

# ENG 4133 Section 1G33

## Touchy Feelings:

### Aesthetics, the Uncanny, and the Malicious Object or Spirit

Spring 2016

Please send all work for this class to  
[richardaburt22@aol.com](mailto:richardaburt22@aol.com)

Warnung! Warning!

This Course is Dedicated to the Memory of William V. Nestrick

Stunt Ed

Course  
Description

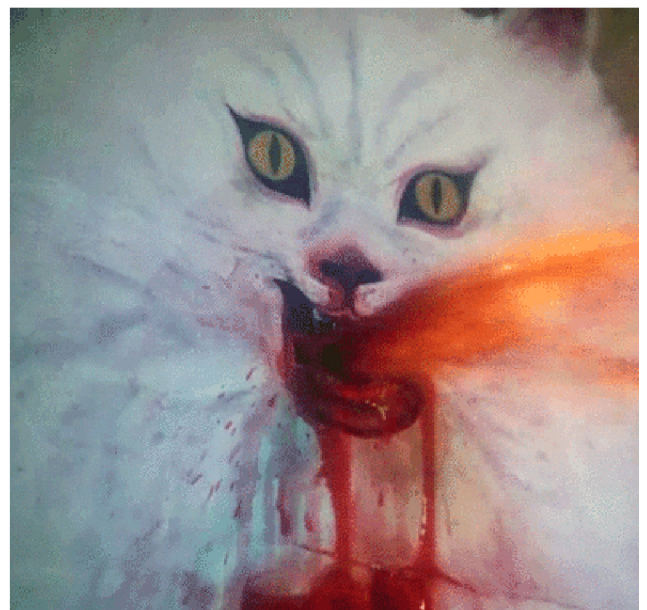
Course  
Requirements

Class  
Schedule

Due the Day  
Before Each  
Class:

A. Two  
Discussion  
Questions

B. Three BIG



Professor Richard Burt

[ricahrd.a.burt@gmail.com](mailto:ricahrd.a.burt@gmail.com)

WORDS

Please email me only to send me class assignments. Otherwise, please email me during office hours.

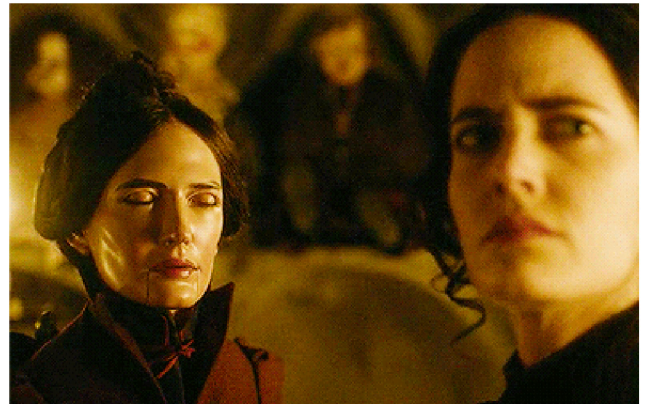
and / or

Office: 4314 Turlington Hall (TL)

C. Three  
shots with  
three film  
analysis  
terms

Office Hours in 4314 TUR: Tu/Th 11:00-12:30,

Co-Leading  
Class



Yale Film  
Analysis  
Website

Paper  
Guidelines

Everywhere one sees affixed the curiously circular-shaped coat of arms but also on the furniture, and even on the plates, glasses, and table appointed canteen with bar. But in the vestibule it can be viewed giant and lit through from behind. The coat of arms displays the head of a griffin over which spreads Hulesch's pinions [si]. On the lower rim one

T 2-3, R 3

TAKE IT EASY!

TUR 2332

Screenings:  
M 9-11

This expresses the actual educational intention of the institute. But in the text, somewhat below the huge, colorful coat of arms,

ROLFS 0115

POST RABIEM RISUS

(After fury, grin)

