

The Digitized Post-Secondary Transdisciplinary Humanities Classroom

A Thesis

Presented to

the Faculty of the Graduate School  
of Millersville University of Pennsylvania

In Partial Fulfillment

of the Requirements for the Degree  
of Master of Education

By William Nolan Artz, Jr.

© 2023 William Nolan Artz, Jr.

April 2023

This Thesis for the Master of Education Degree

William Nolan Artz, Jr.

has been approved on behalf of the

Graduate School by

Thesis Committee:

---

A. Nicole Pfannenstiel, Ph.D.  
Research Advisor

---

Kaitlin Mondello, Ph.D.  
Committee Member

---

Emily Baldys, Ph.D.  
Committee Member

---

April 25, 2023

Date

ABSTRACT OF THE THESIS  
THE DIGITIZED POST-SECONDARY TRANSDISCIPLINARY  
HUMANITIES CLASSROOM

By William Nolan Artz, Jr.

Millersville University, 2023

Millersville, Pennsylvania

Directed by: A. Nicole Pfannenstiel, Ph.D.

In this thesis I intend to demonstrate how it is possible to exploit digital information technology in new and integrative ways that promote many different levels of access, inclusion, diversity, and equality in the digital humanities classroom. These ideas will lead to new nonbinary ways to avoid any and all dichotomies in the humanities classroom, be it either digital or brick-and-mortar. My thesis investigates digital humanities through a critical digital pedagogy lens that is demonstrative of post-secondary study and both levels of graduate study. My approach is transdisciplinary and centers around the humanities as my initial formation has been in French philosophy; French literature; Romance Philology; Writing. The base questions center around the notion of the post-secondary humanities classroom. What does a *humanities classroom* entail? Of what is the *humanities classroom* comprised? Without a firm and basic idea about the notion of the *humanities classroom* any comprehensive understanding of the academy is moot, be what it may. Does digital information technology serve under-represented and first-generation students or is it just a means of academic elitism and gatekeeping? Because of recent problems centering around SARS-CoV-2 and its variants the whole idea of THE academy has drastically changed including an understanding of the human sciences.

Signature of Investigator William N. Artz, Jr. Date April 25, 2023

## Dedications

I dedicate this thesis to the following people, without whom I would have never arrived at this point in furthering my continued educational pursuits and furthering my academic career:

My Mother, Dr. H. Irene Scimeca, D.D.S., and my Father, W. Nolan Artz both of whom are always in my heart;

Dr. Lynn W. Winget, Ph.D. a true academician that always believed in me;

Dr. Niall Shanks, Ph.D. an analytic philosopher of science that taught me more about French philosophy, and Queer Theory than the French;

And the very much living Dr. Curtis D. Proctor, Ph.D. without whom I would not have arrived at this level of study. His academic challenges, love and support know no bounds. For that I am eternally grateful. Curtis without whom . . .

## Acknowledgements

I certainly would like to thank the members of my thesis committee, all of whom have been with me during my entire graduate study program at Millersville University of Pennsylvania including: the M.A. in English on Duras, and the Graduate Writing Certificate; this MEd in English too. Without their guidance and support I would have just been a cranky old man. My profound thanks.

Dr. Nicole Pfannenstiel – Dr. P. – the Graduate Coordinator, my Adviser, my Professor: Dr. P. it is with a deep level of thanks, gratitude, and humility that I offer you my thanks for your infinite help, in any given situation, and always being so very kind; even when your graduate assistant was less than so. Dr. Baldys you have always given me great pause to think about certain theories that come out of my mouth and fingers before your adjudications. For that I am grateful. And last, but certainly not least, is Dr. Mondello who let me jump down many rabbit holes, smiling the entire time, until I crawled out and said “Oh, Kaitlin, I should not have jumped down that rabbit hole.”

I am truly humbled by the level of assistance and the friendships I have made during my tenure at Millersville University of Pennsylvania in the Department of English and World Languages.

Any remaining errata and lacunae in this thesis are clearly my own.

## Table of Contents

Approval Page.....	ii
Abstract.....	iii
Dedications .....	iv
Acknowledgements.....	v
Table of Contents .....	vi
Chapter One: Digital Classrooms and Digital Humanities: Back to Basics .....	1
The (Humanities) Classroom: The (Re)naissance of Simone de Beauvoir .....	6
Godard/Robbe-Grillet/Duras and Zoom .....	13
Chapter Two: Higher Education (Students) and Pedagogy (Faculty) .....	20
Digital Education .....	22
Critical Digital Pedagogy.....	24
Digital Humanities .....	29
Chapter Three: Queering Digital Humanities .....	36
Queer Theory/Textual Queering .....	39
Queering Digital Learning Technologies of Post-Secondary/Graduate Course Design.....	42
(Re)commencement <i>Le Deuxième Sexe</i> .....	45
Bibliography .....	50

## Chapter One<sup>1</sup>

### Digital Classrooms and Digital Humanities: Back to Basics

This thesis is as practical as it is theoretical. This is an odd and unconventional way to begin a master's thesis, especially a thesis that is supposed to be on/about the discipline of education, but it is my intent to focus more on pedagogy/digital pedagogy via digital humanities including inherent changes in higher education.<sup>2</sup> My research regimen is always built on a transdisciplinary, i.e., all encompassing, methodological foundation in focus and in nature. This thesis, as a direct result, has gone through many different iterations because of a fundamental change in my understandings in re the notion of education as an academic discipline at post-secondary levels and graduate levels in both praxis and technê. In order to do this it has been necessary for me to use my initial formation in the humanities, and more specifically my research is always comprised of a philosophical francophone [transdisciplinary] approach that is

---

<sup>1</sup> All translations, herein, are by WNA unless otherwise stated. This thesis is also written in 12 point Times New Roman font along with all double-spaced pages, and I use the 17<sup>th</sup> edition of the *Chicago Manual of Style* for all references and writing style in this thesis. I explain all of this as all footnotes are also typed in the same format for ease of reading and demonstrative of the fact that this thesis, in its entirety, does not consider any idea as diminutive. All of these facts/notions have been approved by my thesis committee chair as the aforementioned does have direct implications on the pagination of this thesis.

<sup>2</sup> This is not a thesis on [cognitive] learning theory and therefore I will use the idea of pedagogy as a general term not just implying children's learning; neither addressing andragogy [adult learning], nor heutagogy [self-directed learning].

meant as way of examining issues in a spherical way, not from any angle. Literature, philosophy and history are inextricably wed in my understanding of higher education. This, therefore, reworked/current iteration, of this thesis, is to a large extent philosophical and historical in nature; philosophical in the true sense of the word.

I do want to make it quite clear that because this thesis is mainly philosophical and historical I use *The Chicago Manual of Style* [17<sup>th</sup> edition] as the style foundation despite this thesis being about an aspect of education. Should this have either been a nota bene or a mere footnote? Given the discourse community of education these ideas merit a brief explanation that is not an aside; it is something of which I am cognizant and use in my discussions surrounding digital humanities/digital pedagogy. I do, also, use extensive block quotes as means of defending research statements that I make; block quotes are vital in any avenue of good research and good scholarship, be it what it may. Where do these ideas lead? How do these ideas about style enhance this thesis?

As I progress in my current research it is key to remember the seven liberal arts: trivium – grammar, dialectics, rhetoric; quadrivium – arithmetic, geometry, music, astronomy.<sup>3</sup> These seven liberal arts are generally held ideas as the basis of all knowledge, and the foundation of knowledge acquisition, meaning a way of getting at knowledge; a way of amassing knowledge. It is not just having agency but actual active agency, it is that active agency that allows the process

---

<sup>3</sup> Expressing this here is a way of discussing the actual foundation of what a university education is comprised. A university is not a business and these ideas are not part of a university budget either lines in Other Operating Expenditures (OOE) or line numbers of an academic unit's Total Operating Expenditures. That is NOT the purpose of this thesis.



of learning that is, again, knowledge acquisition. I should state, early on, that my research is neither strictly quantitative, nor strictly qualitative and that does not imply an investigation through mixed methods either as my interest is in humanities period. My research is not evidence-based because I always err on the side of epistemology and the force of qualia; these philosophical notions are needed to fully understand of what evidence-based findings are truly comprised. As the eighteenth-century Scottish philosopher, David Hume, reminds us:

Now since nothing is ever present to the mind but perceptions, and since all ideas are deriv'd from something antecedently present to the mind; it follows, that 'tis impossible for us so much as to conceive or form an idea of any thing specifically different from ideas and impressions.<sup>4</sup>

This is the beginning of Hume's philosophy of mind, but is that not just evidence enough for evidence-based research? I would say it is more a defense of Hume's total reliance on epistemology and this to my mind is a step beyond so-called evidence-based research and gives some sort of meaning to the concept. Hume is arguing that there is nothing present to the mind that an active agent is unable to conceive and this includes any type of oddity, for Hume, even if one writes about a unicorn it is nothing more than something based in [perceived] reality a cone and a horse. The main point is Hume does not believe in any *a priori* knowledge it is all *a posteriori*. This is Hume's response to the 17<sup>th</sup>-century British philosopher John Locke who had introduced the idea of *tabula rasa* – Locke introduced this idea in an *Essay concerning Human Understanding* and it is Locke's notion of knowledge acquisition that is like filling an empty

---

<sup>4</sup> Hume and Nidditch, *A Treatise of Human Nature*, 67. It should be noted this quote is taken directly from the Nidditch edition of Hume's *Treatise* . . .

cabinet or even filling a blank slate – his theory of *tabula rasa* is a melding of philosophy of mind and language.<sup>5</sup>

It is through these methodologies and my understanding of digital humanities, and the need to erase/eradicate gender binaries and therefore construct gender pluralities that my researches could be construed as political. What I am claiming and stating is documented research; it must be made clear that this thesis is apolitical and my academic vision is apolitical, even if it appears otherwise to be. My task is to present my arguments and present further research and anything beyond that is outside the scope of this thesis/work. Rightly or wrongly where does all this lead?

There needs to be a better foundational understanding of certain basic concepts before sticking the term *digital* in front of the concepts, be what they may. There is nothing at any level in the pursuit of knowledge acquisition in post-secondary study and graduate study that benefits using the term *digital* out of context. No matter what the case there is a misunderstanding in either discussing or addressing issues about *technology*; a graphite pencil is an iteration of technology; Michel Foucault considers there to be a technology of the self, as examples.<sup>6</sup>

---

<sup>5</sup> Locke and Nidditch, *An Essay concerning Human Understanding*.

<sup>6</sup> Foucault, “Technologies of the Self,” *Technologies of the Self*, 19. The idea mentioned above comes from Foucault’s discussion as mentioned above, not just a direct quote. This is one of the last ideas on which Foucault was working before he died in 1984. The idea is based on the Delphic notion of *gnothi sauton* – know thy(your) self, but is that statement nothing more than a command? It is this question in which Foucault was interested and the development of that idea.

There is a profound misunderstanding of both notions of *technology* and *science*. The notion *science* should be understood as *Wissenschaft*<sup>7</sup>; there is not a good/exact definition in English, but it means a systematic way of acquiring knowledge/learning and so much more precise a definition than equating science to just a bunch of chemicals, vials, test tubes, and mathematical formulae. The idea of *technology* is often as poorly defined, and greatly misunderstood, this misunderstanding is odd as Derek Bruff mentions early on in his work *Intentional Tech*

my favorite education technology [not often thought of]: wheels on chairs . . . and . . . classroom furniture including tables and chairs that . . . can easily move around before and during class [obviously in a brick-and-mortar classroom].<sup>8</sup>

The idea of going back to basic *in toto* is to try and fully explicate the notions of *humanities*, *digital*, *technology*, and *science* in foundational ways and philosophically interesting ways. Without these understandings it is not possible to fully appreciate the more complex ideas to which these terms lead.

