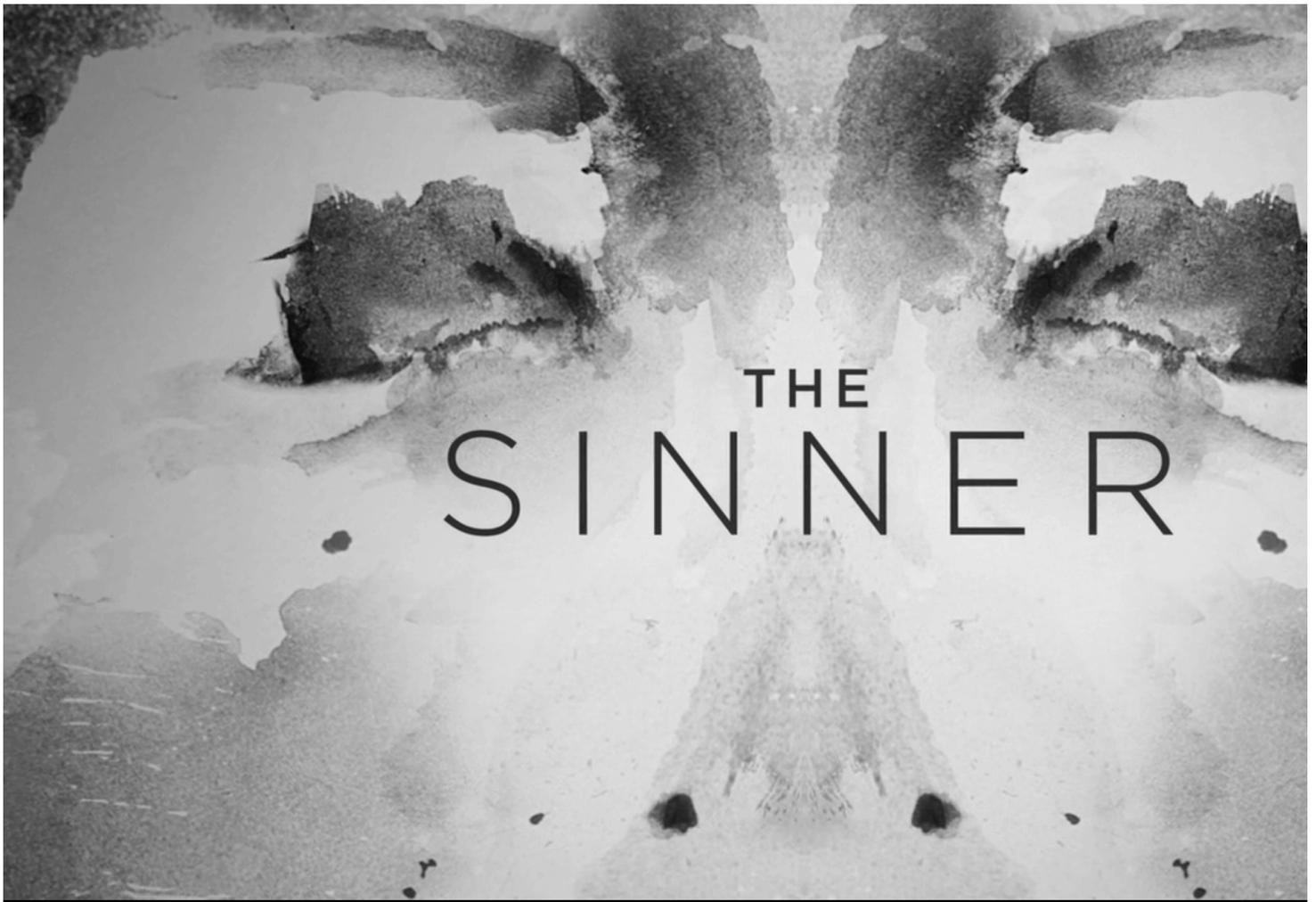
**You already know how: Mr Robot ending S4E10: 410**

<https://www.nytimes.com/2019/12/08/arts/television/mr-robot-episode-10-recap.html>

Happy ending or sad ending: Dom and Darlene are going to go to Budapest, then Dom changes her mind, then Darlene does not use her ticket and does not board the plane. Cross cutting as Dom runs back to the boarding gate. Music Carly Rae Jepsen "Run Away with Me" on E.Mo.Tion album Darlene is in the bathroom having a panic attack. So you think it's going to be a happy ending. But last shot reveals the empty seat next to Dom. Music still playing.

So students. You already know how to read by genre. Happy ending--or shock from happy ending withheld. Only upbeat is Darlene calming down and saying to herself in the mirror "I can take care of myself."

<http://watch-mr-robot-season-4-episode-10-tvshow.over-blog.com/hompilya6a>



[Climate Change: what do you want me to say?](#)

Adam Ruins Everything - [Why Billionaire Philanthropy is Not So Selfless | truTV](#)

[Sandy Hook Promise 'Back-to-School' PSA](#)

[Sandy Hook Promise: Gun violence warning signs](#)

[Wagner au cinéma - Blow Up - ARTE](#)

[Mozart au cinéma - Blow Up - ARTE](#)

[Beethoven au cinéma - Blow Up - ARTE](#)

[Bach au cinéma - Blow Up - ARTE](#)

[Schubert au cinéma - Blow Up - ARTE](#)

[Tchaïkovsky au cinéma - Blow Up - ARTE](#)

It's so hard to be a billionaire.

<https://www.ft.com/content/1e477dda-070e-11ea-9afa-d9e2401fa7ca>

<https://www.ft.com/content/0bab153a-026b-11ea-b7bc-f3fa4e77dd47>

<https://www.ft.com/content/1997bc42-0609-11ea-9afa-d9e2401fa7ca>

<https://www.ft.com/content/752ffc50-079d-11ea-a984-fbbacad9e7dd>

For however improved, approved, or newly revised it may be, the straight and narrow edited road of typeset print neither brings forth the excess, surplus, or overflowing of Blake's text, nor leads to its palace of wisdom.

Improvement makes strait roads, but the crooked roads without Improvement, are roads of Genius.

Improvement makes strait roads, but the crooked roads without Improvement, are roads of Genius.

Improve[me]nt makes strait roads, but the crooked roads without Improvement, are roads of Genius.

Improv[em]ent makes strait roads, but the crooked roads without Improvement are roads of Genius.

**Improvement makes strait roads; but the crooked roads without Improvement are roads of Genius.**

Improve[me]nt makes strait roads; but the crooked roads without Improvement are roads of Genius.

Improvement makes straight roads, but the crooked roads without improvement are roads of genius.

Improvement makes strait roads; but the crooked roads without Improvement are roads of Genius.

Improvement makes strait roads; but the crooked roads without Improvement are roads of Genius.