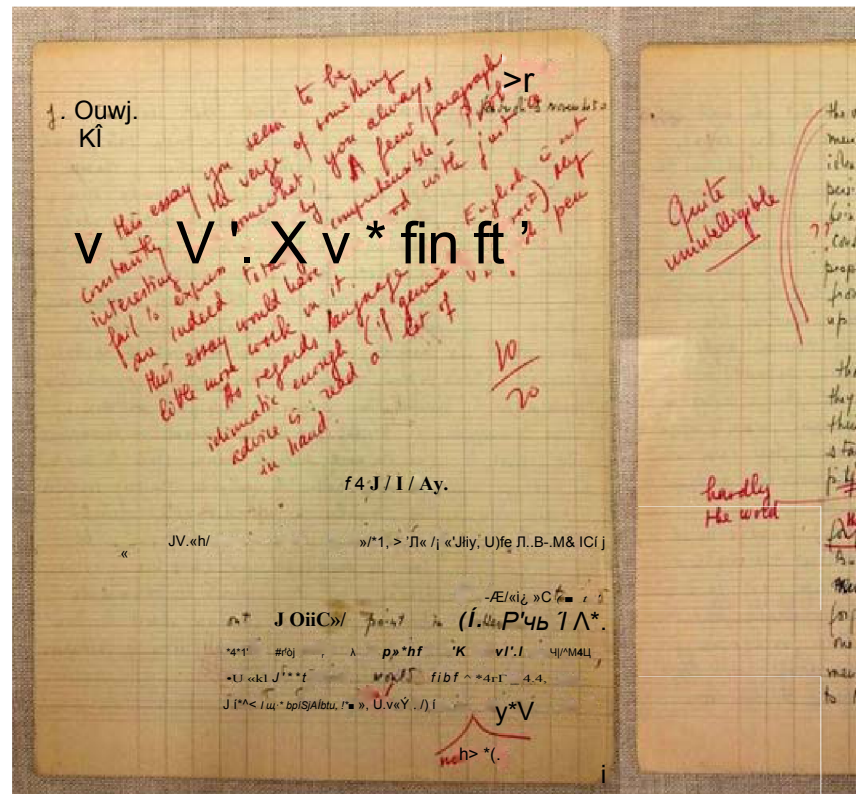
UF Class  
Period Times

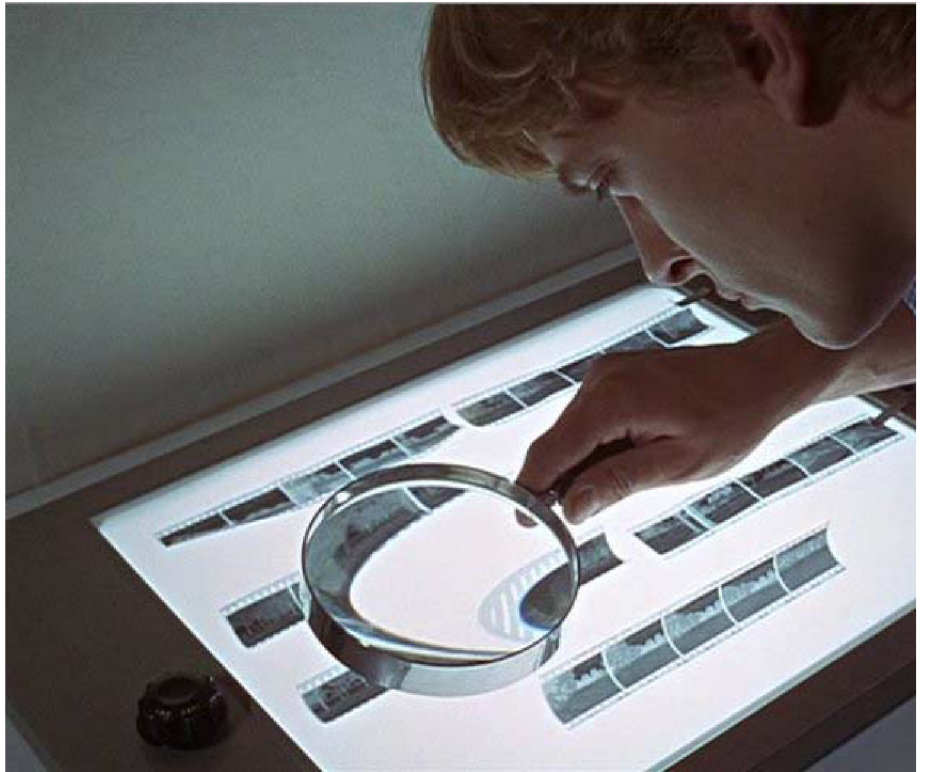
One sees, here the great dignity of the whole building

Hei mito Von Doderer, selections from *The Merovingians*,



Stone Soup





The current version of this website is the binding one, i

["Para español, presione / oprima](#)

[A little about me](#)

STEAM (not [STEM](#)) The "A" stands for "Arts,"

Benjamin Ginsberg, [The Fall of the Fa<](#)

Bill Readings, [The University in Ruit](#)