Of *what* is digital humanities comprised? This is the main question I want to address throughout this thesis; it is my intention to err on the side of humanities as in research I have been reading about digital humanities not enough emphasis is placed on the humanist aspect of digital humanities, to my mind. Digital humanities is not computer science and there is a lack of

---

<sup>7</sup> *Wissenschaft* is a commonly held notion and again, there is no good way to get at an exact meaning in English.

<sup>8</sup> Bruff, *Intentional Tech*, 1. Additions by WNA to make the quote read correctly based on the text.

a clear and precise definition of digital humanities. Michael Whitmore, Director of the Folger Shakespeare Library, makes clear the idea that

both the humanities and digital are in a flux [and] each is operating in a changed world, changed most obviously both by a global pandemic [SARS-CoV-2]<sup>9</sup> . . . [including] a long overdue reckoning with racial inequity and injustice. Within higher education and research libraries [there is] a series of new pressures building on the humanities.<sup>10</sup>

I find Whitmore's comments useful/advantageous as a possibility to describe the way in which this thesis is going to progress. Has the idea of education and pedagogy changed because of complications *in situ* because of SARS-CoV-2 and its variants? Because students, and I am again ONLY focusing on higher education, were all displaced is there a (re)newed understanding of the idea of digital humanities and digital pedagogy? How have these notions evolved? Are there inherent inequities in post-secondary education that are still present, or are the iniquities worse?

### **The (Humanities) Classroom: The (Re)naissance of Simone de Beauvoir**

Without getting into an extensive philosophical debate about classroom space, be it either brick-and-mortar or virtual, I do want to briefly explicate the ideas surrounding the humanities classroom and how it has changed/developed in new and interesting ways post-pandemic. What is a classroom? What makes a space, by extension, a classroom space? What are the humanities? What is, collective singular, the humanities? Is each discipline in the *humanities* nothing more than lines in a post-secondary institution budget? These arguments are as crass as they sound as

---

<sup>9</sup> Severe Acute Respiratory Syndrome Coronavirus 2 – it is my research in queer theory and around French and English philosophy of science and literature that makes discussing this virus in medical terminology of the utmost importance. And this is a WNA addition.

<sup>10</sup> Witmore, "Forward," *Shakespeare and Digital Pedagogy*, xiv.

knowledge acquisition is not a trade to learn and that is only applied in nature. This is also the reason it is necessary to briefly discuss these notions before adding *digital* in front of these concepts. There are philosophical discussions of space and extension there is no specific research really discussing actual classroom space *qua* classroom space. It is certainly an entity/idea that has changed a great deal at the post-secondary level. What makes a classroom a humanities classroom? There are ideas from bell hooks about how certain things should happen in a classroom and what pedagogy addresses, but there are not specific philosophic discussions of a specific space. Why do teachers and students simply assume a given area is a classroom?

As a result I would like to give some preliminary thoughts about Simone de Beauvoir and Beauvoir's magnum opus *Le Deuxième Sexe*; to begin thinking about the notion of [classroom] as a space and what it entails. There has been a renascent period, of late, in scholarship surrounding the philosophy and writings of Simone de Beauvoir. It has been the case that Simone de Beauvoir always gets eclipsed by Beauvoir's unconventional relationship with Jean-Paul Sartre. Why is that so and what is meant by a conventional relationship? Among Beauvoir scholars, for some time, it has been and is thought that Beauvoir was a better writer and philosopher than Sartre, and a specific debate outside the bounds of this thesis. There was also a third person, Violette Leduc, that was as accomplished as Beauvoir and Sartre; Leduc was, however, considered too lesbian in her writings, and issues about Leduc<sup>11</sup> go beyond the scope of

---

<sup>11</sup> There is a lot of work that has been done on Leduc and there was an article about her in the *Paris Review*. Didier Éribon writes about the importance of Leduc. Research surrounding Leduc is complicated and requires some knowledge about the French publishing house Gallimard, and the relationship Beauvoir had with Albert Camus.

my present interest in Beauvoir and *Le Deuxième Sexe*,<sup>12</sup> and classroom space. A classroom space, be it virtual or brick-and-mortar, is not part of a training facility it is part of the academy and leads to new ways of learning, asking well-reasoned questions, discussions. There is a literary aspect to all of my research and it is an integral part of my research regimen. I discuss Beauvoir simply as an example of transdisciplinary study in the humanities and Beauvoir is the foundation I have used in also covering queer theory, queering literature, and at a more concrete level ideas of transgender rights. Even though Beauvoir published *Le Deuxième Sexe* in 1949 there is a currency to Beauvoir's work, even in the second decade of the twenty-first century, more so than there ever has been prior.

*Le Deuxième Sexe* was better received in the United States of America than it ever was or has been in France. Why? The arguments in France, to this day, all center around unfounded polemics outside the actual text, and actually have nothing to do with the text. *Le Deuxième Sexe* has not been issued in the Gallimard special edition "Bibliothèque de la Pléiade" because Gallimard argues that it would not sell enough copies to be profitable at present. That information is from a conversation I had with the editor of other works chez Gallimard and "Bibliothèque de la Pléiade" on Beauvoir and I do not have specific references, but is an aside obviously.

My reading of *Le Deuxième Sexe* is in the original French and I am reading both volumes as it was published by Gallimard in La Nouvelle Revue Française (nrf) edition. Within the text in the introduction I am led to the following questions: What about *mitsein*? The idea of

---

<sup>12</sup> I am making reference to Kirkpatrick, Sallenave, Moi, and Bair. All of these Beauvoir scholars also discuss Leduc and the problems therein.

togetherness, but it is a term Heidegger gives more of a philosophical meaning – even when one is alone there is still a social bond to others – Heidegger does this in *Being and Time*. *Mitsein* fits along with *Dasein*. At the end of the introduction Beauvoir states “elles prétendent participer au *mitsein* humain,”<sup>13</sup> “they – female third person plural form – pretend to participate in THE human collective. The term, yet again, *Dasein* is, for Heidegger, the idea of existence it is ontological and given that *Mitsein* figures into it as well does that make *Dasein* an ontological commitment? I mention this again because it is of tantamount importance for Beauvoir in her use of Heidegger. The emphasis is there as a reminder it is a philosophical concept chez Heidegger that will need to be fully fleshed out through Beauvoir.

In the first section and chapter Destin – Les données de la biologie – femelle / femme – péjoratif – Beauvoir argues that the idea of female / woman are pejorative. A lot of the biological aspects Beauvoir mentions are from Hegel and based on an idea that had stuck around from Aristotle who had developed the idea of a passive (female) and active (male) – Hegel argued that the female, in her wholeness was not fully developed. That will entail a great deal of clarification that is not appropriate in this thesis.

There has been and there still is a continued renewed interest in the work of Simone de Beauvoir that is not always linked to Jean-Paul Sartre. It is the International Simone de Beauvoir Society through which I have been able to gain access to current academics in philosophy and literary theory actively researching the œuvre of Simone de Beauvoir that is extensive and diverse.<sup>14</sup> The annotated bibliography I use in this thesis shows a good deal of overlap and the

---

<sup>13</sup> Beauvoir, *Le Deuxième Sexe* I, 27.

<sup>14</sup> I use *diverse* here in the sense of multifaceted.

majority lead back to Beauvoir, even in ideas of digital humanities. Beauvoir's philosophy is truly foundational for this thesis and indeed helps lead to other areas of research. That is what the humanities do; the humanities light the way along the path of knowledge.

I use works of Alain Badiou because Badiou understands philosophy *qua* philosophy as opposed to trying to explain philosophical concepts as either analytic or Continental those types of argument lead nowhere philosophically interesting and Beauvoir too was interested in the function and need of the philosophical enterprise. Along these same line I also use Blanchot's *L'espace littéraire* and Breton's *Manifestes du surréalisme* as both Blanchot and Breton understand what writing could be; where writing starts; the oddities of language. These all are supporting texts in my readings and understandings of Beauvoir *qua* novelist and *qua* philosopher. I am also interested in intellectual history and the history of ideas and the main reason I use Collingwood's *The Idea of History*, and this work along with Edward Said's visions of Occident's unending colonial past in trying to describe Orient – these are all works first-year students in any post-secondary institution should be made to read. These three works alone could teach reading skills, writing skills, as well as critical thinking outside the bounds of a formal logic calculus. I use Édouard Louis as a contemporary example of philosopher/sociologist writing works that comprise philosophical thought and investigations of writing in all of the works of Louis. All of this lead back to Beauvoir, and these are ideas that I do include in my annotations in the bibliography of this thesis.

It is also important to consider Beauvoir in translation, especially English, or should Beauvoir only be read in the original French? This is a much more difficult question to consider than at first blush. I will, also, discuss some of my ideas about the writer Jeanette Winterson that is possible because of Beauvoir. There are several important aspects in Winterson's *12 Bytes* that



should be considered like Winterson's ideas on Virginia Woolf's *Orlando* and on Lord Byron's daughter Ada Countess of Lovelace née Byron. There is a connection between Ada King-Noel and her husband William King-Noel the first Earl of Lovelace and the 17<sup>th</sup>-century philosopher John Locke's library that is now in the collection of the Bodleian at Oxford University. This is an aside, obviously, to Ada's astounding work in mathematics in the 19<sup>th</sup> century.

There are also ideas that do not elicit extensive amounts of writing, but all ideas should/could [should is modal here too] lead to areas of further research. It is this notion that leads me to the idea *translation* and of what is involved in *translation*. How does this apply to a study of Simone de Beauvoir's philosophy and Beauvoir's novels too?

The first translation of *The Second Sex*, in English, was approved by Simone de Beauvoir in 1953. That translation was done by H.M. Parshley, a professor of zoology, and Parshley cut out some 145 pages of the original 972 pages or about 15% of the original work and Parshley was a man. A corrected full translation in English, done by women, did not appear until 2011. Most of the information surrounding the first translation and how Beauvoir's relationship with Sartre and the way Beauvoir explained that relationship to the public occupied a good deal of her time, is explained in Kate Kirkpatrick's *Becoming Beauvoir*.

The above was an aside and perhaps not the way to begin a discussion of *The Second Sex*, in French, but either a philosophy or a literary class on Beauvoir in an American university it is a fact that should not be ignored. Due to time constraints I am going give some of the foundational points I find important in Beauvoir's text, rightly or wrongly.

“On ne naît pas femme: on le deviant.” The one sentence for which Simone de Beauvoir is most known: “One is not born a woman: one become it.” The nuance and philosophical impact of this one sentence is immense. It should not be forgotten that this is central to Beauvoir's

philosophy writings and novel writings as well. What is most remarkable about in which the sentence is written is that it is non-gender specific. The singular third person pronoun does have a non-gendered pronoun that literally is *one* as in one does something, for example. It also is used in lieu of the first person plural *we* – *on* has that connotation and it is always an easier conjugation in both written and spoken French. But the “on LE deviant” is not something that can fully be rendered in English translation – literally – “on becomes it” now the *le* be a non-gender specific article and direct object that if here referring to *femme* then would be *la* but Beauvoir does not use the feminine indefinite article *une* – so even in 1949 when Beauvoir published *Le Deuxième Sexe* the idea of non-gender conforming ideas were obviously important to Beauvoir. It is with that sentence that Beauvoir starts the second volume of her work that is the lived experience.

In the first volume that deals with genetics, history, and myth – all of that is needed to arrive at the first sentence of the second volume, then it takes some six hundred pages to explain that sentence. Beauvoir never called herself a philosopher *qua* philosopher. Beauvoir would say that she had degrees in philosophy and that she taught philosophy, but Beauvoir always claimed she never developed some sort of philosophical theory.