Improve[me]nt makes strait roads, but the crooked roads without Improvement, are roads of Genius.

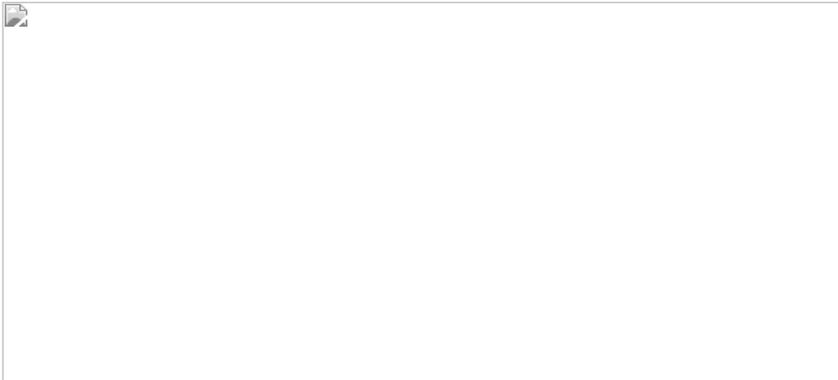
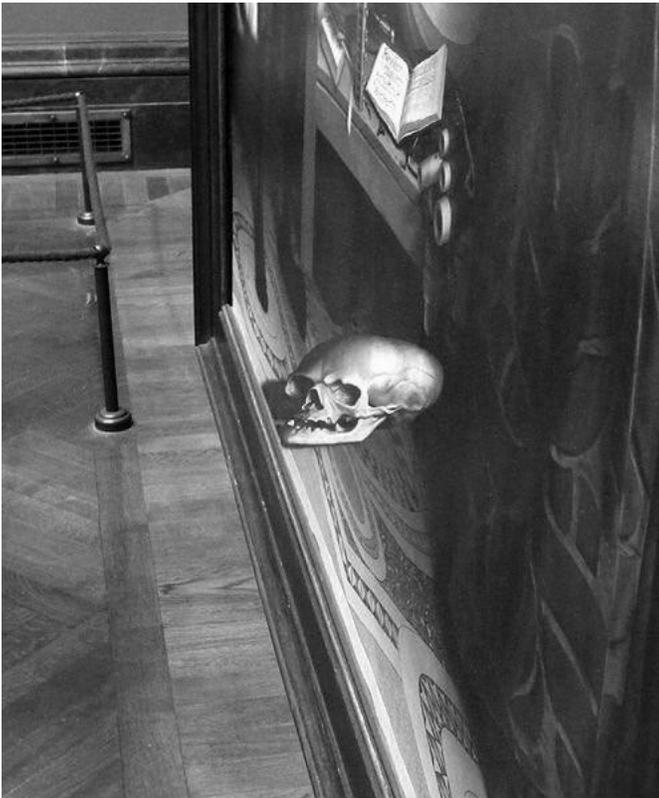
Improvement makes strait roads, but the crooked roads without Improvement are roads of Genius.

*Improvement makes straight roads; but the crooked roads without improvement are roads of Genius.*

Improvement makes straight roads, but the crooked roads without improvement are roads of Genius.

*Improvent makes strait roads, but the crooked roads without Improvemant, are roads of Genius.*



