Derrida: "From the moment that there is meaning there are nothing but signs. We think only in signs" (p. 50).

"There is nothing outside the text" (p. 158).

Of Grammatology

Levels

The above title operates on three distinct levels. The first level (the text level) suggests the primary focus of this project: making texts to make meaning (composita). The second level (the theoretical level) is theoretical. The third level (the text production) is the text; the production. The idea of text production is that the project, the school, and the text are one and the same. Of Grammatology. Of Grammatology. Of Grammatology. Of Grammatology.

All three levels combine to form the three levels of the project: the text level (making texts), the theoretical level (the mechanics of textuality), and the sub text level (the pedagogical theoretical, and ideological dimensions behind the project).

1. The text level: making texts

Knowledge emerges through and within texts and discourse, the various media and mediums we use to construct our lives, identities, histories, and stories. Without such constructions we would be meaninglessness. Whether through writing, painting, drawing, speaking, telling, or thinking, we create the possibility for meaning. We therefore make meaning by making texts: memory texts, conceptual schemas, and histories, written stories, self-concepts, love objects, fantasies, and everyday texts like books, blogs, and films. In ethnographic terms, we make discoveries...
...there even the doctrine of the "as if" of conventional heuristics gives way to a practice of the "why not?" whose purpose is to submit "reality" to the extremes of human imagination" (Ulmer, 1985, p. 27).

Derrida sees structuralism as a form of philosophical totalitarianism, i.e., an attempt to account for the totality of a phenomenon by reduction of it to a formula that governs it totally. Derrida submits the violent, totalitarian structural project to the counterviolence of solicitation, which... means to shake the totality... (Bass, Translator's Introduction, Derrida: Writing & Difference, 1967/2005, p. xviii).

The structure of this text tends to be different type of writing. It does not attempt to abide the format of the thesis, essay, or traditional chapter. If anything, it finds inspiration in the argument form and the exchange of viewpoints, the juxtaposition of views, and the weighing of factors. Each entry, in effect, is quarantined from the argument form and the structure simply encouraging narrative expression, experiential playfulness, and another identity. The argument form-aenuum-structure schema of argumentation, equivalency, logic, and sequentialness appears leading. Once the law of this framework, in any way, can emerge from its own research and its own internal dynamism of its own elaboration and ideality. These entries do not, in each challenge the legitimacy of expert knowledge (which I draw upon extensively) to the extent that only those that secure it. Instead, they play in the space between expert knowledge and key knowledge, between comprehension and ignorance, between professionalism and...
The Medium is the Message.

Both the content of the message and the medium of the message are equally responsible for meaning making and meaning transfer. In other words, as McLuhan (1967) suggests, the medium itself is a message, although often an invisible message. This text, alternatively, forces the medium to the surface: to speak.

When I produce this sign, I am signing originally, even though I am physically repeating the sign given to me by tradition. (Hahn, On Derrida, 2002, p. 32)
3. The subtext level: pedagogy & ideology

The three bands of the title also link to Jacques Derrida’s (1978/1979) theories on grammatology and visual-verbal (double-value) writing, and Gregory Ulmer’s (1985, pp. 96-109) applied grammatology. Ulmer seeks to turn Derrida’s theories into practice. He advances the “tripartite” script as a grammatical and post-pedagogical writing and learning process that incorporates three distinct textual bands: the photo, idea, and chaos. The photo band uses pictures, symbols, and hieroglyphs (i.e., the protential and photographic); the idea band uses ideas and dreams (i.e., the ideograph, ideological, and ideometrical); and the phone band uses sound, speech, inner speech, and commentaries (i.e., the phonographic, phonological, and phonetic). Together, these three bands form a picto-ideo-phonographic writing and pedagogy, which when enacted is less like the two-dimensional text and more like the performative text (i.e., a multimodal text) that appears to multiple senses by using a variety of materialities. In this sense, Ulmer’s (and Derrida’s) tripartite text (script) articulates the void of multimedia and cyber/metaverse, understood here as networks of texts and nodes that can be manipulated by users and shared among many (Arneson, 1997; Eby, 1998).

Deconstruction is a form of catachresis (Ulmer, 1985, p. 33).