Beauvoir was a better philosopher than Sartre, but at the time, Beauvoir deflected any spotlight off of her and on to Sartre. Sartre’s entire existentialist enterprise actually came from the works of Maurice Merleau-Ponty. Beauvoir did have a unique way of understanding gender and one of the main reasons Beauvoir had such problems with the American feminist Betty Friedan who was not the intellectual that Beauvoir was. Friedan’s homophobia is outside of my present discussion, but I have little good to communicate about Betty Friedan.<sup>15</sup>

---

<sup>15</sup> Please see Kirkpatrick.

I think Beauvoir should only be read in French, despite newer more complete translations in English, for example. There are philosophical ideas of Beauvoir's that just do not translate well in English and should not be interpreted/analyzed by a translator in a translation. There are certainly people much more accomplished than I that would disagree, and they are obviously entitled to their opinions.

My discussion of Simone de Beauvoir is demonstrative of what a transdisciplinary methodology actually does, and what a humanities classroom, be what it may *qua* classroom, entails – what the humanities classroom does. Using research on Beauvoir and many of the issues therein starts a discussion about teaching and understanding that is diverse, equitable, and inclusive. For humanists meaning at base level is fundamental and a key concept to always keep at hand. My initial interests in digital humanities and in this thesis started with an interest in the videotelephony/videoconferencing application Zoom. It is my contention that Zoom has not only revolutionized education Zoom has revolutionized the way humanities is now understood.

### **Godard/Robbe-Grillet/Duras and Zoom**

What do Jean-Luc Godard, Alain Robbe-Grillet, and Marguerite Duras have to do with ideas surrounding Zoom? Is using these three French writers/cinematographers, prominent in the 20<sup>th</sup> century, nothing more than anachronistic? Is this outside the scope of this thesis? Is Zoom only a passive enterprise? I do not think Zoom is a passive entity and it takes work. That is the reason I understand an equity to Zoom and Godard, Robbe-Grillet and Duras. They challenged readers and spectators in everything they produced both written and filmed. There was little convention and conviction.

Here I am only considering Zoom<sup>16</sup> for higher education and the way in which Zoom, videotelephony/videoconferencing, has transformed higher education; transformed the technê and praxis of education as a whole, in new and innovative ways. Does digital humanities, hence, act as a sort of life preserver?

Jean-Luc Godard<sup>17</sup> is known as a cinematographer of the French nouvelle vague movement though it must be clarified that both the Dadaists and the Surrealists antedate Godard, Robbe-Grillet, and even Duras. In addressing this important trinity it should not be forgotten the important work of Alain Resnais, Marcel Duchamp, Luis Buñuel, Man Ray, Jean Vigo, Louis Malle to name a very few, all doing monumental work before Godard, Robbe-Grillet, and Duras.

---

<sup>16</sup> For additional information about the platform Zoom and its many implications for various market aspects go to <https://zoom.us>. I also use an upper-case ‘Z’ when discussing this application as the English infinitive *to zoom* has other implications.

<sup>17</sup> Godard died at the age of 91 on 13 September 2022. The French newspaper *Le Monde* did an excellent compilation on Godard. “Jean-Luc Godard 1930-2022,” cahier N° 24162, *Le Monde*, Mercredi 14 septembre 2022. This is a .PDF version of the cahier that was featured in *Le Monde*. I am not putting a link because it is behind a paywall; if one has access to *Le Monde* go to the search feature on the home page and type in Godard. Also, the SVOD [subscription video-on-demand] site of the [French] Institut national de l’audiovisuel – Madelen – has several Godard films and full clips of Godard on the literary program “Apostrophe” and a full conversation Godard had with Marguerite Duras. These literary programs and movies are also behind paywalls accessible via <http://madelen.ina.fr>.

Godard forged his without a concern for movies that did nothing but exist. As Michael Baumgartner claims

Godard’s aesthetic concept of fragmenting musical compositions, repeating the same sonic shards multiple times, and frequently inserting into his films excerpts from works of Western art music and popular songs as quotations began . . . as a reaction against the generally accepted convention of music in Hollywood and European mainstream cinema.<sup>18</sup>

The key point here is that Godard valued his understandings, and only his own, of making movies and what that meant. Godard was not, and never was, constricted in his cinematic vision and used that to his advantage. For the academician using Zoom, both at the level of praxis and technê, is it not the same methodology with the same goals, in the instance, Godard?

Marguerite Duras and Alain Robbe-Grillet held some of the same ideas as Godard and the novels both Duras and Robbe-Grillet wrote were challenging for readers and the spectators of their respective films. There was an article I read in the peer-reviewed journal *Techné: Research in Philosophy and Technology*<sup>19</sup> “The Zoom-bie Student and the Lecturer: Reflections on Teaching and Learning with Zoom,” and it was Galit Wellner, therein, that made me think of Godard, Robbe-Grillet and Duras. Wellner claims the following:

As “Zoom” was widely adopted by academia, I too installed this app. I had to decide on a background, which by default is the room where one sits. I had to ensure that there was

---

<sup>18</sup> Baumgartner, *Metafilm Music*, 305 [out of 506 in Kindle edition].

<sup>19</sup> I use a different diacritical mark when I write techne – I use a circumflex accent as opposed to an acute accent – I write technê – this is a debate outside the scope of this thesis.

no window behind me, to avoid a dark image against a too-bright scenery . . . I could select one of Zoom’s backgrounds [with other issues] . . . I decided to video myself against my bookshelves, thereby “designing” my digital classroom.<sup>20</sup>

Duras, in a June 1969 documentary produced during the filming of *Détruire dit-elle* by Jean-Claude Bergeret, shows Duras claiming the following:

Je suis pour qu’on ferme toutes les facultés, toutes les universités, toutes les écoles, profondément. Qu’on recommence tout. C’est l’esprit profond de *Détruire dit-elle*, de mon livre, le départ à zéro. Je suis pour qu’on oublie l’histoire, l’histoire de la France, l’histoire du monde. Complètement. Qu’il n’y ait plus aucune mémoire de ce qui a été vécu, c’est-à-dire de l’intolérable, sur tous les fronts, sur tous les points. Tout casser. Bon, dans *Détruire*, j’essaie de situer le changement de l’homme, enfin le stade révolutionnaire au niveau de la vie intérieure. Je crois que si on fait pas ce pas qui est intérieur, si l’homme ne change pas dans sa solitude, rien n’est possible, toutes les révolutions seront truquées. Ça, je le crois profondément.

I am profoundly for closing all the [university-level] colleges, all the universities, all the schools. That we begin everything new. It is the profound spirit of *Détruire dit-elle*, of my book, the leaving [starting point] from zero. I am for forgetting history, the history of France, the history of the world. Completely. That there is no [more] memory of that which was lived [through], that is to say the intolerable, on all the fronts, on all the

---

<sup>20</sup> Wellner, “The Zoom-bie Student and the Lecturer,” 154. I will add here that Wellner is from a school of design in Haifa, Israel which is demonstrative of the international scope/outreach of the Zoom app.

points. Break everything. So, in *Détruire*, I try to situate the change of man, hence the revolutionary stage at the interior level [the level of one's self] of life. I think that if we do not make this step about [of] interior life, if man does not change his solitude, nothing is possible, all the revolutions will be rigged. All this I profoundly believe.<sup>21</sup>

This is what Duras said during the filming of the documentary<sup>22</sup>, and Duras did not expand at all on these words, other than the film *Détruire dit-elle* and the text/novel also. To speculate on these words is to speculate Duras and that is difficult if not impossible.<sup>23</sup>

It is because of these writers and cinematographers that I am able to progress on to the ideas surrounding higher education and pedagogy and the way in which these notions have impacted students: at the undergraduate level and the graduate level [level two and level three]. This does lead to the idea of critical digital pedagogy and then the idea of the impact of queering digital humanities. It should always be question asked if this is a way to save humanities and if education/pedagogy at the post-secondary level, including graduate levels, has changed so dramatically there will be a demarcation in academic research between pre- and post-pandemic trite as it may be? I will also add throughout this thesis that I am, literally, using digital

---

<sup>21</sup> As I said earlier, in this thesis, all translations are by WNA.

<sup>22</sup> The documentary is available on YouTube: <https://youtu.be/5u2h1HmJpNc> and the most recent access 1 March 2023. The movie is available also on YouTube: <https://youtu.be/8189MR0BO7Y>.

<sup>23</sup> For further inquiries I would direct researcher to my M.A. thesis the reference to which is listed in the bibliography of this thesis. What I have written above are ideas I got from the writing of my thesis; it is not a direct quote.

humanities as my methodical *modus operandi*. Without access to these various digital resources the foundational research for this thesis would be cost prohibitive and would have entailed getting access to private film collections and private libraries in France.<sup>24</sup>

I equate Zoom with these three artists, Godard, Robbe-Grillet, Duras, because they do not understand the spectator as a passive agent, the spectator must always be aware of their gaze even if turning away the action of spectator is still there. This is the same idea with Zoom, Zoom is not a passive event as it requires a user to logon to the Zoom session and in the Zoom environment it is still necessary for the user to put in a verification number, and at time even an entry password. There are several steps, therefore, that must always be understood in discussion about Zoom. There is always an interaction and gaze even if the camera on one's machine, PC or Mac, is not turned on there is still a gaze. Zoom also is a theatre that allows many to view performances that heretofore might have not been possible to see. But, though there is a sense of equity it is far from being totally equitable in the sense that one needs some sort of computing apparatus, internet access, Zoom access, and at base level of my entire discussion is an issue of socio-economic standing. Socio-economic standing is not the main theme of this thesis, but it is a topic that certainly merits further research like Safiy Umoja Noble's key work *Algorithms of*

---

<sup>24</sup> Aside from economic costs and value what is the meaning here of value? For a humanist it is a foundation upon which a career is built and by *fiat* gives greater value to those entities. Is this the justificatory apparatus needed to give a prime reason for humanities and hence digital humanities? What are the responsibilities of tenure-track faculty at R1 schools? Who should defend the humanities?



*Oppression: How Search Engines Reinforce Racism*, and is the same thing happening in the exploration of digital humanities/digital pedagogy? Whence come the funding opportunities?

This first chapter has been a starting point to better investigate digital humanities, digital pedagogy and digital tools. Though this does appear to be very broad in scope there is indeed a transdisciplinary relationship in all aspect of my research in the digitized realm of a revitalized notion of post-secondary education that includes post-secondary humanities education.

Post-secondary education is not something for immediate consumption like Marguerite Duras thought on many occasions her films were not for immediate gratification, but like reading it starts the next day.<sup>25</sup>

---

<sup>25</sup> Duras said this many times and it is also part of a two part documentary that was initially shown on French national television station TF1 with Michelle Porte in 1976 – *Les lieux de Marguerite Duras* [The Places of Marguerite Duras].

## Chapter Two

### Higher Education (Students) and Pedagogy (Faculty)<sup>1</sup>

What does praxis and technê<sup>2</sup> entail in higher education? Maybe this should have been only a chapter on just digital pedagogy in its many iterations. What does truthful and just pedagogy look like? As I have already claimed and as I will continue to claim my methodology is outside the norms of the *education qua education*<sup>3</sup> discourse community; it is not listed in a note as demonstrative of the fact it is the foundation on which I found my methodologies and research. I make a similar statement, as well, at the beginning of the third chapter in my discussion about queer theory. It is, therefore, key to remember the transdisciplinary nature to my approach with a special consideration that is historic and philosophic. I am interested in intellectual history and the philosophy of the history of ideas. I continue to rely on the use of block quotes as an explanatory apparatus. At first blush this all might appear to be redundant, but it is a central part of my methodology and the foundation upon which I found my ideas; nothing in this thesis is redundant. This thesis, in its entirety, is both on a level of technê and on a level of praxis, and I do address pedagogy in different/specific ways. It is also important in all academic

---

<sup>1</sup>As I have already mentioned I am not at all considering the realm of K-12 education; I am not at all considering, in my arguments, for-profit institutions like the University of Phoenix and their ilk. For me a university should not be a part of the capitalistic enterprise to think differently one is arguing for some sort of trade school or polytechnical institute.