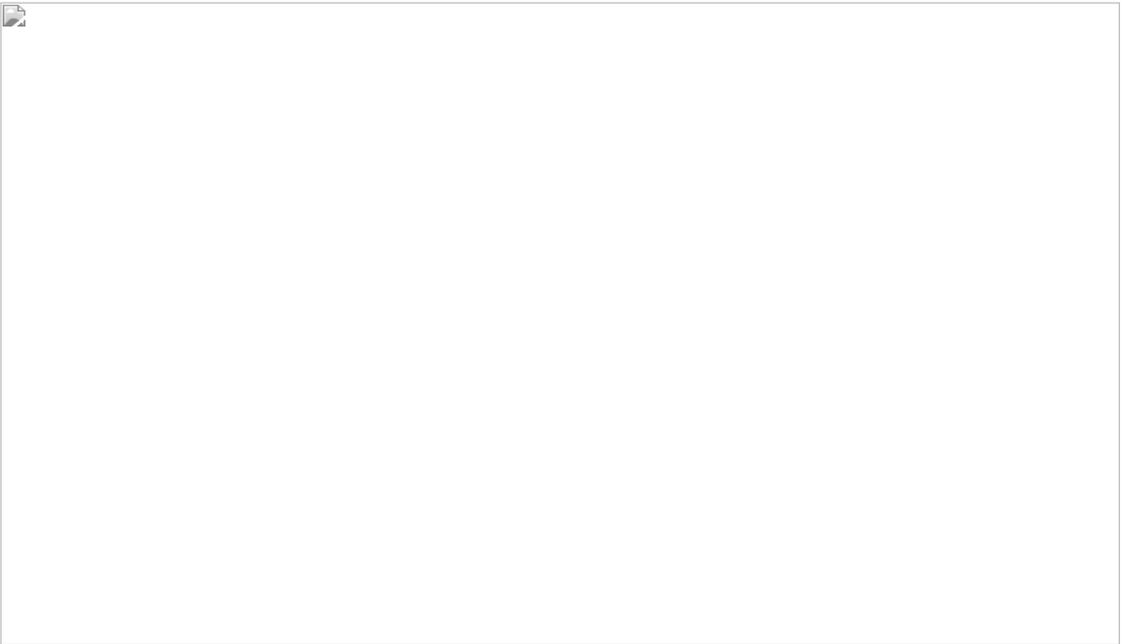


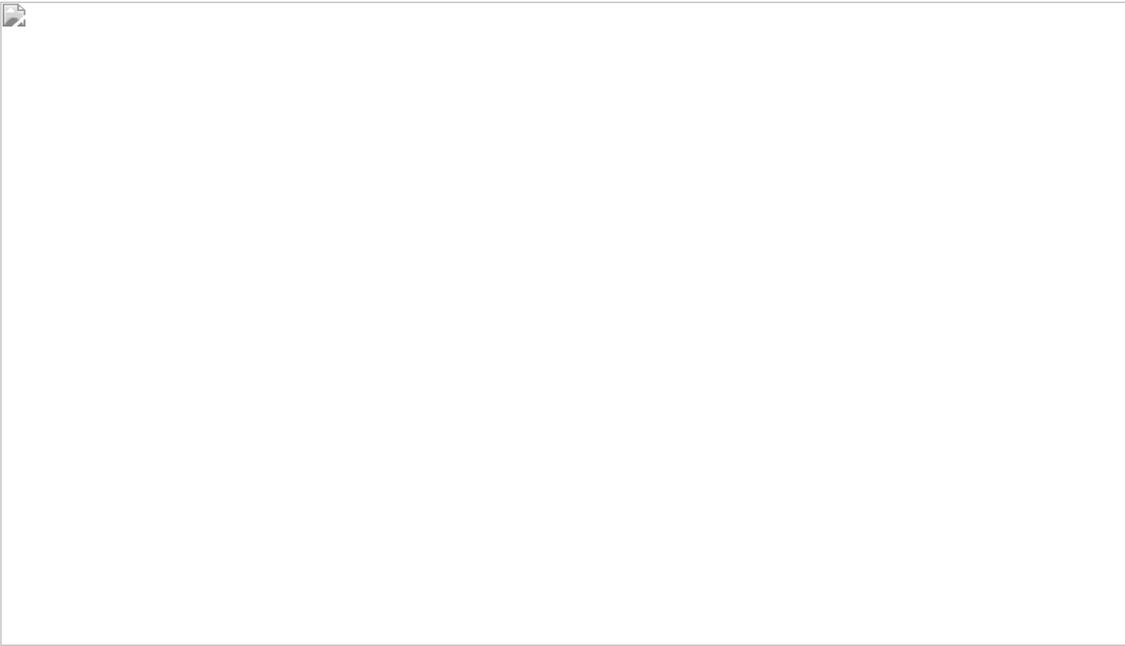
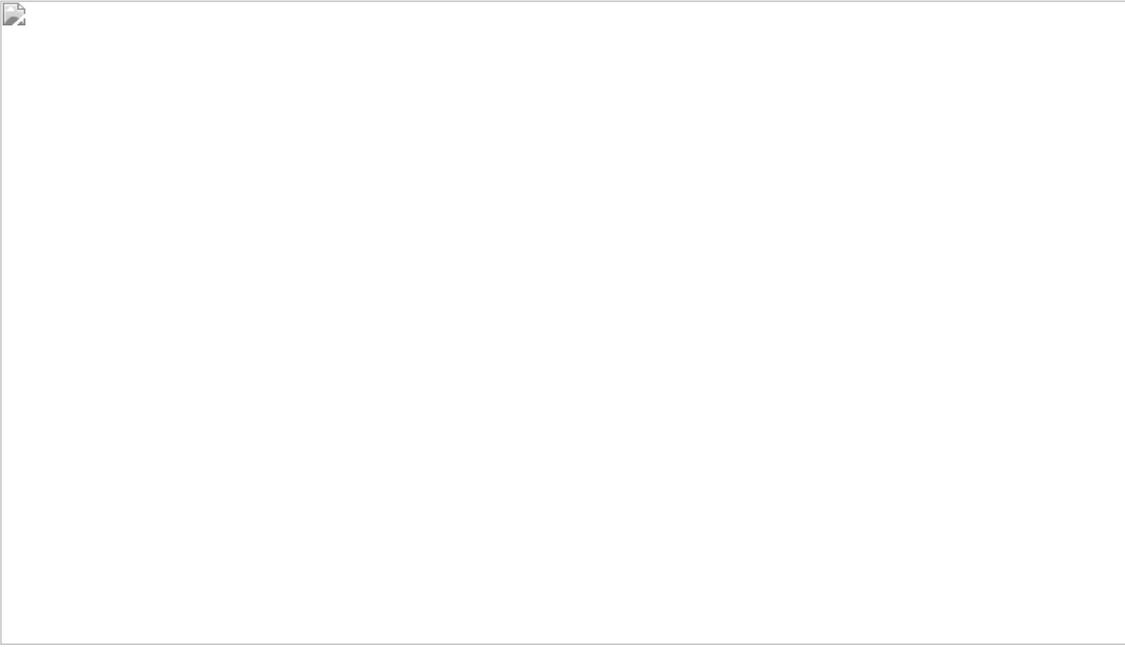
[Michael Kiwanuka - Cold Little Heart](#)

