First Paragraph of *The Metamorphosis*, Franz Kafka

One morning, when Gregor Samsa woke from troubled dreams, he found himself transformed in his bed into a horrible vermin. He lay on his armour-like back, and if he lifted his head a little he could see his brown belly, slightly domed and divided by arches into stiff sections. The bedding was hardly able to cover it and seemed ready to slide off any moment. His many legs, pitifully thin compared with the size of the rest of him, waved about helplessly as he looked.

First Paragraph of *Fahrenheit 451*, Ray Bradbury

It was a pleasure to burn.

It was a special pleasure to see things eaten, to see things blackened and changed. With the brass nozzle in his fists, with this great python spitting its venomous kerosene upon the world, the blood pounded in his head, and his hands were the hands of some amazing conductor playing all the symphonies of blazing and burning to bring down the tatters and charcoal ruins of history.

Some Misc. RT Reviews

You simply haven't had this much fun at the multiplex in a long, long time.

A beautifully shot but aggressively menacing film that is at turns irresistibly sumptuous and hide-your-eyes-behind-your-hands disturbing.

As fresh as [Gatlif's] view of flamenco may be, his dramatic ideas are excruciatingly trite.

In a word, it's soulless.

Gramond

My research presents an opportunity to explore the interconnected examination of the Cold War, the Civil Rights Movement, economic modernization, suburbanization, and neoliberalism in the South, the state of Florida, and the Orlando metropolitan area. While not diminishing the role of Disney World in Orlando’s development, this dissertation will argue that to truly understand the growth and inequalities of the Orlando area, it is important to demonstrate the origins of these developments in the pre-Disney years (pre-1965) that played a role in attracting Disney to the area. By ending in 1980, nearly a decade after the opening of Disney in 1971, this dissertation will demonstrate how Disney further accelerated the growth and inequalities in the region that previously existed. Examples include the business-friendly regimes in the area, a growing population, the shortage of available housing, and the spatial dynamics of where residents could live, which remained tied to race but in the post-integration era also became associated with class.

Oriane

In my dissertation, I explore understudied erotic texts written by women in France at the end of the eighteenth century. Some of the works of Suzanne Giroust de Morency, Félicité de Choiseul-Meuse or Marie Guénard de Méré were banned from reading rooms, condemned to destruction, or simply locked and forgotten about in the Enfer of the Bibliothèque nationale de France. The supposed danger of their works lies in the description of lesbian sexuality, the defense of premarital sexuality for women, counter discourses on sexual violence, as well as the depiction of female desire in its autonomous, personal and exploratory dimension.

Emmy

With limited access to his Country, Heenan-Puruntatameri filmed his dance in a place that had similar features to his ancestral lands: a beach with a white ochre cliff. This idea of a mimetic production of place is in direct contrast to the non-mimetic practice of painting jilamara. In Tiwi painting, artists seek to craft their own unique jilamara that cannot be referential to other designs. Mimesis is invoked in the act of painting itself, following Purukupali’s painting of his body during the performance of the first Pukumani ceremony.

Amna

Broadly, I am interested in how philosophical and literary texts – which are often one and the same – provide communities with answers not only to this question of how to live a meaningful life, but also to questions that necessarily follow e.g. What is a meaningful life? Why is it necessary for life to have meaning? I am, therefore, fascinated with the role of language, both Divine and human, in dealing with these concerns: the way it shapes not only responses to existential problems, but the very problems themselves by affecting human self-understanding, and perception of God(s) and the external world. Such questions are the focus of my study of Sufi poetry from the pre- and early-modern Muslim world. In particular, I am interested in the pedagogical elements of this poetry, which provide tools for spiritual and social healing, thereby teaching us how to live meaningfully.

Kristin

Generally, music composers are concerned with a musical experience, rather than the revelation of compositional materials. But when the source of the data is made explicit, it raises the question of whether some aspect of the source phenomenon can be understood by listening to the piece. When the primary intention of the composer shifts to the revelation of the source, the work crosses into the realm of sonification. With this crossing over comes a question of whether the listener can also understand the composer’s intention to produce more than an experience of the music itself.