<sup>2</sup> I use the diacritical circumflex over the Greek word technê as it captures scansion better than the acute accent techné.

<sup>3</sup> I mean education as an academic discipline here as well as a philosophical concept.

research to have clear and transparent methodologies which is the reason I make these explications in a way that appears to be ad infinitum.

Due to how SARS-CoV-2 and its variants has changed education and the way the notion of pedagogy has changed in higher education it is of paramount importance to better understand these changes. Though some research has been done on the idea of the pandemic and education it still is a relatively new area of research, obviously. There is going to be overlap in this thesis and again this thesis is broad in scope because of the nature of trying to understand different avenues of research.<sup>4</sup> These explications are as necessary as they are integral to the overall text of this thesis. There is nothing in either the research or writing of this text that goes outside the bounds of everything I discuss in this thesis even as digitally reductive as that appears. It should also be made clear that there is nothing in the sections of this chapter that are mutually exclusive it is just the opposite in that everything is mutually inclusive. I give this indication because it goes beyond the bounds and idea of overlapping ideas it is more complicated than just that. Digital Education, Critical Digital Pedagogy and Digital Humanities are a tripartite understanding of one single

---

<sup>4</sup> My research being broad in scope is evidenced by the extensive annotated bibliography that is also an important part of this thesis. My researches are vast and are literary, philosophical, historical, all centering around the idea of queer theory. Those specifics would be all of Michel Foucault's work, a lot of which I have taught, and Judith Butler. Beauvoir is a resource, Édouard Louis is a resource. Again, the reason for my annotated bibliography being an integral part of this thesis.

entity. In my understanding of digital humanities *qua* digital humanities those foundations would be an ontology of my conception of Digital Humanities.<sup>5</sup>

### **Digital Education**

What is digital education? Digital education is elusive, changes, and evolves sometimes on a daily basis. In thinking of a meaning of digital education it is important to realize the multimodal nature of digital education and it gives new and innovative ways of reading and writing, i.e., literature and composition. Digital education, actually, is a collaborative<sup>6</sup> effort that should neither be over taxing, nor over vexing. Again, always this question about what is digital education? Is digital education comprised of more than just the use of a web-based Learning Management System (LMS), e.g., BlackBoard-Bb, Canvas, Desire2Learn-D2L, to name but a few just as an example. But, it should be stated/remembered that the *digital* aspect of education does not replace the idea of the learning process and university knowledge acquisition. One must write every day as many times the act of writing actual defines the activity of education, be whatever it may. If there needs to be a practical aspect to the theory of education it is applying critical thinking skills to write and to read. Is that beyond the bounds of *digital* education? Does

---

<sup>5</sup> I use upper case Digital Humanities (DH) here as I am dealing with DH, here, as a philosophical concept.

<sup>6</sup> To over explain the idea of collaboration in the academy would be very reductive. In research I have done digital humanities involves faculty and students most importantly. Other staff in educational technology and information technology are obvious if one is specifically dealing with post-secondary education. At what point do you stop reducing?

the idea of digital education create some form of excitement in the learning process? As bell hooks explains

*Excitement* in higher education [is] viewed as potentially disruptive of the atmosphere of seriousness assumed to be essential to the learning process . . . [and entering] classroom settings in college and universities with the will to share the desire to encourage excitement, [is] to transgress.<sup>7</sup>

Due to/because of the pandemic have junior-level faculty brought excitement into the classroom? What does the notion of excitement even mean? At what level is this taken into consideration? How does it become infiltrated into university curricula or even just a curriculum? In discussing academic rigor is it only attainable in a brick-and-mortar classroom? What happens in a virtual classroom space that renders it less optimal or less rigorous? In thinking about digital education a number of concerns must always be addressed. Where is the transgression? These are indeed a good deal of questions but it is a complex topic and these are all questions to keep in a proverbial tool chest.

The level of complication is certainly noticeable and must not be forgotten, and always should be addressed in all discussions surrounding digital education and what that actually entails. Digital education is far from basic idea, and I do truly it has evolved in concrete and important ways since the time during which many universities were shut down because of the SARS-CoV-2 pandemic. What do we want from digital education? How does one best

---

<sup>7</sup> hooks, *Teaching to Transgress*, 7.

utilize/optimize digital education? What is actually subsumed under digital education?<sup>8</sup> There will be a quick look at the notion of Critical Digital Pedagogy and how that notion has changed.

### **Critical Digital Pedagogy**

In an effort to start a discussion, in this thesis, around an idea of praxis I had the intention of writing about Critical Digital Pedagogy<sup>9</sup>. I will write about CDP because it is a key concept in understanding the idea of a transdisciplinary all-inclusive that centers around the idea of *digital* not as a means of gate-keeping in any aspect of pedagogy and in any understating of education writ large. CDP is so many things, but it has an ethos that is at its center, that is paramount to acknowledge and discuss. Aside from a pre-pandemic graduate course [Summer 2019] that included topics surrounding CDP including the text *An Urgency of Teachers: The Work of Critical Digital Pedagogy*; a work of Sean Michael Morris and Jesse Stommel published in 2018. In my continued research for this thesis and my research regimen [in 2023] I have found many different works on digital pedagogy, but very little on Critical Digital Pedagogy<sup>10</sup> since 2018. Where did Critical Digital Pedagogy go? Has it been solved and so there is no longer a need to address the concept? In comparison consider the concept of mind because it is a concept in Occident that is traced back to Homer and Hippocrates. This is certainly not the place for an

---

<sup>8</sup> Robert V. Kozinets, *Netnography : The Essential Guide to Qualitative Social Media Research*, 3rd ed. (Thousand Oaks, CA : SAGE Publications, 2019). This is a work to reference in trying to address social media research as a qualitative study. The work is very complete.

<sup>9</sup> Henceforth CDP.

<sup>10</sup> For emphasis.

extended discussion about the philosophy of mind.<sup>11</sup> I mention this because concepts that give the appearance of being innocuous are never innocuous, and yes I realize that is a universal claim. Yet the question remains, obviously, what happened to scholarly investigations and writing on Critical Digital Pedagogy? In the third and final chapter of this thesis I have an extensive written conversation about the notion of queering and queer theory yet perhaps it is something that should have been addressed earlier. Safiya Umoja Noble explains that

. . . the power of algorithms in the age of neoliberalism and the ways those digital decisions reinforce oppressive social relationships and enact new modes of racial profiling . . . [Noble makes] visible the ways that capital, race, and gender are factors in creating unequal conditions.<sup>12</sup>

Why am I quoting this work here and what does it do? Search engines are indeed a digital tool and certainly key in pedagogy – praxis and technê – in doing searches and even data collection, be they what they may. I always ask and wonder what is subsumed under digital education and also CDP. When I use data above I am neither making way for discourse analysis, nor computer science as those do not fit into my ideas centering around a digitized classroom and always classroom, be what it may – either virtual or brick-and-mortar. These ideas are, as well, evidence of just how complicated the notion of digital humanities actually is, and one of the reasons I have always found it necessary to discuss CDP in my expanded research regimen. This is not a

---

<sup>11</sup> Stanley Finger, *Mind Behind the Brain: A History of the Pioneers and Their Discoveries* (Oxford: Oxford University Press, 2000). Finger’s work is foundational in the study of mind and its ramifications.

<sup>12</sup> Nobel, *Algorithms of Oppression*, 1.

political thesis, as I have already mentioned and will mention below, but the idea of neoliberalism and education must never be ignored. Even Michel Foucault could be understood as a philosopher that espoused neoliberalism.<sup>13</sup>

Back to the original issue surrounding CDP and it being a concept that is student-centered and student-empowered pedagogy, but it entails so many different components that there is not one specific term. In my mind it also encompasses digital humanities and has developed/evolved into digital pedagogy. CDP and digital pedagogy are both fluid terms, because they are ever changing entities, that really must not [cannot] be static by definition. It is a notion that allows and forces one who teaches from the yellowing-note syndrome, and for many academics that is a terrifying concept and has been for many years. CDP is what digital education really must inculcate, to be something more than a grade sheet, a MS PowerPoint receptacle, and a hand-out receptacle. The need to go beyond the Learning Management System (LMS), that whole notion of going beyond, and the reason I understand all of this to be mutually inclusive. Again, the ideas of digitalized education does not and must not center around a key set of precepts. It should be understood that digital humanities is not subsumed by computer science. Read André Breton's *Manifestes du surréalisme*. Read Alain Robbe-Grillet's *Pour un nouveau roman*. (1963) [*For a New Novel*]. Both of these texts are fundamental studies of what literature is, and new ways of understanding literature. Exactly the same goals and ideas of Critical Digital Pedagogy, and digital tools.<sup>14</sup>

---

<sup>13</sup> An idea fully explored in Geoffroy de Lagasnerie work listed in the annotated bibliography.

<sup>14</sup> Both of these texts are mentioned in the bibliography and notes on each text and the manuscript of each text is available at <http://gallica.bnf.fr> – gallica is the digital search engine at



In order to best understand CDP/DH/DE – the following ideas need to be addressed:

**EQUALITY/INCLUSIVITY** – before understanding the needs and demands of Critical Digital Pedagogy, one needs to understand what equality and inclusivity actually entail. It is a new way of looking at writing, a new of looking at pedagogy, a new way.

**DIGITAL SPACE** – what does this entail? There must be specifics

**ASSESSMENT** – what does student-centered assessment look like? How is it equitable?

**LEADERSHIP** – a true leader, not some capitalistic notion of that idea. **CRITICAL DIGITAL**

**PEDAGOGY** – it is not just one thing. It entails a transdisciplinary understanding of learning and knowledge acquisition, that needs continual study. There needs to be a blurring of lines between learner and learning, the need for cognition and knowledge acquisition. Why does one need the gerund form of the verb ‘to learn’? In a classroom space, at some point, through collaboration, everyone becomes a learner, everyone should be part of what it means to be a learner. Literacy should be the basis for all discussions on CDP, as it leads to a better understanding of the need for a constant reworking of the ideals of CDP. Literacy should be the basis for all discussions on CDP, as it leads to a better understanding of the need for a constant reworking of the ideals of CDP. At what point does one move beyond the collaboration and research, to actually apply an understanding of CDP? From the readings of Morris and Stommel, there is constant and ongoing discussion about what Critical Digital Pedagogy should be. There are intensive workshops, with

---

the Bibliothèque nationale de France – the BnF now has 10 million pieces of its collection digitized. Last accessed 16 April 2023.

a world-wide participation and impact. But, there are few specifics about how these tenets have been applied to either an asynchronous, or synchronous class room; and variants thereof.<sup>15</sup>

In order to have the fortitude to carry out true CDP, and all that entails, care of the self should be the first part of any list, suggesting what CDP is, and what it is not. This is a dissertation topic, this is a post-doctoral study topic, this is a study for a monograph. I am, by no means, an expert in the field of digital pedagogies and media technologies, but these notions of self-care, must be more prevalent.<sup>16</sup>

---

<sup>15</sup> A number of these ideas I have developed based on a graduate-level course on digital pedagogy taken with Dr. A. Nicole Pfannenstiel, Ph.D. at Millersville University of Pennsylvania in Summer 2019 semester. Dr. Pfannenstiel structured all graduate work such that each assignment has served my own research regimen many times over both the literary/philosophical aspects and the pedagogical aspects.