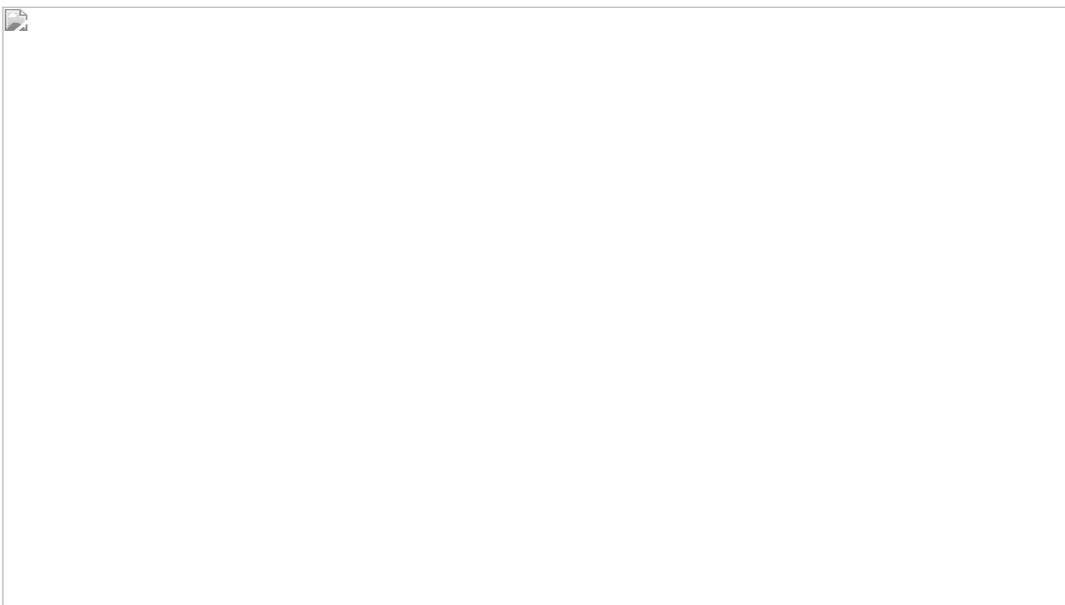
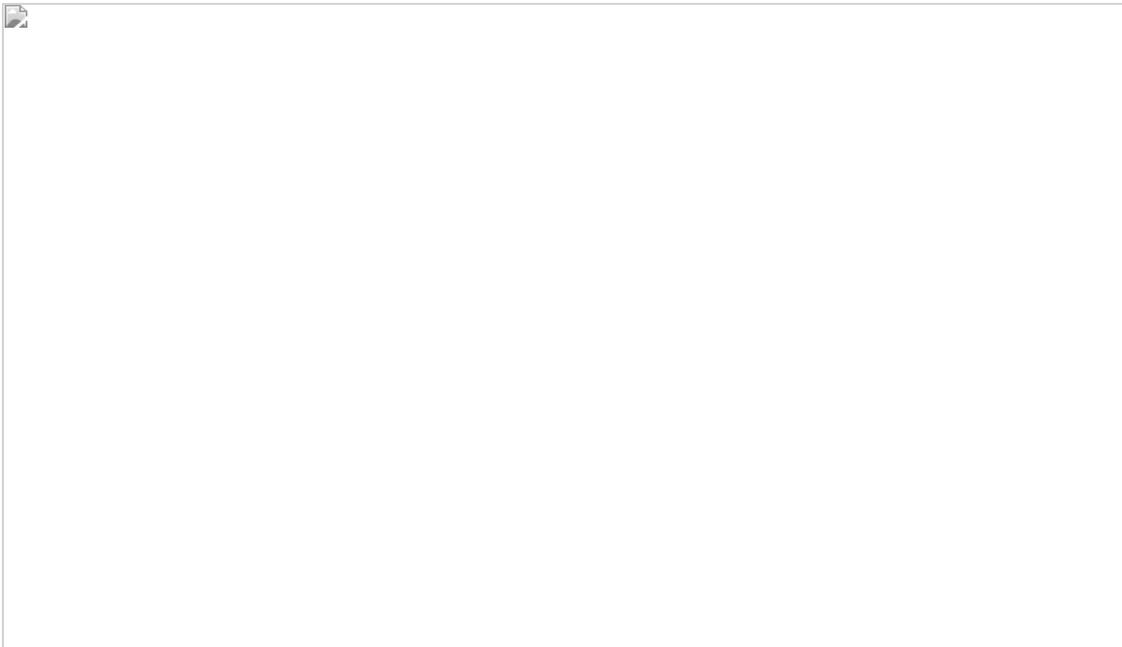
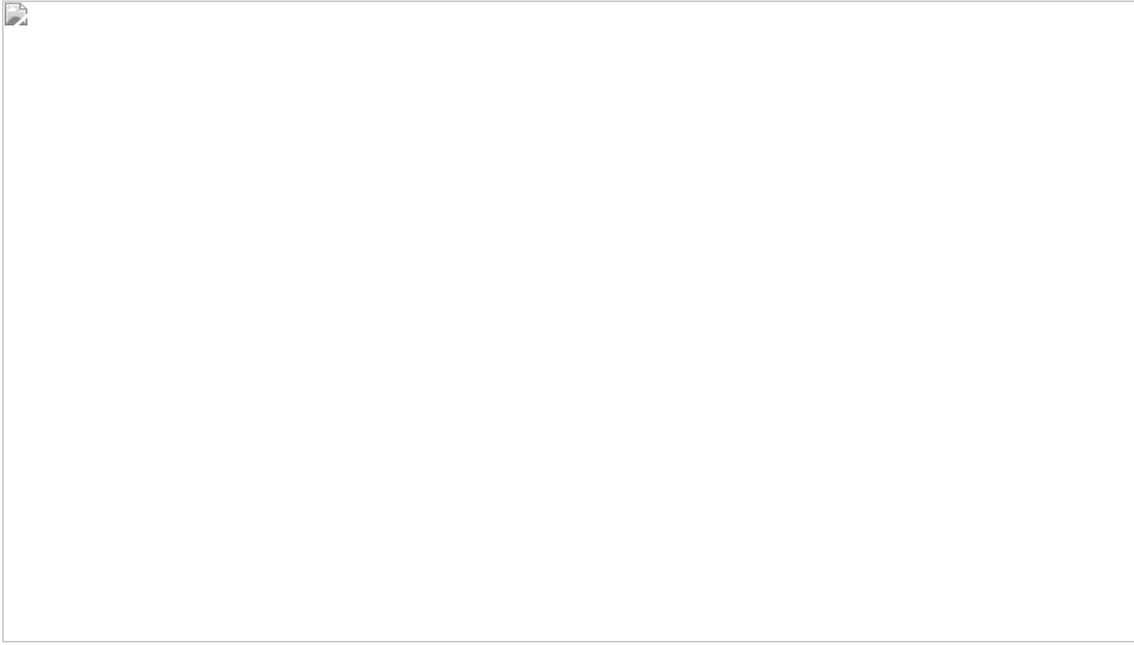
[Big Little Lies: Season 1 Opening Credits | HBO](#)

[Twitter Thread on U.S. Slavery](#)

[IF AMERICANS KNEW - TRAILER](#)







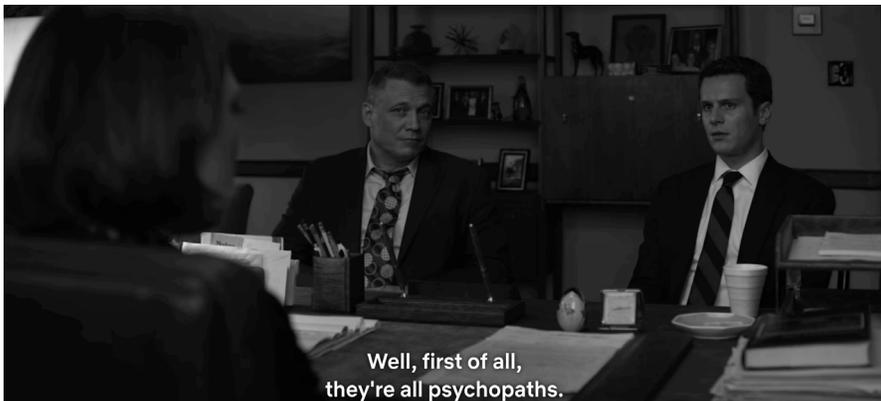
# YOU DON'T HAVE TO YELL

TIM RYAN

2020



"First of all, they're all psychopaths."



*Mindhunter* Season 1, Episode 3 (2017)

Long take framed by standard shot reverse shot intro and exits:

Amazon Prime *Patriot* 1, Season 8 Episode

Please don't be hard on your grad student teachers:

Why adjunct professors are struggling to make ends meet

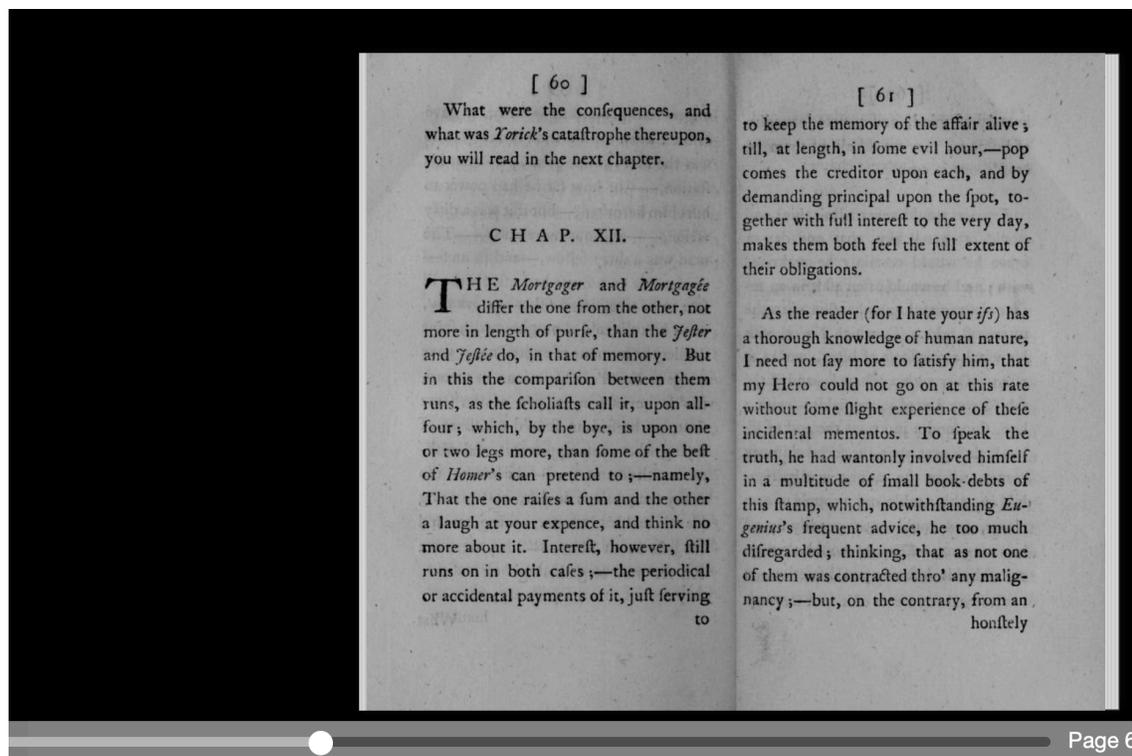
Btw, don't even think of going to graduate school to get a Ph.D in English--or any other kind of--literature.

ANDREW KAY, "Academe's Extinction Event: Failure, Whiskey, and Professional Collapse at the MLA," May 10, 2019

Back in the MLA

Stephen Marche, a survivor of academia, returns to a troubled field

Dan Cohen, "The Books of College Libraries Are Turning Into Wallpaper: University libraries around the world are seeing precipitous declines in the use of the books on their shelves" *The Atlantic* May 2019

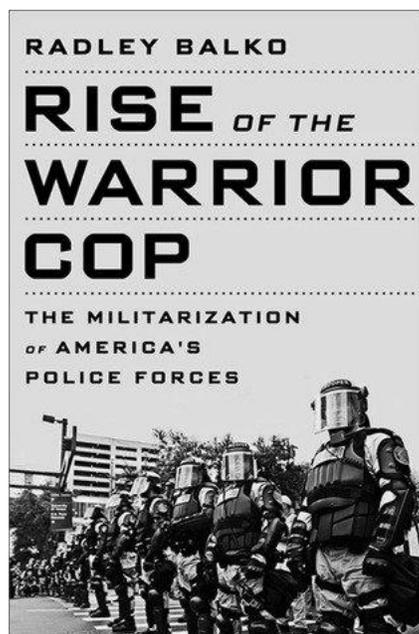


## ||| The life and opinions of Tristram Shandy,

Rudy Giuliani Loves Fascism "God Bless America!"

The Purge: Election Year

ROBOCOP Original Trailer - 1987



Why did police have military-grade equipment in the first place?

365 Days and 605 Armored Military Vehicles Later: Police Militarization a Year After Ferguson

Military veterans see deeply flawed police response in Ferguson

Ferguson, Mo., police routinely violated blacks' rights, federal inquiry finds



WSJ | VIDEO

Home Browse Series WSJ Events From Sponsors WSJ.com

A woman with long dark hair is sitting at a desk, looking down at her smartphone. The scene is overlaid with several floating notification bubbles, each containing a name, email address, and a message. The notifications include: "Draw Evans mail.google.com Re: Meeting today", "Aaron B. mail.google.com Wedding Plans!", "Frank T. mail.google.com Quick question when you can", "Yelena S. mail.google.com Are you around Thursday?", "Kim E. mail.google.com Can't wait to see you guys!", "Bob E. mail.google.com On the plane! See you soon!", and "Doug S. mail.google.com Are you here?". There are also social media icons for Instagram (with a '76' notification) and Twitter (with a '32' notification). The video player interface shows a play button, a volume icon, and a progress bar at 0:03 / 5:17.