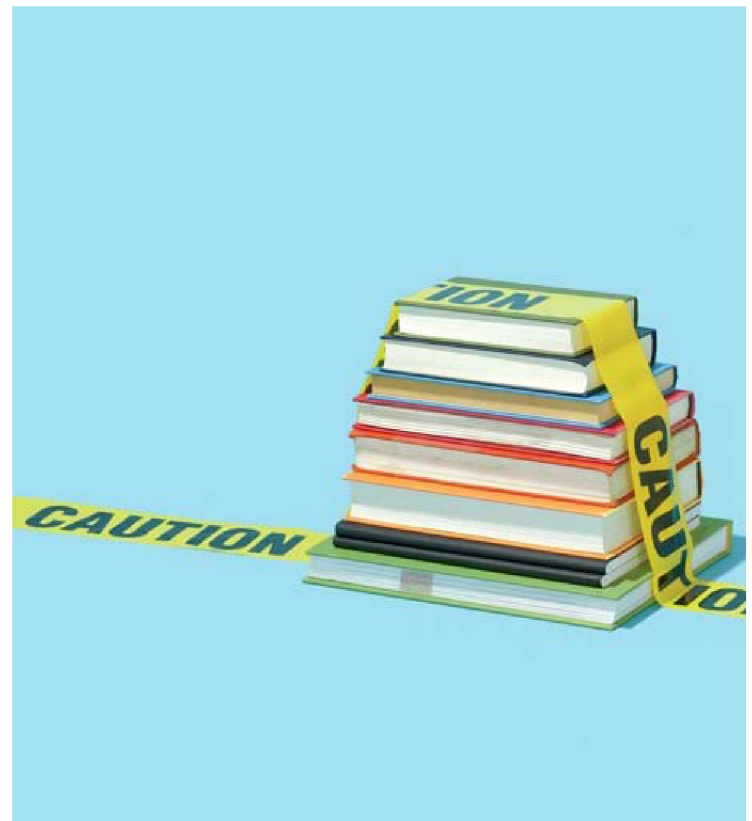
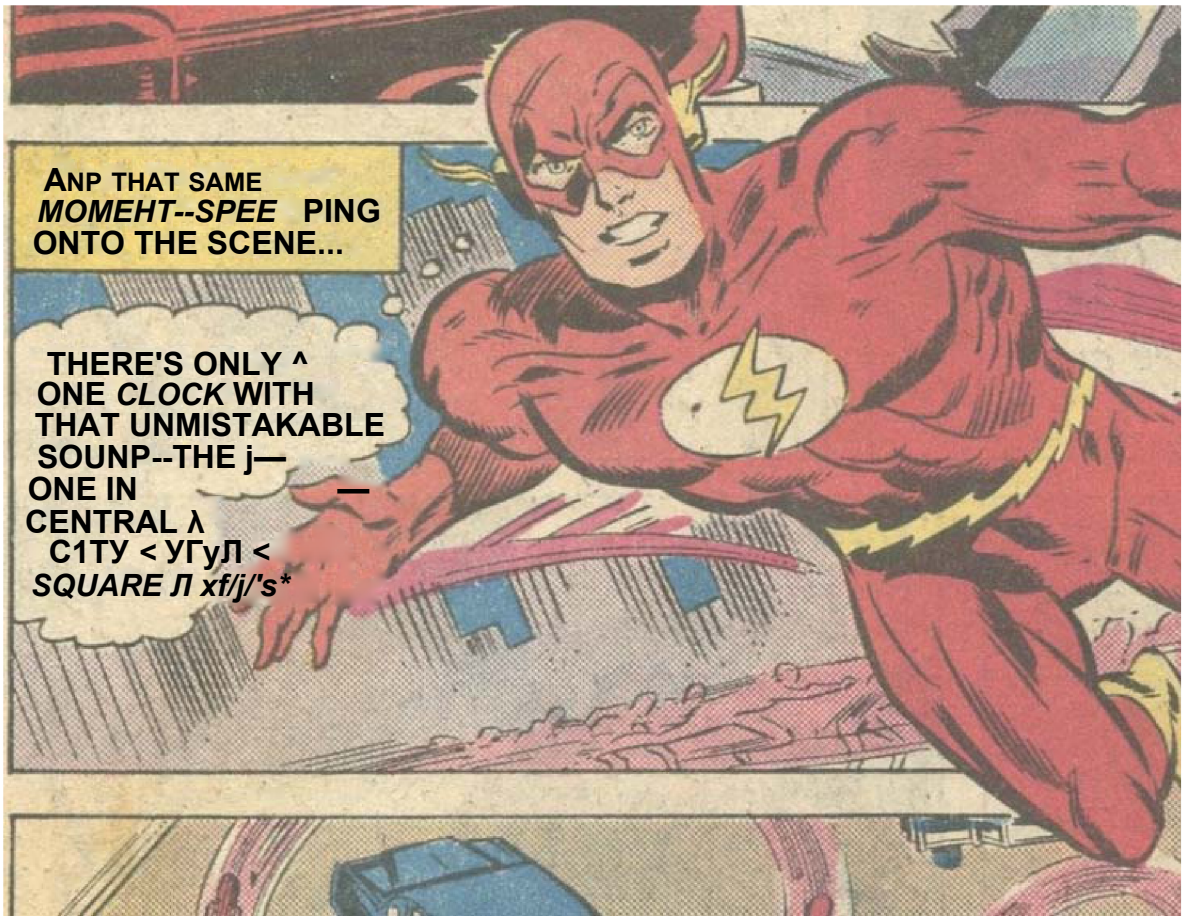
[If Students Are Smart, They'll Major in W](#)