<sup>16</sup> Ideas from Michel Foucault and technologies of the self. I address the work more specifically in the third chapter of this thesis.

## Digital Humanities<sup>17</sup>

What is the idea that surrounds the notion of digital humanities? Should this actually be about the pedagogy of digital humanities or digital humanities pedagogy? How has the idea of humanities changed along with the addition of digital? There is no good definition of digital humanities and it is as elusive as it is innovative. Is digital humanities a means to an end? Has the process of education changed so much that the *digital* is nothing more than a proverbial life vest? In terms of a praxis digital humanities is part and parcel of digital pedagogy. There is no specific definitions surrounding digital humanities and digital pedagogy such that it would be possible to discuss each notion separately. Without being too reductive it must be said that neither digital humanities nor digital pedagogy are parts of *newer* avant-garde fields of study. During my tenure as an educational technologist at Wichita State University in the academic unit in which I was housed we were doing podcasts and videocasts as early as 2004. Not even at the turn of the century there were not new and innovative digital tools. There is no discerning feature to determine if something that is a digital tool is either part of digital humanities or digital pedagogy. That idea is something I have already stated, but given my line of reasoning it is

---

<sup>17</sup> There are two sites centered around digital humanities that I want to reference and they were both last accessed on 16 April 2023. The first is “The Digital Humanities Manifesto 2.0” [http://www.humanitiesblast.com/manifesto/Manifesto\\_V2.pdf](http://www.humanitiesblast.com/manifesto/Manifesto_V2.pdf) and the other site is a Hunter Library Research Guide on Digital Humanities at Western Carolina University and the URL is <https://researchguides.wcu.edu/digitalhumanities>.

necessary to keep stating. Also the question about what happened to *Critical Digital Pedagogy* should not be swept under the proverbial rug and must always be present to mind.

This was in a previous note but it needs to be expressed in this section in the main part of the thesis narrative especially ideas surrounding digital humanities in that there are manuscripts of texts and original materials available at <http://gallica.bnf.fr> – gallica is the digital search engine at the Bibliothèque nationale de France – the BnF now has 10 million pieces of its collection digitized and it is free access. The Bibliothèque nationale de France has the staff and hardware and software to accomplish such a task. I am not being reductive to just be reductive, but digital humanities, i.e., digital tools have costs involved. This is certainly not the place to discuss the capital aspects of digital, especially a lot of data behind paywalls.<sup>18</sup>

The main works I have used in trying to better understand digital humanities and digital pedagogy are two different recent publications both being published in 2022. I have taken into consideration discussions in *Shakespeare and Digital Pedagogy: Case Studies and Strategies* and an electronic text I received *Diversity and Decolonization in French Studies: New Approaches to Teaching*. Both of the compendia show how, in the classroom, digital humanities/digital pedagogy has enhanced teaching at the post-secondary level for both faculty and students. I will first have a discussion of the way in which graduate classes at Millersville University of Pennsylvania in the department of English and World Languages enhanced my own scholarship in my M.A. and now M.Ed. and well as a further developed research regimen.<sup>19</sup>

---

<sup>18</sup> The study of access to the digital world by students and faculty/scholars is needed and would be useful. It is not something I have specifically researched other than my own research questions and direct access or not to sites in the United States and France, for example.

<sup>19</sup> Full citations for both of the texts I mention are given in the annotated bibliography.

I use many digital tools, as I have previously stated, and I have used all digital tools about which I cover in this thesis. I look up academic journals on-line, I have a full subscription to the French newspaper *Le Monde*, that allows me to do article searches, from its first publication in 1945, just after the end of the Second World War. I access lectures, and written research through the website of the Collège de France, I use the search engine Gallica, that gives me access to the holdings of the Bibliothèque nationale de France, including the over ten million documents now digitized, including all of the personal papers of King Louis XIV, as an example, and as mentioned above.

More than any number of various digital tools, I find both the idea of a Blog and Twitter to be extensions in a sense, of the works of Alain Robbe-Grillet, André Breton, and most especially that of Marguerite Duras. Why and How?

With Twitter, tweets are so very much Durassian, they are limited, such that one needs to be urgent, just, precise. Any number of people would also call Twitter surreal, but oddity, ignorance, hate is not surrealism. Surrealism, just like the new novel, and even Duras are all modes of writing. Robbe-Grillet demonstrated the importance of a water spigot, for example. And in a certain respect, this is what a blog allows one to do, to not care so much about style, form, or even syntax. One is forced to create an identity, a technology of the self, as Foucault argued just before his death in 1984. Twitter is still, for me, a good research tool despite vast changes in the direction and ownership of Twitter. As of 16 April 2023 it is still a viable research option for me and many other scholars much more important than I.

All of the aforementioned are pieces of a digital puzzle, in a sense, and again, these are all ideas I have mentioned and that I will continue to mention because of the transdisciplinary nature of digital humanities/digital pedagogy. These digital tools have augmented my research

interests by orders of magnitude, and have helped me refocus on what I am writing in new and innovative ways. There are so many parallels with Dadaism, Surrealism, New Novel, the Négritude movement of Aimé Césaire and Léopold Sédar Senghor, Marguerite Duras, James Baldwin, Toni Morrison, Hannah Ardent, Maurice Blanchot, et al. and digital society. The idea of a digital ethos, and a digital mythos, and a digital logos – underlying notions that go back to Homer, Plato, and Aristotle – all of whom are digitized now thanks to the Perseus project at Tufts University, that has an entire team working on Classics research/translations from the West and the Near-East, truly incredible work. This is akin to the Stanford Dictionary of Philosophy, an open-access source, all of which is compiled by working research philosophers. All of these resources, a good many are open access, are available for one to do reputable investigations, and one of the reasons I always argue against a site such as Wikipedia, as anyone is able to change data to simply suit their own ends. Granted there are entries in a Wiki, with hyperlinked information, but it is certainly wanting.

Blogs and Twitter certainly are interesting creations of digital space. I am always amazed at some of the automatic information that is created in Twitter, through bots. A few weeks ago, I had tweeted something about the French writer Maurice Blanchot, which immediately triggered a Blanchot bot. Why? I mean, I did get some interesting responses from academicians, and I did some checking, yet, all of the responses on the Blanchot bot page, were odd at best, and a good many in Russian. I generally block bots, but I do find it interesting that Maurice Blanchot has a digital presence, from beyond the grave, in a sense.<sup>20</sup>

There have been several classes where part of the class writing assignments was to create a blog, and no, not just be one specific topic, they were always much more expansive. Again,

---

<sup>20</sup> This information was last accessed 17 April 2023.

these digital tools have served an enhance purpose in the development of my transdisciplinary humanities research. I have grown more aware of the vast changes in digital education because of the two texts I mentioned above, and then again course work I have done with Drs. Pfannenstiel, Mondello, and Baldys in the Department of English and World Languages at Millersville University of Pennsylvania.

With the work *Shakespeare and Digital Pedagogy* it is obviously important bringing a currency to Shakespeare research and the collaboration of faculty and student research that is happening even before graduate school, i.e., at the undergraduate level, obviously. I want to add, yet again, that I do NOT understand digital humanities/digital pedagogy to be either discourse analysis or computer science; in making these claims it is not reductive because there is a level of research in discourse analysis and computer science that is outside the scope of digital humanities and the bounds of humanities.<sup>21</sup>

In *Shakespeare and Digital Pedagogy* “Chapter 2 The *Shakespeare CoLab*: A Digital Learning Environment for Shakespeare Studies” I found to be most key and demonstrative of the innovation of which digital humanities is comprised, with an awareness of plague and Shakespeare by one student. *Shakespeare CoLab* [www.shakespearecolab.org] is a site at the University of Colorado, Bolder that is a repository for digital assignments on Shakespeare and his *œuvre*. This particular assignment also involved the *Early English Books Online [EEOB]* and one student investigated vermin in Shakespeare based on the opening scene of *Hamlet* when Bernardo questions Francisco in re the night watch and how it was going and Francisco’s

---

<sup>21</sup> The humanities is the bedrock on which the Academy is founded.

response is ‘Not a mouse stirring.’<sup>22</sup> It was based on that one phrase that triggered the student to look at early modern vermin control all based on the effects of SARS-CoV-2 and its variants on education. The student searched for terms of *rat*, *mouse*, *mousetrap* and in doing a search for those terms the student found one text in which all of the terms occurred in a 1590 manual *A Booke of fishing with Hooke & Line*.<sup>23</sup> This is fundamental in that

. . . the *EEOB* assignment provides students with a richer understanding of the textual and cultural history of Shakespeare’s plays, and prepares students to produce ‘intertextual’ and ‘contextual’ annotations using digital tools.<sup>24</sup>

For the purpose of my current research this was one of the most striking of the entire work, and is representative of the use of digital humanities in the digitized classroom.

*Diversity and Decolonization in French Studies* is an excellent example of how the tools of digital pedagogy are able to go beyond printed college textbooks to give students an applicable real-world global perspective of a given topic of study. In a class on French social theory with digital humanities it is possible to get current radio shows through Radio France and various newspapers and even television programs that are accessible outside the borders of metropolitan France.

---

<sup>22</sup> *Hamlet*, 1.1.8.

<sup>23</sup> Rachael Deagman Simonetta, with Melanie Lo, *Shakespeare and Digital Pedagogy*, “Chapter 2”, 33. This is not a direct quote but the ideas are from this page.

<sup>24</sup> Rachael Deagman Simonetta, with Melanie Lo, *Shakespeare and Digital Pedagogy*, “Chapter 2”, 33. This is a direct quote and important because it shows how digital tools has enhanced learning the humanities in new and innovative and rigorous ways.



In the last chapter of this thesis I will be treating ideas surrounding queer theory and what it means to queer a text followed by a discussion about queer digital humanities in a sense. Should the idea about queer theory and the queering of some thing been discussed earlier? This thesis as I have mentioned and will continue to mention is broad in scope and somewhat all encompassing. Even if this research were to expand into a dissertation or even a monograph there would need to be some initial coverage of the ideas of digital humanities and digital pedagogy before discussing the notion of queering digital studies and all it entails.

## Chapter Three

### Queering Digital Humanities

Where do we go from here? Before addressing this question directly I want to restate the transdisciplinary modus operandi of my methodologies. I have, indeed, discussed the way in which I am writing and presenting this thesis: This thesis is not strictly in the *education* discourse community but mainly historical and philosophical as I have indicated prior to this point. As I am writing in the margins of *education* it has been necessary for me to over explain what I am doing and the reason for using full block quotes in my current research and in the writing of this thesis. These ideas are STILL not an aside and the reason I have put these thoughts in the actual thesis narrative and not a mere footnote. It is and has been the foundation on which I have built this thesis. Where, yet again, do we go from here? This is not a way to end but always addressing a new beginning, be what it may, and if I am accused of waxing poetic as opposed to philosophic then so be it. Queer rights are human rights and that is the ground zero of any type of research and only truly understood from the perspective of the humanities as the humanities gives the researcher a light to go along the path to knowledge acquisition. Let us never forget:

From classrooms to boardrooms, from reservations to the city streets, transcending narrow gender norms can [still] get you harassed, assaulted, or killed. Change [has not] come quickly . . . the struggle [continues].<sup>1</sup>

---

<sup>1</sup> Wilchins, *Queer Theory, Gender Theory*, 154. The publication date of Wilchins work is 2004, and the writing of this thesis is 2023. The changes to the above quote, in brackets obviously, is to render the words of Wilchins all the more relevant and these words have a continued currency

What has not changed is the way in which those in the marginalia always question the heteronormative patriarchy that tries to deflect its inaction through oppression of those, again, at the margins. Through a constant attack on the marginalized there is the assumption something is being accomplished and enacted. When a clear and precise understanding is needed we must never forget Descartes who argues:

We can only ask whether something exists once we have a clear and distinct conception of what it is that we are asking about, for only then do we have a proper grasp of the problem . . . we must ask about the nature of something before we can proceed to ask whether something having that nature exists . . . Descartes uses the problems raised by scepticism [*sic*] to establish this as the only reliable procedure by which to establish the reality of things.<sup>2</sup>

What does queering digital humanities mean? Not only is it a new way of envisioning the humanities, but it is also a way of learning. I use this idea about Cartesian methodology because Descartes built his entire philosophical enterprise on the notion of concepts [in nature] being precise and clear.<sup>3</sup> It was a way of using reason and epistemic values to more accurately understand humanity. There was no idea of a first philosophy, i.e., a monotheistic Judeo-Christian god, as any type of skepticism could only be met with clear and precise thinking. David Hume's answer to this was not to rely on reason at all, because Hume was an epistemologist

---

that is nothing short of horrific. Like Beauvoir's *The Second Sex* published in 1949 still is applicable well into the twenty-first century.