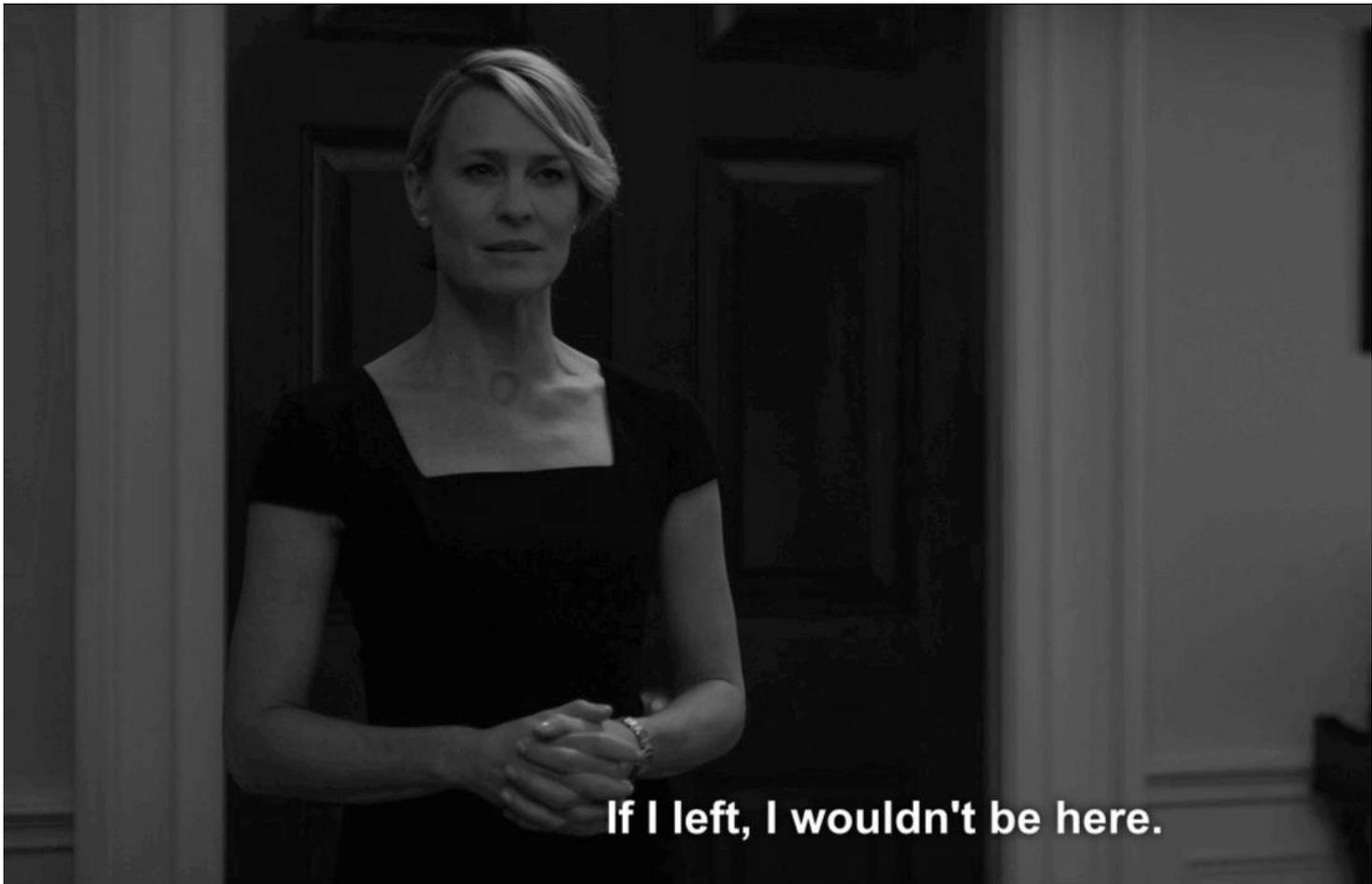
5/16/2019 5:30AM

## How Smartphones Sabotage Your Brain's Ability to Focus

Our phones give us instant gratification. But there's a cost: loss of attention and productivity. WSJ's Daniela Hernandez

STANLEY FISH The Trouble With Tolerance NOVEMBER 10, 2006

Homo Fancius auritus.



If I left, I wouldn't be here.





We had not travelled long, ere some mischance  
Disjoined me from my comrade; and, through fear  
Dismounting, down the rough and stony moor  
I led my horse, and, stumbling on, at length  
Came to a bottom, where in former times  
A murderer had been hung in iron chains.  
The gibbet-mast had mouldered down, the bones  
And iron case were gone; but on the turf,  
Hard by, soon after that fell deed was wrought,  
Some unknown hand had carved the murderer's name.        240

The monumental letters were inscribed  
In times long past; but still, from year to year  
By superstition of the neighbourhood,  
The grass is cleared away, and to this hour  
The characters are fresh and visible:  
A casual glance had shown them, and I fled,  
Faltering and faint, and ignorant of the road:  
Then, reascending the bare common, saw  
A naked pool that lay beneath the hills,  
The beacon on the summit, and, more near,        250  
A girl, who bore a pitcher on her head,  
And seemed with difficult steps to force her way  
Against the blowing wind.

Heirich von Kleist, "On the Gradual Production of Thoughts Whilst Speaking"

The current version of this website is the binding one, if you are taking this course.

STEAM, not STEM (The "A" stands for "Arts," as in Liberal Arts.)

[If Students Are Smart, They'll Major in What They Love](#)

[How to Think Like Shakespeare](#)

[Free Movies Streaming Online at UF Kanopy](#)

[Criterion Films on Hulu Plus](#)

[Missing UF Faculty](#) (mostly from English)

[Thinking of Going to Law School?](#)

Claudio Arrau [Beethoven Piano Sonata No. 32](#)

Mitsuko Uchida Masterclass [Comparing Beethoven N.4 in G Major and Mozart's K. 503](#)

[Satie Vexations Complete non-stop performance \( 9.41 hours \) by Nicolas Horvath](#)

[Erik Satie - Tapisserie en fer forgé](#)

**[Did Led Zeppelin steal Stairway to Heaven's opening notes?](#)**

What is a "strong woman?" Who is a "strong woman?" A corporate oligarch funded by Wall Street and former prosecutor? Or a combat veteran funded by individual donors?

Check these out:

[Kamala Harris Was Not a 'Progressive Prosecutor' Lara Bazon, NY Times, January 17 2019](#)

[Former DNC vice chair: Democratic primary was 'rigged' for Clinton](#)

[Tulsi Gabbard Calls Assange's Arrest A Blow To Transparency And Free Press](#)

[Morning Joe Attacks Tulsi For Opposing War](#) (Time Stamp 3:30)

[Tulsi Gabbard challenges Kamala Harris record as a prosecutor | full exchange](#)

[Harris dismisses Gabbard attack: I'm a top-tier candidate, she's at 0 or 1 percent](#)

[Watch Tulsi Gabbard's interview with Anderson Cooper](#)

[Tulsi Gabbard: Kamala Harris 'didn't give any answers'](#)

[Gabbard to MSNBC Host: These Are Talking Points Kamala Harris And Her Campaign Are Feeding You](#)

[Some "strong women" = mean girls? Tulsi Gabbard Takes On Kamala | The View](#)

[Tulsi Gabbard Says Kamala Harris' Jab Was 'Pathetic' and 'Cheap Smear' | TMZ](#)

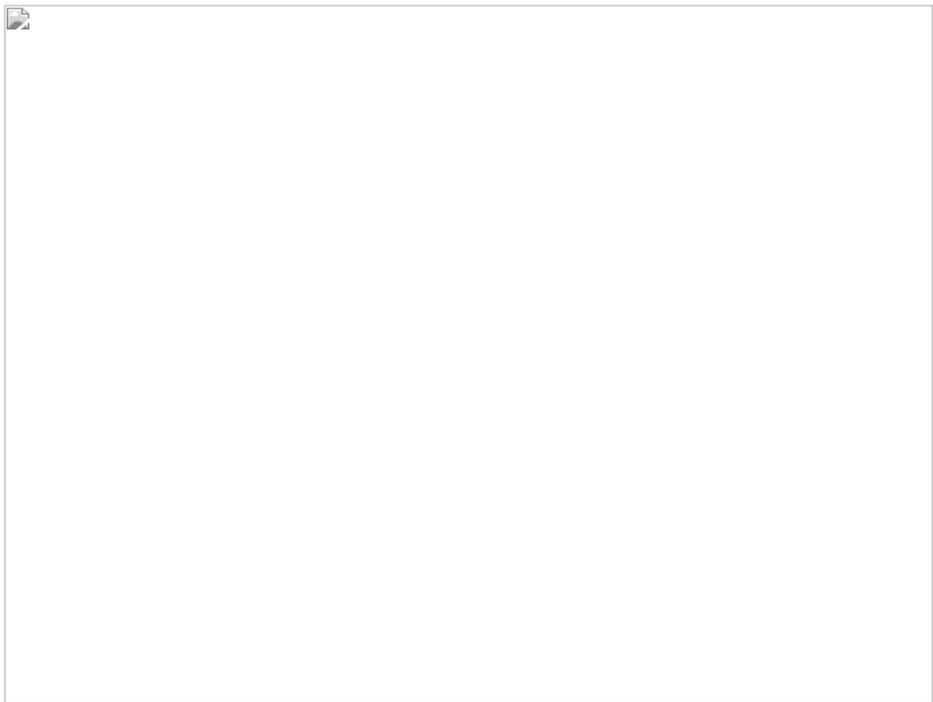
Mueller Testimony

<https://www.youtube.com/watch?v=-EbrfiAxjY0>

<https://www.youtube.com/watch?v=Y6CYXdspaBY>

[https://www.youtube.com/watch?v=OfFtq8C\\_1\\_4](https://www.youtube.com/watch?v=OfFtq8C_1_4)