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

[Lou Reed, "This Magic Mome](#)



As you get old, you can see to the end. The rest of your life is reduce below. You can see where you will have been and where your cc



PROVOCATIONS  
TRANSCRIPT OF A LOST STAND-UP M  
DECEMBER 23, 2015 LARB BL



Werner Herzog on the importance of readin







Hélène Grimaud

D. T. MAX, Her Way: A pianist of strong opinions.

The CIA's Kafkaesque Guide to Subverting Any Organization with "Purposeful Stupidity" (1944)

The CIA's Timeless Tips for "Simple Sabotage"

## Jeb Abandons Jeb!

*Even the former Florida governor has given up on his brand.*

—By Kuss Choma Wed Dec. 23, 2015 6:00 AM EST

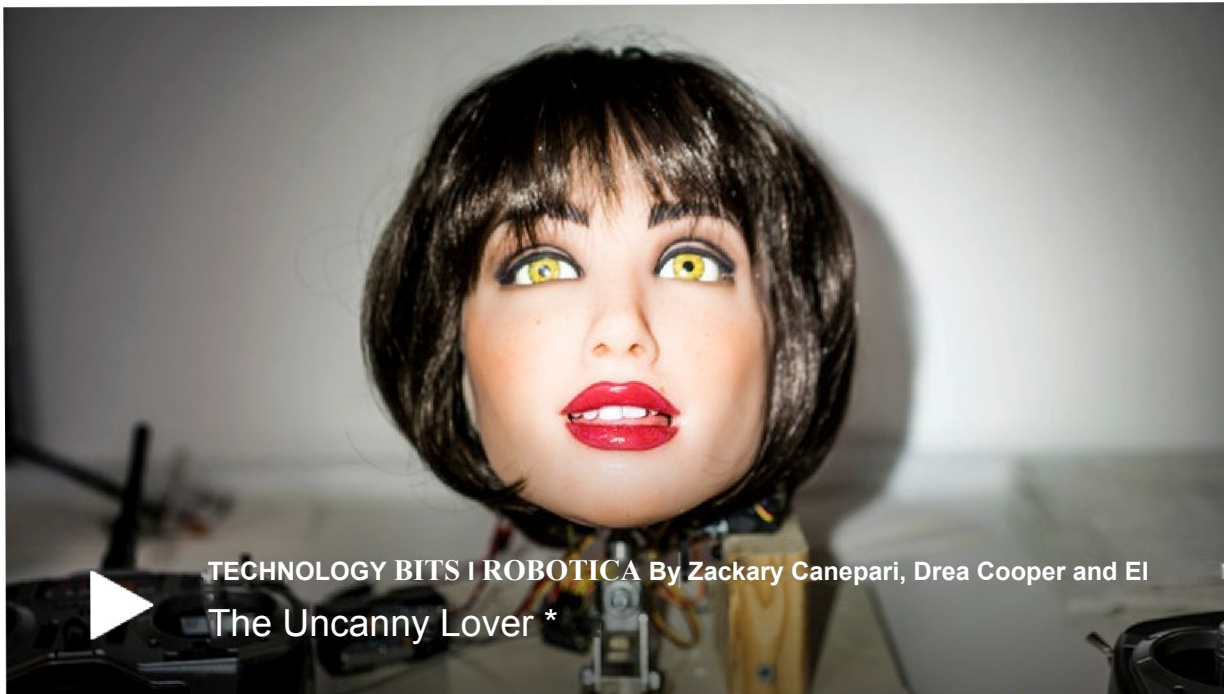
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Гедлг Rrolckøñ/AP