<sup>2</sup> Gaukroger, *Descartes' System of Natural Philosophy*, 69.

<sup>3</sup> Would the notions of clear and precise concepts be an ontological commitment chez Descartes?

without any exceptions.<sup>4</sup> At base level, I argue, this basic level of philosophy is needed to give one the tools needed to defend the notion of queering. Thanks to the humanities one needs this level of understanding to further the notion of queer theory and its eventual pedagogical uses in higher education. It could be argued that this discussion should have come later in the text, but I disagree in that these ideas are needed to get to a discussion about furthering clear and precise notions of queer theory.

What do we need, however, to better understand queer theory? Queer theory is as elusive as the notion of digital humanities. Queer theory is an all-encompassing (umbrella) term and the idea of queer theory allows for applying it across curricula. It is a way of getting at the queer community without using the initialism LGBT with various additions in order not to spend time explaining a list of vocabulary words. This is not a political statements and these notions err on the side of a transdisciplinary study in the (digital) humanities. There will be, inevitably, an overlap in many of the ideas surrounding digital humanities and queer theory, and there is a reason for this as the idea of queer theory is not static. It is about inclusivity of the marginalized and not any one specific group. It is because of the overlap that I questioned if this discussion should have gone earlier in the thesis, but it was necessary to cover the idea of digital humanities and digital pedagogy before getting to the idea of queer theory and queering digital humanities and digital pedagogy. Where do we go from here?

---

<sup>4</sup> I address Hume's epistemology in the first chapter of this thesis.

### Queer Theory/Textual Queering<sup>5</sup>

The importance of queer theory/textual queering is a way of not being constricted by the heteronormative patriarchy as trite and simplistic as that appears. Queer theory is a way of understanding that one should never beg for a place at the table when it is possible to build a new table. It is always important to remember as Toril Moi indicates in *Sexual/Textual Politics: Feminist Literary Theory* that it is paramount not to render arguments as nothing more than dichotomous, in so doing it does nothing more than what the heteronormative patriarchy has always done to maintain power. It must also be reiterated that the notion of queer theory has nothing to do with sexuality as it is a theoretical term that allows discussing equitable equity without any sort of gatekeeping, either hidden or opaque. Queer theory is a dynamic process, queer theory is not static, and it is as allusive as trying to give a definition of digital humanities. As Hanna McCann and Whitney Monaghan indicate in *Queer Theory Now: From Foundations to Futures* the discussion should not be the way in which queer theory acts on a text, but rather how does queer theory enhance a text, and how does queer theory enable readers to ask substantive questions about a text not just about queer theory? It is possible to investigate a text through queer theory that centers around the marginal, to indicate the need for marginalia in the creative and writing process. An idea that is different from a queer reading of a text, that is grounded in a notion of sexuality and the act of sex. To be more specific this thesis and my research

---

<sup>5</sup> To better understand the way in which queer theory is used in literary theory and the way queer theory could be applied in idea about pedagogy see Michael Lucey, “The Contexts of Marguerite Duras’s Homophobia,” *GLQ: A Journal of Lesbian and Gay Studies* 19, no. 3 (2013): 341-79. <https://muse.jhu.edu/article/511651>.

. . . [are] to queer – to make strange, to frustrate, to counteract, to delegitimize, to camp up – heteronormative knowledges and institutions , and the subjectivities and socialities [sic] that are (in)formed by them and that (in)form them.<sup>6</sup>

The notion of queerness and therefore queer theory is to challenge the heteronormative patriarchy writ large by not just using heteronormative norms and putting in *queer* or *queer theory* it is a new way of questioning and investigating texts, texts be what they may, i.e., digital or not. It is always important to remember as Toril Moi indicates in *Sexual/Textual Politics: Feminist Literary Theory* that it is paramount not to render arguments as nothing more than dichotomous, in so doing it does nothing more than what the heteronormative patriarchy has always done to maintain an ultimate power. The heteronormative patriarchy does not know how to address those of us in the marginalia. There is power in expression; power in reading and writing; power in education be it virtual or not.

It is possible to investigate a text, be it digital or not, through queer theory that centers around the marginal, to indicate the need for marginalia in the creative and writing process. An idea that is different from a queer reading of a text, that is grounded in a notion of sexuality and the act of sex. A queer reading of volume III chapter one of Mary Shelley's *Frankenstein, or, The Modern Prometheus* at the point where Victor is discussing Victor's marriage to his cousin Elizabeth with his father. Aside from this being Victor's narrative – Victor does give, on a queer reading, what could be considered, in modern parlance, a coming-out story: a confession of one's departure from the heteronormative patriarchy. Victor states the following:

---

<sup>6</sup> Sullivan, *A Critical Introduction to Queer Theory*, vi.

I listened to my father in silence, and remained for some time incapable of offering any reply. I revolved rapidly in my mind a multitude of thoughts, and endeavoured [*sic*] to arrive at some conclusion. Alas! to me the idea of an immediate union with my cousin [Elizabeth] was one of horror and dismay . . . Could I enter into a festival with this deadly weight hanging round my neck, and bowing me to the ground.<sup>7</sup>

To understand this section from a gay perspective is not anachronistic – it is an affordance in essence – a way of rendering a text more meaningful and key for the reader. It is the wording that is of note, and yet another example of writing as a laboratory and also demonstrative of logical revolts. It does, according to Michel Foucault, also allow for a unique way of understanding a text without turning author into a hagiographical entity. The other parts in volume II discuss how the Creation goes about acquiring knowledge, and knowledge be that what it may. In the description of being in hiding to study a family and learning from them through mimicry, and then learning language coupled with reading ability could be linked to 17<sup>th</sup>-century British philosopher John Locke's *Essay concerning Human Understanding* in Locke's notion of knowledge acquisition is like filling an empty cabinet or even filling a blank slate – his theory of *tabula rasa* in a melding of philosophy of mind and language.

The full title that Mary Shelley gives the text is certainly of note in fully understanding this text. The classical Latin *Promētheus* and its derivation from the ancient Greek *Προμηθεύς*, the name of a demigod, literally 'he who thinks in advance' *προμηθής* forethinking. In Greek mythology Prometheus is the name of a demigod, son of the Titan Iapetus, who is said to have made man out of clay, and to have stolen fire from Olympus and taught men how to use it, for

---

<sup>7</sup> Shelley, *Frankenstein, or, The Modern Prometheus*, 129-130.

which he was punished by Zeus by being chained to a rock in the Caucasus where an eagle fed each day on his liver.<sup>8</sup>

It is easiest to try and explain the notions of queer theory and queering through a specific example, and the reason I used Shelley's 1818 version of *Frankenstein, or, The Modern Prometheus*.

### **Queering Digital Learning Technologies and Post-Secondary/Graduate Course Design**

I have already discussed certain issues to be considered when adding the idea *digital* in front of concepts and in adding either *queer* or *queering* the possible misunderstandings are many, and again the need of a literary example. How does one get away from perceived societal norms that do not lead to further understandings of learning and praxis in education? I do think these are two different entities and should be treated as such. There will be, of course, overlap which is inevitable given these ideas surrounding digital pedagogy and all it entails. In all of my examples from literature has surrounded the idea of queering certain ideas and the challenges in queering. The reason I discussed early on in this thesis the work of Jean-Luc Godard, Alain Robbe-Grillet, and Marguerite Duras because their work was queering *avant la lettre*. As was Simone de Beauvoir who wrote most of *The Second Sex*, published in 1949, in Occupied France. It is that challenge and showing how the heteronormative male patriarchy is uncomfortable with facts and knowledge acquisition and the process surrounding knowledge acquisition. A teacher is a docent which means they are a light holder. The teacher lights a path for their students and do so in a way that students will be able to make their own way on the path with their own light no

---

<sup>8</sup> This is not glossed as I have studied classical Latin, and ancient Greek – these are standard and well known facts.



longer needing help from the teacher. The idea of technê and praxis in the true sense of both of those words. It is these digitized tools that are also changing the power of not only education, but the true foundation of university study: The Humanities.

There is, inevitably, an overlap in many of these ideas surrounding digital humanities and queer theory, and there is a reason for this as the idea of queer theory is not static and it is an idea that should not be forgotten; should always be repeated. In trying to develop digital technologies in ways that are of the greatest use it is necessary/paramount to determine/incorporate course design as well. In order to be address the issues of course design I will use, for this section of the thesis, a second-level graduate course assignment I did that was a study of syllabi on Michel Foucault.<sup>9</sup> Based on ideas surrounding syllabi I will discuss the impact of course design on the best way to use different iterations of digital technologies and how that is even possible.

The goal of this exercise was to try and ascertain how classes based on Michel Foucault are conducted and in what they entail. Like Foucault's work there is an admixture of styles and understandings in what Foucault is trying to offer and do. Any questions surrounding Foucault's sexuality are misplaced and certainly not marks of good and exhaustive research. It is evident that all of the classes that deal with Foucault directly are all graduate-level, both level two and level three, or senior-level undergraduate seminars in either philosophy or a literary discipline like French / English, for example, but in English – from what I found.

All of the syllabi I examined are indeed robust and rigorous examples of what course design and research ought be at the graduate level in post-secondary institutions. All of the

---

<sup>9</sup> I have done similar studies on the ways in which Marguerite Duras and Simon de Beauvoir are taught at the post-secondary/graduate levels – methodologies and in translation or not.

syllabi I found were for, by and large, philosophy classes. I specifically did NOT look at universities in France and Francophone universities outside the Metropole obviously. For this brief section it was my decision NOT to address those areas of Foucauldian research and pedagogy.

When I had first envisioned developing this thesis on Foucault and digital humanities I had different goals, at the time, in addressing the discourse of community *education*. My focus has changed to the transdisciplinary nature of post-secondary and both levels of graduate education. Looking at course design at some of these institutions, certainly at NYU and Columbia, the demands and understanding of students in those respective courses is of import and of intrigue. My change in emphasis made this brief exercise more foundational for me, and it has given me a clearer direction in how to study Foucault *qua* writer and *qua* philosopher and *qua* intellectual.