[LP - Lost On You \[Official Video\]](#)



[my-ears-could-hear-the-war-but-the-censors-wouldnt-let-me-read-it/](#)

[LP - Lost On You \[Official Video\]](#)

My *second* maxim was to be as firm and resolute in my actions as I was able, 3  
and not to adhere less steadfastly to the most doubtful opinions, when once  
adopted, than if they had been highly certain; imitating in this the example of  
travellers who, when they have lost their way in a forest, ought not to wander  
from side to side, far less remain in one place, but proceed constantly towards  
the same side in as straight a line as possible, without changing their direction  
for slight reasons, although perhaps it might be chance alone which at first  
determined the selection; for in this way, if they do not exactly reach the point  
they desire, they will come at least in the end to some place that will probably  
be preferable to the middle of a forest. In the same way, since in action it  
frequently happens that no delay is permissible, it is very certain that, when it  
is not in our power to determine what is true, we ought to act according to  
what is most probable; and even although we should not remark a greater  
probability in one opinion than in another, we ought notwithstanding to choose  
one or the other, and afterwards consider it, in so far as it relates to practice, as  
no longer dubious, but manifestly true and certain, since the reason by which  
our choice has been determined is itself possessed of these qualities. This  
principle was sufficient thenceforward to rid me of all those repentings and  
pangs of remorse that usually disturb the consciences of such feeble and  
uncertain minds as, destitute of any clear and determinate principle of choice,  
allow themselves one day to adopt a course of action as the best, which they  
abandon the next, as the opposite.

Rene Descartes, Part Three of *Discourse on the Method*

Student Co-Leaders:

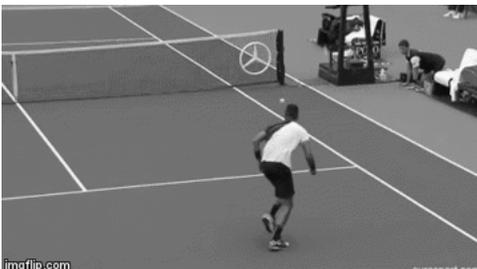
When you prepare to co-lead, send the final draft of your notes to me via google docs at least twenty-  
hours before class begins.

Fables of School Reform

*Hamlet, In Our Time* Melvyn Bragg and guests discuss the inspiration for Shakespeare's *Hamlet*, the  
play's context and meaning, and why it has fascinated audiences from its first performance.

*The Best Years Of Our Lives* 1946 music and image

domed bookshelf



Philip Roth, "Writing About Jews" (DEC, 1963)

TIMOTHY SNYDER, It Can Happen Here

"The U.S. Holocaust Memorial Museum's decision to speak out against Holocaust analogies is a moral threat" JULY 12, 2019

U.S. Banks Are Terrified of Chinese Payment Apps

## **To understand how I have designed and planned this course, please be sure to look at**

PK Feyerabend, *Against Method: Outline of an Anarchistic Theory of Knowledge* (1975)

Hans-Jörg Rheinberger, "Scripts and Scribbles," *MLN*, Vol. 118, No. 3, German Issue (Apr., 2003), pp. 622-636.

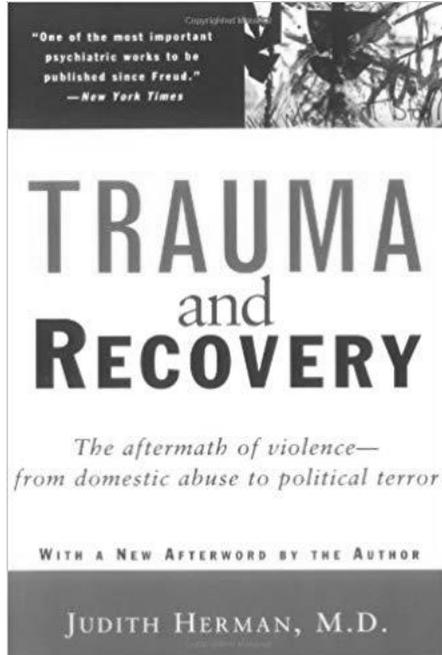
John Law, *After Method: Mess in Social Science Research* Routledge, 2004

Consider everything I say as parts of the contents of a time capsule from long ago that has yet to be opened, much less indexed and archived.

Katha Pollitt, "Roe Isn't Going Down Without a Fight," May 2019

Commencement Speeches From Out Of Touch Celebrities 2019

Dr Van der Kolk, *The Body Keeps the Score: Brain, Mind, and Body in the Healing of Trauma*



Judith Herman, *Trauma and Recovery: The Aftermath of Violence--from Domestic Abuse to Political Terror*

Academic Time circa 2000: Dr. Judith Lewis Herman, Professor of Clinical Psychiatry at Harvard ... joins UC Berkeley's Harry Kreisler

Not a very good take:

The Americanization of Popular Culture Should Terrify Us All

A very good take:

Why Netflix and Amazon Algorithms Are Destroying the Movies

Gadaj?ce g?owy/Talking Heads (1980)

Alain Badiou, *The True Life*

SENIORS FOR STUDENTS, Richard Burt, President

Nietzsche, Friedrich. 1872 Anti-Education *Harper's Magazine*

Alexandre Kojève, "Chapter 2 Summary of the First Six Chapters of the Phenomenology of Spirit" in *Introduction to the Reading of Hegel*

*At Berkeley* (dir. Frederick Wiseman, 2013)

Philosopher Ray Monk: why I went vegan

'If we cut out meat and dairy, we would all live longer, healthier, happier lives'

Left Behind America 9/11/2018

Jeff Bezos's "Montessori, Inc." Sets Up the Ed-Tech Takeover of Pre-K

Exercise and Depression

"When you exercise, your body releases chemicals called endorphins. These endorphins interact with the receptors in your brain that reduce your perception of pain."