TIMESVIDEO



TECHNOLOGY BITS | ROBOTICA By Zackary Canepari, Drea Cooper and Emma Cott. Image by Zackary Canepari for the New York Times, watch in Times video »

By Zackary Canepari, Drea Cooper and Emma Cott. Image by Zackary Canepari for the New York Times, watch in Times video »

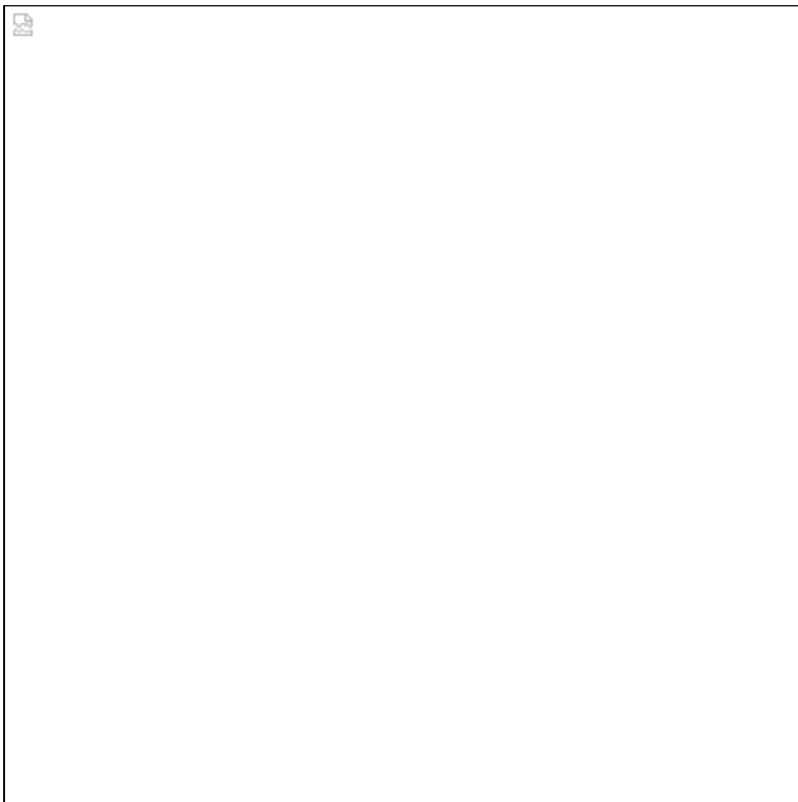


ANTICIPATORY LEARNING

I in tenu pF mv~p a r apht^tse^ret^TnTvM^o point out fiat^the lecturer -  
 A was speaking about issues, concerns, matters of art that had never en-  
 4> tered into our field of vision and only now, by means of hig constantly  
imperiled sgeech, did they emerge as shadows at its periphery; and to  
oBserve that we had\*Lo~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 hstextinjj to-iairy: tales  
they do notjnid£££tand, even while their tender minds are nonetheless  
ennhhd and stimulated in some strangely dreamlike, intuitive fashiernU  
“Fugue,” “counterpoint,” “EroicaJ?JUjdnfuú<^ resting from exces-  
sively colored modulations, ^strict style /-b/ those were in essence  
fairy-tale whispers for us, butVse heardjdiem ás gladly and as big-eyed t  
aayhildren listen to something incomprehensible, indeed quite inap-  
propriate for them—and with much moře delight than they get from 1  
what lies close at hand, from what is fitting and proper. Might thisjge-  
considered the most intensive and proud, perhaps even the most benef-  
icial kind of Jearning—anticipatoryjearning. learning that leaps~vast~j  
/-atretcfagT of ignorance? As a pedagogue I should proBablv not speakitr  
its behalf, but 1 know for a fact that young people show extraordinary  
preference for it, and I suspect that with time the space tjiat has been j  
skipped fills~up^all on hs own. Jft! & staf *ES. -φ, 5 29*

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

Pausing to leave a text in order to find out more about what is being discussed and described; going a source like wikipedia to find out a little bit about or going to youtube to listen to a piece of music; returning to the text where you left. The text returns to you; you may reread it; you may finally read it after all; you may learn even more. Thedor Adorno; Adorno and Mann correspondence; Mann, *Genesis of Doktor Faustus: The Novel of a Novel*; Schoenberg; you read books and articles; you listen to more performances of Beethoven, more recordings; your learn about pianists who perform the piece--Maurizio Pollini); you learn about the piano sonata; about the sonata and classical music; classical versus romantic music; late Beethoven-quarterts; deafness, and so on.)