Franz: “We have more and more universities and more and more students. If students are going to earn degrees, they’ve got to come up with dissertation topics. And since dissertations can be written about everything under the sun, the number of topics is infinite. Sheets of paper covered with words pile up in archives, not in cemeteries, because no one ever visits them, not even on All Souls’ Day. Culture is perishing in overproduction, in an avalanche of words, in the madness of quantity.” (Kundera, The Unbearable Lightness of Being, 1984/1999, p. 102).

...one must refer to language’s peculiar inability to emerge from itself in order to articulate its origin... (Deleuze, Writing & Difference, 1967/2005, p. 31).

PISAC MARKETS

- do not plan your trips too long – the shorter the trip, the greater the chance of completing it;
- do not get emotionally attached to people you meet at the stopover – the less you care about them, the less it will cost you to move on;
- do not commit yourself too strongly to people, places, causes – you cannot know how long they will last or how long you will count them worthy of your commitment...
- above all, do not delay gratification... Whatever you are after, try to get it now; you cannot know whether the gratification you seek today will be still gratifying tomorrow.

(Bauman, 1995, p. 91)
"De-sedimentation" is as near a synonym for "de-construction" as Derrida offers" (Hahn, On Derrida, 2002, p. 40).

As a critical pedagogy, applied grammatology (AG) uses all three bands to extend its meaning-making and pedagogical range (Urm, 1985, p. 157). It uses artworks and images from the pictorial band, literary examples and cases from the ideographic band, and theories, discursive commentaries, and counter-readings from the phonetic band (Urm, 1985, p. 96).

Used together, the three bands produce the performance of a pedagogy... that will collapse discipline onto solitude

(p. 188)

Grammatology is committed to a pedagogy... that will collapse discipline onto solitude.

(p. 294)

Derrida would say that the best possible hospitality recognizes the impossibility of an ideal hospitality. Only from that position can it engage valiantly, eyes wide open, with a void. We must attempt the best possible hospitality in the absence of an ideal. This is a far more demanding politics... (Deutscher, How to Read Derrida, 2005, p. 81).

... Like this text.
Vagabondage has no advance itinerary – its trajectory is patched together bit by bit, one piece at a time (p. 94).

Like the vagabond, the tourist is on the move. Like the vagabond, everywhere he goes he is in, but nowhere of the place (p. 95).

The tourist is a conscious and systematic seeker of experience, of a new and different experience, of the experience of difference and novelty – as the joys of the familiar wear off quickly and cease to allure (p. 96).

Applied grammatology overturns the opposition between thought and style by no longer viewing decoration as peripheral or something added onto thought (Ulmer, 1985, p. 49).

Logos is reason (Derrida, Writing & Difference, 1967/2005, p. 65).

Word Wars = language wars / ‘language games’ (Barthes)
Derrida: "...writing, the latter the sensible inscription, has always been considered by Western tradition as the body and matter external to the spirit, to breath, to speech, and to the logos” (Of Grammatology, 1967/1976, p. 35).

Derrida elaborates on the notion of writing, the letter, the sensible inscription, which has always been considered by Western tradition as the body and matter external to the spirit, to breath, to speech, and to the logos. He argues that this tradition is flawed, as writing is not merely an instrument for thought and language, but a transformative and structuring force in itself. Derrida's analysis challenges the traditional view of writing as a mere representation of thought and speech, and instead views it as a dynamic and active force that shapes and is shaped by its context. This perspective is crucial for understanding the complexities of language and its role in shaping human experience. Derrida's work has been influential in challenging traditional notions of language and has opened up new avenues for exploring the role of writing in society. 

Photograph:
Photograph 1: "The art of looking at the past, building," taken by an unknown tourist, May 2004, David Larycn area, Peru. Reproduced with permission of the owner (who was deepy embarrassed to find this photograph among his possessions).

Photograph 2: "How to photograph other people's maize without buying it," taken by Andrew Miller, May 2004, at the Acla Market, Sacred Valley, Peru. Reproduced with permission of the baby-sitter.


References:

This image is in no way endorsed by Nike foods or Gatorade drinks. In fact, had the hat not been found and the shoes not been worn, the drink would have ended up in the pictured cup, which would not have been to its possession. It finds the Nike brand particularly offensive to its (alleged) exploitation of workers through sweatshops.