This Is What It's Like to Be a Teacher in America (2018)

Close Listening

5 Minutes That Will Make You Love Classical Music

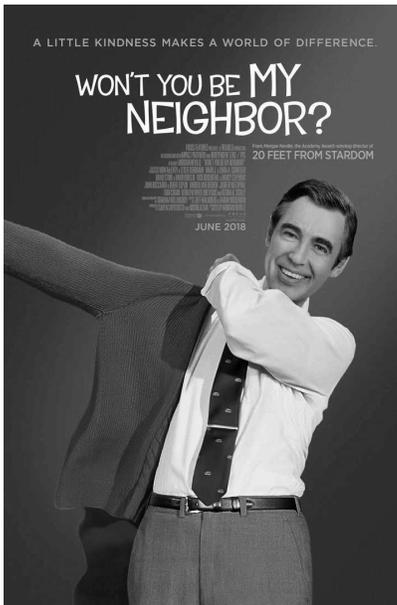
"Teach us to care and not to care"

Ash-Wednesday

by T S Eliot

Stewart Lee on UKIP

Larry David Curb Your Enthusiasm (2017) | HBO



"Won't You Be My Neighbor" (2018)

Look for the Helpers. --Fred Rogers

Songs which begin before they begin

The snare drum. The Letter Boxtops

Avalon Roxy Music

Peter Gabriel In Your Eyes

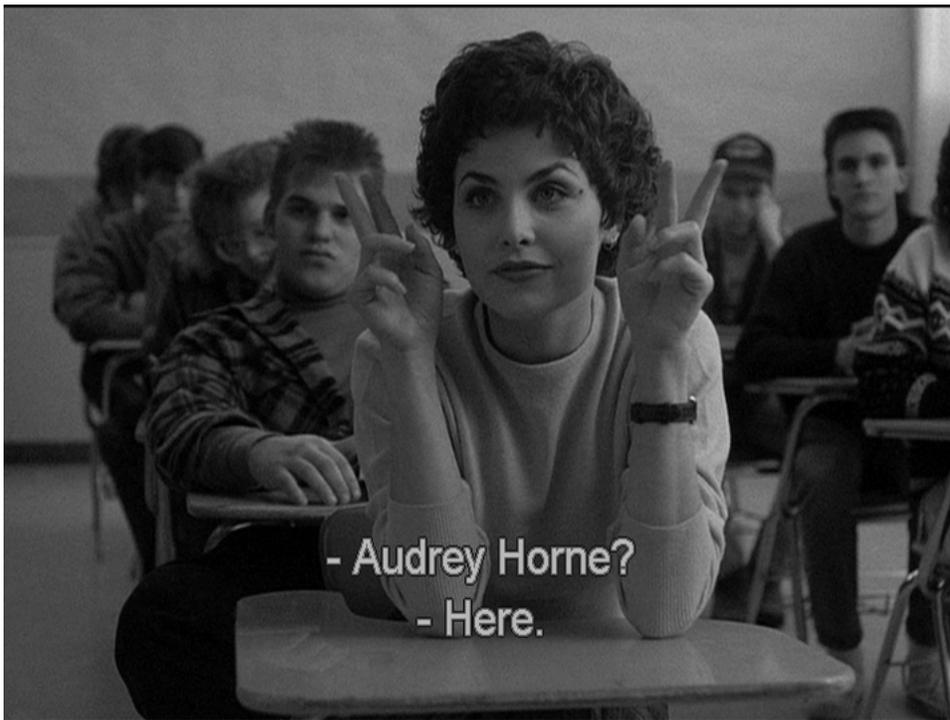
John McGlaughlin in Bitches Brew

The Who - The Kids Are Alright

austerity fails.mp4

Werner Herzog talks books

Former CIA Director Admits to US Foreign Meddling, Laughs About It (2018)



- Audrey Horne?  
- Here.

## ANTICIPATORY LEARNING

I interrupt my paraphrase here only to point out that the lecturer was speaking about issues, concerns, matters of art that had never entered into our field of vision and only now, by means of his constantly imperiled speech, did they emerge as shadows at its periphery; and to observe that we had no way of verifying what he said other than by means of his own annotated presentations at the piano, which we heard with the dimly excited fantasy of children listening to fairy tales they do not understand, even while their tender minds are nonetheless enriched and stimulated in some strangely dreamlike, intuitive fashion. "Fugue," "counterpoint," "Eroica," "confusion resulting from excessively colored modulations," "strict style"—all those were in essence fairy-tale whispers for us, but we heard them as gladly and as big-eyed as children listen to something incomprehensible, indeed quite inappropriate for them—and with much more delight than they get from what lies close at hand, from what is fitting and proper. Might this be considered the most intensive and proud, perhaps even the most beneficial kind of learning—anticipatory learning, learning that leaps vast stretches of ignorance? As a pedagogue I should probably not speak on its behalf, but I know for a fact that young people show extraordinary preference for it, and I suspect that with time the space that has been skipped fills up all on its own. 10/10/25. P. 109



Hillary Clinton Says the 'Future is Female'

vs.

Sorry to Bother You (dir. Boots Riley, 2018)

"The Future is Female Ejaculation" (It is against the law in Australia.)



This segment below is really worth watching in its entirety: One brave anti-war candidate gets through the gauntlet of four furious, total establishment enemy combatants. Gabbard is incredibly poised and strong, calling out the smearing of her and other leftists as it happens in real time, face to face. Bizarrely, it now appears that a woman from the military who actually thinks rationally about foreign interventions and regime changes would make a better than the militarized chickenhawk civilians now running the country.

US Rep. Tulsi Gabbard on MSNBC's Morning Joe -- Feb. 6, 2019

New Episode - Episode 4: New York - Tulsi TV On the Road

Authors settle into their texts like home-dwellers. Just as one creates disorder by lugging papers, books, pencils and documents from one room to another, so too does one comport oneself with thoughts. They become pieces of furniture, on which one sits down, feeling at ease or annoyed. One strokes them tenderly, scuffs them up, jumbles them up, moves them around, trashes them. To those who no longer have a homeland, writing becomes home. And therein one unavoidably generates, just like the family, all manner of household litter and junk. But one no longer has a shed, and it is not at all easy to separate oneself from cast-offs. So one pushes them to and fro, and in the end runs the risk of filling up the page with them. The necessity to harden oneself against pity for oneself includes the technical necessity, to counter the diminution of intellectual tension with the most extreme watchfulness, and to eliminate anything which forms on the work like a crust or runs on mechanically, which perhaps at an earlier stage produced, like gossip, the warm atmosphere which enabled it to grow, but which now remains fusty and stale. In the end, authors are not even allowed to be home in their writing.

Theodor Adorno, " Behind the Mirror" in *Minima Moralia: Reflections on a Damaged Life*

Oh good, you made it to the bottom of the page