Sherlock Holmes as an extremely close reader (and misreader: "Rache" turns out to be the unfinished signature of hte victim's name, "Rachel").



## Open Culture

Performing Race:

[Black Like You: Blackface. Whiteface. Insult & Imitation in American Popular Culture](#)

Jacques Derrida, "[Plato's Pharmacy](#)"

[Writers Reading Writers](#)

Arthur Schopenhauer, "On University Philosophy" in [Parerga and Paralipomena: Short Philosophical Essays](#)  
Vol. 1 Ed. Christopher Janaway. (1851 / Cambridge University Press, 2015)

Arthur Schopenhauer, "[The Art of Being Right](#)" or. "[The Art of Controversy](#)"

Friedrich Nietzsche, "[Schopenhauer as Educator](#)" (1874)

"Historical, in fact philological, considerations have slowly but surely taken the place of profound explorations of eternal problems. The question becomes: What did this or that philosopher think or not think? And is this or that text rightly ascribed to him or not? And even: Is this variant of a classical text preferable to that other? Students in university seminars today are encouraged to occupy themselves with such emasculated inquiries. As a result, of course, philosophy itself is banished from the university altogether."

DAVID DENBY, [Stop Humiliating Teachers](#)

Marilynne Robinson, "[Save Our Public Universities: In Defense of America's Best Idea](#)"



"Neoliberal Arts" *Harper's Magazine* 2015

Dickens, Charles. 1852. "A Ragged School," *Harper's Magazine*

"Historical, in fact philological, considerations have slowly but surely taken the place of profound explorations of eternal problems. The question becomes: What did this or that philosopher think or not think? And is this or that text rightly ascribed to him or not? And even: Is this variant of a classical text preferable to that other? Students in university seminars today are encouraged to occupy themselves with such emasculated inquiries. As a result, of course, philosophy itself is banished from the university altogether."

Nietzsche, Friedrich. 1872 anti-education *Harper's Magazine*

Friedrich Nietzsche, 1872. *ANTI-EDUCATION* introduction and annotation by Paul Reitter and Chad Wellmon, translated from the German by Damion Searls

Heidegger, Martin, 1933. "The Self-Assertion of the German University and The Rectorate 1933/34: Facts and Thoughts." *Review of Metaphysics* 38 (March 1985): 467-502.

Auerbach, Eric. 1943. Epilogue to *Mimesis: The Representation of Reality in Western Literature*

Curtius, E. R. 1947. Die ausländische wissenschaftliche Literatur der Kriegs- und Nachkriegsjahre ist mir bis auf verschwindende Ausnahmen nicht zugänglich gewesen. Auch die Bonner Universitätsbibliothek ist seit 1944 in folge eines Bombenangriffs teils unbenutzbar, teils verbrannt. Ich habe daher manches Zitat nicht mehr vergleichen, manche Quelle nicht mehr einsehen können. Aber wenn die literatur 'das fragment der Fragmente' ist (Goethe), muss ein Versuch wie der vorliegende erst recht den Charakter des Fragmentarischen tragen.

During the war and postwar years, I lost sight of foreign literary criticism after it vanished and was thus inaccessible to me. Also, as a consequence of an air raid in 1944, parts of the Bonn University Library were unusable or burnt. I could no longer check various citations or consult many sources. But if literature is "the fragment of fragments" (Goethe), an attempt like this one in particular must exhibit a fragmentary character.] — "Vorwort," in *Europäisches Literatur und Lateinische Mittelalter*, (my translation; not translated in the English edition of 195

Curtius, E. R. 1953. I have tried to show that humanistic tradition is from time to time attacked by philosophy. It may suffer a serious setback from these aggressions. Many signs seem to point to the fact that we are faced once more with an incursion of philosophers, existentialists... "Appendix: The Medieval Bases of Western Thought," *European Literature in the Latin Middle Ages*, 592

De Man, Paul. 1983. As a control discipline . . . philology represents a store of established knowledge; to seek to supersede it . . . is without merit. "Heidegger's Exegeses of Hölderlin," *Blindness and Insight*, 263-4.

Readings, Bill. 1997. *The University in Ruins*. Harvard University Press.