How does all of this relate to the study of pedagogy about Michel Foucault? What makes it philosophically interesting and interesting as an historiographical consideration? It is no neither a secret, nor esoteric fact that Michel Foucault like big and grandiose academic ideas. In many interviews Foucault always admitted he [Foucault] liked big ideas and like the idea of a first volume on a given subject and that he hated the idea of a second volume on any subject. Foucault published some twenty works and none of them have any sort of connection that one would expect from a philosopher. As an example in studying the philosopher Bertrand Russell there is an evident path in Russell's writings and if Russell had a change of mind it was done in Russell's writings. Whether one takes Russell seriously or not is not the question, but it is always clear about that a given writing of Russell is part of Russell's philosophical *œuvre*. It is, pedagogically, possible to study Russell in a graduate survey course that would develop an early

Russell and a late Russell. That is certainly not the case with Foucault and most likely the reason Foucault is studied in specific course on a given subject. When one reads Foucault's œuvre as a whole it is difficult to understand how all of those varied texts were written by the same philosopher.

**(Re)naissance *Le Deuxième Sexe***

The idea of *humanities* and the human science, again, must never be ignored and an idea that is more deontic than it is conditional. These are always ideas that continually haunt/nag at me and the reason I mention, in this context, Simone de Beauvoir. The preeminent idea is to have a firm grasp of *humanities* before adding the digital aspect/prefix to *humanities*. It has certainly been the *modus operandi* throughout this thesis and worth invoking yet again. Without these understandings any discussion of pedagogy – at either the technê level or praxis level – is moot and of little value or interest.

In bringing this exercise to an end that could also be a beginning. Roland Barthes explains in *Le plaisir du texte*

*Texte* veut dire *Tissu* ; mais alors que jusqu'ici on a toujours pris ce tissu pour un produit, un voile tout fait, derrière lequel se tient, plus ou moins caché, le sens (la vérité), nous accentuons maintenant, dans le tissu, l'idée générative que le texte se fait, se travaille à travers un entrelacs perpétuel ; perdu dans ce tissu – cette texture – le sujet s'y défait, telle une araignée qui se dissoudrait elle-même dans les sécrétions constructives de sa toile. Si nous aimions les néologismes, pourrions définir la théorie du texte comme une *hyphologie* (hyphos, c'est le tissu et la toile d'araignée).<sup>10</sup>

---

<sup>10</sup> Barthes vol. IV, "Le plaisir du texte," 259.

*Text* means *Tissue* [woven fabric]; but as we have always taken [understood] this tissue for a product, a veil already made, behind which, more or less hidden, meaning (truth), we emphasize now, in the tissue, the generative idea that the text is made, is worked on [out] in a continual interweaving; lost in this tissue – this texture – the subject comes undone, such as a spider dissolving in the constructive secretions of its web. If we liked neologisms, we could define the theory of the text like a *hyphology* (*hyphos* is the tissue and the spider's web).<sup>11</sup>

The end goal of this thesis has never been to either look for, or find definitive answers to any of the philosophical questions about the literary enterprise. I hope the reader is able to understand and ascertain a new appreciate for the following: What is Writer? What is Writing? What is literature? What do we want from literature? Not an endless and fruitless ontological rabbit hole into which it might be possible to fall.

Let us remember scientific research in terms of *Wissenschaft*, a very specific means of scientific research that has nothing to do with vials of chemicals and mathematical formulae.

Is the notion of globalism too applied? In the context of this thesis it is what it ought be. The questions asked have led here, and have supplied ways of better understanding these authors who have built works on a Durassian foundation. A foundation that is not saintly, but concrete such that Writer is producing actual Writing [technê and praxis]. When one thinks of the Greek *θεραπεία* [therapia] and French *thérapie* it gives a perspective of living a full, meaningful, well-lived life, i.e. *εὐδαιμονία* [eudemonia]. There is the idea of Bibliotherapy that could be discussed

---

<sup>11</sup> As stated at the beginning of this thesis this is a WNA translation of Barthes vol. IV, “Le plaisir du texte,” 259.

in both a subjective and objective manner. Bibliotherapy could be understood from both a practical and theoretical study as well. What is it we want from literature? What purpose do we want Literature to serve? Words that tell some sort of story, and serve a purpose. I am, at this point, looking outside the idea of any genre. A way to go beyond genre, be that what it may.<sup>12</sup>

It is my intent to show how it is possible to exploit digital information technology in new and integrative ways that promote many different levels of access, inclusion, diversity, and equality that leads in new ways that are nonbinary and do not lead to dichotomies, be what those may. It is a way that is deconstructive in that it forces one to ask a new set of questions that are always evolving and changing. Digital humanities is an everchanging area, and in constant need of amending and refining.

Aside from a *nota bene* at the top of the bibliography of this thesis I do want to add that the bibliography is a true bibliography in that it is not only comprised of only works cited in the entirety of this thesis. The bibliography is also annotated as it is also an integral part of the research for this thesis, and the bibliography is indicative to other researchers of possible and needed additional areas of research.

What does it mean to save the humanities? Of what is higher education comprised? These and many other questions about the idea of university study should neither be ignored, nor

---

<sup>12</sup> These are ideas from my M.A. thesis on Marguerite Duras, but this is not a direct quote from the thesis and I am in the process of rewriting that thesis for possible publication with a publisher who has expressed an interest. I add this here as justification that I am not self-plagiarizing which would be academically dishonest and the mark of a bad university citizen. My scholarship has obviously evolved as well in preparing for possible doctoral [Ph.D.] study.

forgotten. There should always be constant reminders about the need for the greater good and the common weal.

In thinking of the global perspective of digital humanities, in Occident and in Orient, and with the exploitation of Zoom has the whole notion of education changed? Is it time for the academy to change as well in order that there is a true outreach of the notions of knowledge acquisition? Without realizing the far reaching extent of these changes by universities and all the derivatives thereof it could return university education to only an elite heteronormative patriarchal few. It must be added and remembered that it is possible to arrive at some of these ideas, certainly for me, because of Simone de Beauvoir and her œuvre, in toto, but especially because of *Le Deuxième Sexe* and research that Beauvoir influenced and continues to influence.<sup>13</sup>

Though this thesis is broad in scope I do relegate all discussions and arguments solely around higher education, i.e., post-secondary education as well as both second and third levels of graduate study.<sup>14</sup> It is certainly possible to understand higher education as one complete institutional entity in both the virtual realm and the brick-and-mortar realm. Beyond giving a defense of digital humanities the notion of post-pandemic education is still being researched and studied as the face of education has drastically changed. This thesis drastically changed from just looking at influence of the Zoom application to looking at digitization of the humanities and university education in general. It will always be key to move through an era of greater

---

<sup>13</sup> All of these references to which I refer here have been already stated in the first chapter of this thesis.

<sup>14</sup> I do not consider any aspects of technology and K-12 education as that is outside my current interests and my current research regimen.

digitization so that it is a progression and not a regression as it is necessary to always be proactive as opposed to reactive. An ending that leads back to the beginning and is a (re)naissance. Again, it is necessary to search for that Orphic gaze to begin writing – l'écriture an idea put forth by Maurice Blanchot in . In a sense it could be understood that the ideas of thesis have been done so in an enclosed space a *huis clos* as the true purpose of education is always to be found in the concrete womb of the academy, and the importance of (digitized) place be that what it may. The heft of this thesis is in the extensive annotated bibliography. This thesis is as practical as it is theoretical. [FIN]

## Bibliography

[**Nota Bene:** This is not only a works cited section it is a bibliography in the true sense of what a bibliography ought be. I have annotated each entry to show either its use in the text of this thesis, or how a given entry influenced the compilation of research and writing of this thesis. This bibliography is yet another dimension of the transdisciplinary nature of my methodological modus operand in this thesis and my research regimen as a whole.]

Alexander, Jonathan, and Jacqueline Rhodes. *On Multimodality: New Media in Composition Studies*. Urbana, IL: Conference on College Composition and Communication/National Council of Teachers of English, 2014.

Of what is digital literacy comprised? If digital humanities is to be fully considered this notion of modalities is key and fundamental. Is *new media* a digital tool concept that could be applied in other areas of digital humanities, be they what they may? This work is a good investigation of those new media; how, in addition, it has a direct impact on writing skills and rhetoric that are indeed part and parcel to digital humanities.

Altman, Meryl. "Beauvoir, Hegel, War." *Hypatia* 22, no. 3 (Summer 2007): 66-91.  
<https://www.jstor.org/stable/4640082>.

Meryl Altman is not only a respected philosopher Meryl Altman is a preeminent Beauvoir scholar and many Beauvoir scholars have used Altman's scholarship in their own work. Altman writes in a way that is both forceful and precise and only Altman could write about the notions of Simone de Beauvoir, Georg Wilhelm Hegel, and War in one single article. Altman synthesizes Beauvoir's understating of Hegel, especially in *The Second Sex*, and coupled with this Altman also gives an understanding of the



stresses with which Beauvoir was working/writing in France during World War II under Nazi Occupation. This article is of fundamental importance in any and all studies of Beauvoir.

Andréa, Yann. *M. D.* Collection « double ». 1983. Reprint, Paris: Les Éditions de Minuit, 2006.

The title of this work is indeed *M. D.* and it is a work about Marguerite Duras and Duras's journey/cure from alcoholism. It is an intense work from a philosophy student that was enamored with Duras: Yann Lemée. Yann Andréa started living with Duras in 1980 and so this work is the before, during, and after the hospitalization of Duras. Is *M. D.* a work of fiction or nonfiction? Does it even matter? It is an important narrative by someone Duras had turned into one of her characters, and Yann Andréa (né Lemée) spent the last sixteen years of Duras's life with Duras, and Duras made Yann Andréa her literary executor. Duras made Yann Lemée change his name to Yann Andréa [Steiner]. It is important that this work, in essence, was written by a Durassian character. This work is also an important connection to Duras for me. This work addresses many key aspects of my current research regimen. There is always the persistent question among Duras scholars about Yann Andréa, and how Andréa did or did not influence Marguerite Duras. The questions about Duras and Andréa are endless.

Artz, William Nolan, Jr. "Détoire Dit-Duras." Millersville University of Pennsylvania, 2021.

<http://millersville.tind.io/record/109494?ln=en>.

This is my, WNA, M.A. thesis on Marguerite Duras, I have rewritten a good deal of the thesis for another project on which I am working. I have posted this in the bibliography but I do not quote directly from the M.A. thesis in the M.Ed. thesis. It is only the ideas to which I allude and I want to make clear that I am not self-plagiarizing my own work.

Austin, J. L. *How to do Things with Words*. Edited by J. O. Urmson et Marina Sbisa. 2nd ed. 1962. Reprint, Cambridge, MA: Harvard University Press, 1975.

When Michel Foucault writes about *author* there is always a note that references the philosopher John Searle and Searle's ideas on *Proper Nouns*. Searle bases a lot of his philosophical writings on this foundational work by Austin and the philosophy of language. I used Austin's work extensively as an undergraduate student studying analytic philosophy and I use it, also, as a Continental philosopher, i.e., philosopher at the graduate level. This work is a compilation of lectures Austin gave at Harvard in 1955, and these lectures give a foundational idea about what is key in understanding linguistics and the philosophy of language. It is philosophy *qua* philosophy though many analytic philosophers find Austin important as well. There is a good deal of formal logic used by Austin, but that is inevitable in considering philosophy of language and notions of philosophical grammars and philosophical calculi.

Badiou, Alain. *À la recherche du réel perdu*. Ouvertures. Paris: Fayard, 2015.

This is a play on words based on Proust, but Badiou titles this work *Researching/Searching for Lost Reality*. It is a philosophical work that at base looks at the need of curiosity and always looking for The Real(ity) i.e., Truth in philosophy – the answers lie in the questions asked; not concrete answers as there is always a searching for something. There is no *a priori* first-philosophy in essence. Badiou is good about showing how these ideas apply to those of us with active agency.

Badiou, Alain. *L'aventure de la philosophie française depuis les années 1960*. Paris: La Fabrique éditions, 2012.

