ENG 4133 Section 1C26

Guilty Until Proven "Guilty!"

Fall 2015

T 4, R 4-5
TUR 2322

Warning! Warning!

Course Description

Due the Day Before Each Class:

A. Two Discussion Questions
and either

B. Three BIG WORDS
or

C. Three shots with three film

Professor Richard Burt
FIRST PAPER, a Film Clip Analysis Assignment, DUE Saturday, January 20 by 11:59 p.m. 700 words.

Screenings:
T E1-E3 TUR 2334

(Screenings are free; attendance is not mandatory, but you must watch the assigned films on your own if you don’t attend the screenings)

Office Hours in 4314 TUR: Tuesdays 11:30-1:00 / Thursdays 12:30-2:00 appointment

Please email me only to send me class assignments. Otherwise, please email me in person after (not before) class or during office hours.

http://users.clas.ufl.edu/burt/guiltyuntilprovenguilty/
December 4, 1976

**witness**

Well, what do you think...about whether or not he's innocent?
The current version of this website is the binding one, if you are taking course.

A little about me

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

If Students Are Smart, They’ll Major in What They Love

Missing UF Faculty (mostly from English)
The CIA’s Kafkaesque Guide to Subverting Any Organization with “Purposeful Stupidity” (1944)

The CIA's Timeless Tips for "Simple Sabotage"

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.

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; you 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--quartets; deafness, and so on.)

**What is Counterpoint?**

**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*

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.


Jacques Derrida, "Plato’s Pharmacy"

Reading as skipping and stumbling

Writers Reading Writers

"Neoliberal Arts" *Harper's Magazine 2015*


"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, Fredrich. 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


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


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 *Europaisches Literatur und Lateinische Mittelater*, (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.


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

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

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?

Jacques Derrida, "Signature Event Context"

Ruth Franklin, "Dissolution by Details: Bellow and the Problems of Literary Biography"

Is there such a thing as a purely "internal reading?" See Derrida, "Restitution," in The Truth of Painting.

Gladstone said, "To me, the biggest amazement when I looked at everything was that for someone as iconoclastic as that, who didn’t care for the system, he saved every scrap. He cared about posterity, or else throw it away! Every little napkin—" She gestured toward some twenty boxes that had been assembled for the perusal of Marvin J. Taylor, the director of the Fales Library, at N.Y.U., and the founder of the library’s Downtown Collection, which would be receiving Smith’s ephemera. (Gladstone will hold on to the sellable work.)
Set design for the trailer / short film *The Nursing Home* (Tagline: "Before you die . . . you've already gone to Hell!") to be filmed with scale models and voice-overs, shot on 16mm celluloid film stock. Continuous film projection will last five years.

Remember. Elders Care!
JAMIE HOLMES, "The Case for Teaching Ignorance" NY Times AUG. 24, 2015

Jacques Derrida, "Eating Well"

Jacques Derrida Interview on writing as food or drugs

Is the Civil War still being fought in the U.S.?

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

Quotations I Like

My Blog
More Stuff

Identity Politics
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.