Derrida, Jacques. 2001. "The University Without Condition," originally delivered as a Presidential Lecture at Stanford University in 1998. Its title was "The Future of the Profession or the University Without Condition (Thanks to the 'Humanities,' What Could Take Place Tomorrow)." This version can be found in *Jacques Derrida and the Humanities: A Critical Reader*, ed. Tom Cohen (Cambridge: Cambridge Univ. Press, 2001), 24-57. A slightly altered version, recast as an essay, appeared as "The University Without Condition" in Jacques Derrida, *Without Alibi*, trans. Peggy Kamuf (Stanford: Stanford Univ. Press, 2002), 202-37. The French original is *L'université sans condition* (Paris: Galilée, 2001).

Derrida, Jacques. 2002 *Who's Afraid of Philosophy: Right to Philosophy 1* trans. Jan Plug. Stanford Univ. Press,

Derrida, Jacques. 2004 *Eyes of the University: Right to Philosophy 2* trans. Jan Plug. Stanford Univ. Press,

When do you have to go outside the text in order to understand it? Philology (history through etymology)



Philology as entry into history and culture: Life / Sex Life / End of Life = life, sex, and death=civilization

Genetic Fallacy?

When and under what conditions does knowing something about a writer's biography or the time he or she was writing make a difference to your reading of what he or she wrote?

What is reading? Linear, immersive, close, repetitive, temporal, spatial metaphors, circular, distant

[Pierre Bayard, \*How to Talk About Books You've Never Read\*](#)

[https://m.facebook.com/story.php?story\\_fbid=346889175486084&id=106037576237913](https://m.facebook.com/story.php?story_fbid=346889175486084&id=106037576237913)

Reading is a vice which can replace all other vices or temporarily take their place in more intensely helping people live, it is an aberration a consuming passion. No, I don't take any drugs, I take books, of course I have certain preferences, many books don't suit me at all, some I take only in the morning, others at night, there are books I don't ever let go, I drag them around with me in the apartment, carrying them from the living room into the kitchen, I read them in the hall standing up, I don't use a bookmark, I don't move my lips while reading, early on I learned to read very well, I don't remember the method, but you ought to look into it. They must have used an excellent method in our provincial elementary schools, at least back when I learned to read.

--Ingeborg Bachmann, *Malina: A Novel*, trans. Philip Boehm (Teaneck, NJ: Holmes & Meier, 1990), 57-58.

Jacques Derrida, "[Plato's Pharmacy](#)"



Let's Do a Few Lines (of text)!

[Tim Cook, February 16, 2016 A Message to Our Customers](#)

The United States government has demanded that Apple take an unprecedented step which threatens the security of our customers. We oppose this order, which has implications far beyond the legal case at hand.



Set design for the trailer of *The Nursing Home* (Tagline: "Before you die . . . you've already gone to Hell!")

Remember. Elders Care!

**You Already Know** how to Read Film (Genre--you know what to expect) Example:  
[Hostel \(2005\)](#)

Performing Race:

[Black Like You: Blackface, Whiteface, Insult & Imitation in American Popular Culture](#)

[Geoff Dyer. "Reader's Block"](#)

Jacques Derrida, ["Eating Well"](#)

Jacques Derrida [Interview on writing as food or drugs](#)

STEAM (not [STEMj](#) "A" stands for "Arts," as in Liberal Arts)

[Freud's Disruptive Student](#)

[Autocorrect](#)

[Farhenheit 451](#) paratext

Juan Luis Borges, ["Pierre Menard. Author of Don Quixote"](#)

Carlo Ginzburg, [Clues](#)

[Writing as a Drug](#)

[Mirrors trailer](#)

[Freudian Slips in German](#)

[Walter Benjamin, "The Work of Art in the Age of its Reproducibility"](#)

[Jacques Derrida in \*Ghost Dance\*](#)

[Avital Ronell on the examined life](#)

[Sigmund Freud, "The Uncanny"](#)

[Sigmund Freud, "Dreams and Telepathy"](#)

[Sigmund Freud, "Psycho-analysis and Telepathy"](#)

[Sigmund Freud, "Mourning and Melancholia"](#)

[Sigmund Freud, \*Beyond the Pleasure Principle\* standard edition](#)

[Derrida on invention and illegality](#)

[Jacques Derrida in \*Ghost Dance\*](#)

[Avital Ronell on the examined life](#)

[Sigmund Freud, "The Uncanny"](#)

[Friedrich Schlegel, "On Incomprehensibility"](#)

[Kafka](#)

[Interpretation as Circle](#)

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CH ANN ELS & SHOWS -



S Technology



TECHNOLOGY - BITS | ROBOTICA

## The Uncanny Lover

BY Zackary Canepari, Drea Cooper and Emma Cott | Jun. 11, 2015 | 7:23

Matt McMullen is developing a sex robot that uses technology to create the illusion of sentience. But is it enough to generate real emotions in its user?

Related: Article: Sex Dolls That Talk Back

E-TR  
<> Emb







Photo taken by Elizabeth Burt, December 12, 2014. Interior lighting by Elizabeth Burt.



That's me in Berlin circa 1995.



My wife and me in Berlin 1996

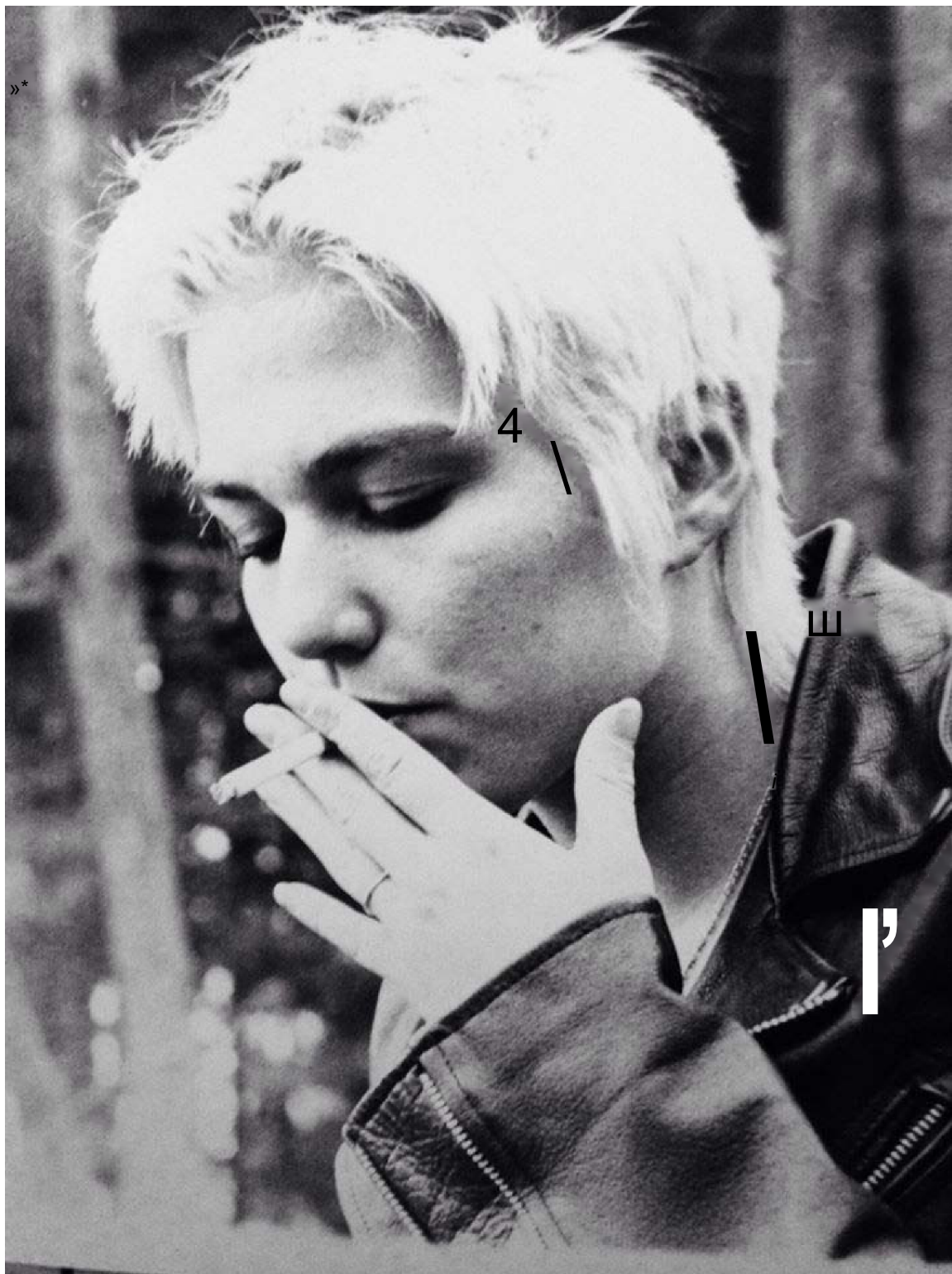
Me, circa 1983







*September 19, 1998, possibly the happiest day of my life. Photo taken by Maclay Burt.*



*My wife a year before I met her.*