*The Adventure of French Philosophy since the 1960s* is a readable reference work due to the way in which Badiou writes and presents his ideas. I like anything Badiou writes because of his notion that philosophy is philosophy, nothing more, nothing less. This work is an interesting understanding of very contemporary French philosophy and what it might mean and contribute.

Badiou, Alain. *Métaphysique du bonheur réel*. MétaphysiqueS. Paris: Presses Universitaires de France, 2015.

The 'S' that is in upper case above – 'MétaphysiqueS' is the way in which PUF presents these works in philosophy. I like Badiou because Badiou writes philosophy *qua* philosophy. The title is (philosophical) *Metaphysics of Real Happiness – bonheur* in French is closer to the Greek eudaimonia which is always translated into English as *happiness*. The notion of happiness has nothing to do with the Aristotelian notion of eudaimonia. Badiou reflects, philosophically, on these notions to draw conclusions which reflect the depth and breadth of Badiou's expertise. Badiou taught philosophy at the prestigious École normale supérieure for many years. In this work Badiou looks at all aspects of philosophy to draw conclusions that are actually philosophical and philosophically interesting.

Bair, Deirdre. *Simone de Beauvoir: A Biography*. New York: Summit Books, 1990.

Bair's biography of Beauvoir, in English, was and will always be foundational. For those interested in Beauvoir and do not read French, this work gives important access to Beauvoir's scholarship, writ large, including Beauvoir's philosophy and other writings. It

is an in-depth biography of Simone de Beauvoir that those who study Beauvoir through a traditional literary lens find most helpful.

Bakewell, Sarah. *At the Existentialism Café: Freedom, Being, and Apricot Cocktails*. New York: Other Press, 2016.

This is a complete intellectual history of the existentialist enterprise, and how it developed in a specific time, place, and culture. In Europe, there is a literature that was before WWI and then a time of writing between the two wars and then WWII; the literature surrounding that time and just after the war. Bakewell also includes philosophical output during these time periods and what that entailed. This text is used by scholars looking at Beauvoir and Sartre, certainly, but others as well that were involved in the idea of *existentialism*.

Barthes, Roland, and Éric Marty. *Œuvres complètes: Tome IV 1972-1976*. Nouvelle édition. Paris: Éditions du Seuil, 2002.

It is in this volume of the complete of Roland Barthes where *Le plaisir du texte* is found. The *Pleasure of the Text* is monumental in understanding Barthes and writing and the key understanding of a text *qua* text.

Baumgartner, Michael. *Metafilm Music in Jean-Luc Godard's Cinema*. New York: Oxford University Press, 2022. Kindle.

Despite the title of this work there is, within, a good portion that covers exclusively the historical aspects of Godard's film making skills. Godard's understanding of cinema fits in with my ideas on videotelephony. In my research I investigate my notions through the proprietary videotelephony software Zoom. The way Zoom is used mimics, in philosophically interesting ways, Godard's ideas/notions of cinematography. Sound,

Film, Representation, Music – all as philosophical notions in the Baumgartner work, and it was just published in 2022. It is current foundational research.

Beauvoir, Simone de. *Le Deuxième Sexe: Les faits et les mythes*. Vol. 1. 2 vol. 1949. Reprint, Paris: Gallimard, 1976.

*The Second Sex*, in French, is in two separate volumes. The first volume is on Givens (in re woman) and Myths (in re woman). Aside from a renaissance in Beauvoir studies this work published in 1949 has a currency yet again well into the twenty-first century, unfortunately. In the first volume Beauvoir discusses the actual (micro/macro)biology of sexual reproduction in a way that nullifies the idea of *gender norms*. One of the only major influences of heteronormative (patriarchal) society is on *gender*.

Beauvoir, Simone de. *Le Deuxième Sexe: L'expérience vécue*. Vol. 2. 2 vol. 1949. Reprint, Paris: Gallimard, 1976.

*The Second Sex*, in French, is in two separate volumes. The second volume is about lived experiences. The formation of the notions of gender both philosophically and through literary theory. The culmination of this work is so immense that it gives one pause, and that the work has had more success in the United States, than in France, is just odd.

Beauvoir, Simone de. *L'existentialisme et la sagesse des nations*. Présentation de Michel Kail.

Collection Arcades. Paris: Gallimard, 2008.

Beauvoir was a better philosopher than Jean-Paul Sartre. This is an apologia of existentialism but through a philosophical lens that focuses in on myriad issues Beauvoir addresses in 111 pages.

Beauvoir, Simone de. *Les inséparables*. Paris: Éditions de L'Herne, 2020.

This was a novel Beauvoir wrote around 1954, but it was published posthumously, obviously, as it was not published until 2020. Beauvoir died in 1986. It is the story of what leads to *Mémoires d'une jeune fille rangée*. The story between Sylvie and Zaza. I do not think it is clear why Beauvoir did not publish this work during Beauvoir's lifetime, and any sort of explanation to-date has been made around a weak argument.

Beauvoir, Simone de. *Mémoires d'une jeune fille rangée*. Collection Folio. Paris: Gallimard, 1958.

In English this title is translated as *Memories of a Dutiful Daughter*. What is a memoir? If a reader says it is a form a reality of the person writing the memoir how does the reader actually know that fact, and by what standards are we understanding *reality*? I understand this work to be a novel, but there are other questions that need to be asked of it rather than whether it represents a young Simone de Beauvoir correctly.

Beauvoir, Simone de. *Une mort très douce*. Collection Folio. Paris: Gallimard, 1964. Kindle.

*A Very Easy Death* is Beauvoir writing about the time surrounding death of Beauvoir's mother. It is well written and poignant. It is also a philosophical look, in a way, of what it means for a woman to be separated from her mother and what the experience of death, philosophically, entails.

Beauvoir, Simone de, and Madeline Gobeil. "Interview with Simone de Beauvoir - The Art of Fiction no. 35." In *Women at Work: Interviews from the Paris Review*, preface by Ottessa Moshfegh, and illustrations by Joana Avillez, Beauvoir interview translated by Bernard Frechtman, 46-68. 1965. Reprint, New York: Paris Review Editions, 2017.

It is in the interview with Beauvoir, that appears here, where Beauvoir discusses her admiration of Virginia Woolf and Woolf's *Orlando* for example. Beauvoir also talks about her fascination of Violette Leduc and there are many scholars, like Didier Éribon as one example, who think that Violette Leduc should have been part of the Beauvoir/Sartre link because of the way Leduc wrote. But, Leduc wrote too much about lesbianism and Beauvoir did not defend her enough with editors at Gallimard including Albert Camus. The Beauvoir/Sartre/Leduc story is quite complicated and would be appropriate for a post-doctoral study. Aside from general questions answered by Beauvoir the main points are what I have already mentioned.

Beauvoir, Simone de, and Margaret A. Simons. "Two Interviews with Simone de Beauvoir." Transcribed and translated by Jane Maire Todd. *Hypatia*, French Feminist Philosophy, 3, no. 3 (Winter 1989): 11-27. <https://www.jstor.org/stable/3809784>.

These interviews that Simons did with Beauvoir are representative of a later and more mature Beauvoir who was a different philosopher. As we know Beauvoir died 14 April 1986 and the last interview Simons had with Beauvoir was 10 September 1985. By this time, obviously, Beauvoir had lost Sartre, who had died in 1980, Simons asked Beauvoir about the Parshley [English] translation of *The Second Sex* that deleted some one hundred pages from the original French. It is a translation that Beauvoir accepted in 1952 – again the corrected English translation did NOT appear until 2011. Beauvoir defended

accepting it by saying she had other things to do at the time. Again, this was Beauvoir reflecting on her life and Beauvoir had grown somewhat more conservative as she aged, but was it just Beauvoir's humanity seeping through. Is an iconic figure above their own humanity?

Blanchot, Maurice. *L'espace littéraire*. Collection Folio. Paris: Gallimard, 1955.

Blanchot's *Literary Space* I have used and still use in my research. It is in this work that Blanchot explains how writing starts with the gaze of Orpheus. The notion of gaze is important in so many ways in writing, in cinema and for this exercise about Zoom.

Breton, André. *Manifestes du surréalisme*. Collection Folio / Essais. Paris: Gallimard, 2011.

This publication by Gallimard is one of the only places where all of Breton's manifestos of surrealism are actually collected together. Too, as Breton mentions, to write about surrealism is to already break the ideas of surrealism, and of what surrealism entails. At the beginning of this publication Breton addresses some of the objections to surrealism and what surrealism is actually trying to do and to accomplish.

Brown, David Sterling. "(Early) Modern Literature: Crossing the 'Sonic Color Line'." In *Shakespeare and Digital Pedagogy: Case Studies and Strategies*, 51-62. Edited by Diana E. Henderson and Kyle Sebastian Vitale. London: The Arden Shakespeare, 2022.

The use of digital humanities in the classroom is not immune to gatekeeping and built-in inequalities within a given topics be it Shakespeare, Early Modern Literature/Philosophy. The idea of critical digital pedagogy is certainly something all educators in the humanities should be using, and something of which educators are aware. How is it possible to structure a class to be all inclusive for every student in the class? This



selection takes into account how critical digital pedagogy should be inculcated in an LMS (Learning Management System), aside from the curriculum as a whole.

Brown, Meg Lota, and Kyle DiRoberto. "Diversifying Shakespeare: Intersections of Technology and Identity." In *Shakespeare and Digital Pedagogy: Case Studies and Strategies*, 63-77. Edited by Diana E. Henderson and Kyle Sebastian Vitale. London: The Arden Shakespeare, 2022.

In looking at the Shakespeare plays *Titus Andronicus* and *The Merchant of Venice* the students were able to study various aspects of the plays that related to their physical proximity to Mexico and to Arizona. What do restrictive laws and regulations actually do? Is there a recent element to various ontologies? Through various digital tools, under the lens of digital humanities, students were able to address a number of issues that appear to be relatively new, but it turns out those diminutive ideas and restrictions are not so new. Again, a way digital humanities *qua* humanities [a humanist endeavor] applies to *real-world-practical* problems/issues.

Bruff, Derek. *Intentional Tech: Principles to Guide the Use of Educational Technology in College Teaching*. Morgantown: West Virginia University Press, 2019.

In terms of educational technology this is an admirable work, and there are a few sections that align with my ideas about a misunderstanding what technology is and does certainly in higher education which is the area on which I focus in my research.

Butler, Judith. *Gender Trouble: Feminism and the Subversion of Identity*. 1990. With an introduction by the author, New York and London: Routledge Classics, 2006.

Butler's ideas on identity are foundational and always important in considering questions about identity. In any research in the humanities, especially in my research regimen,

Butler is central to an understanding how the heteronormative patriarchy in Occident has always tried to subvert other ways of understanding what the notion of gender actually entails.

Chaperon, Sylvie. "Outcry over *The Second Sex*." *Simone de Beauvoir Studies* 32, no. 1 (2021): 19-34. <https://doi.org/10.1163/25897616-bja10045>.

This peer-reviewed article discusses many of the misunderstandings of Beauvoir's work in France and what that actually means. It is certainly interesting that the men that hated the book the most had not even read *The Second Sex*.

Cleary, Skye C. *How to be Authentic. Simone de Beauvoir and the Quest for Fulfillment*. New York: St. Martin's Essentials, 2022. Kindle.

Cleary was in an MBA class when she discovered Beauvoir, after that Cleary got her PhD, in essence, because of Beauvoir's writings. Cleary teaches at Columbia University, Barnard College, and teaches at CUNY as well. Cleary looks at the history of why Beauvoir's philosophy developed as it did, and Cleary investigates Beauvoir's methodology. Intellectual history in studying philosophers is so important because analytic philosophers are ONLY interested in issues that are only addressed through formal logic. Cleary shows the philosophical aspects of Beauvoir's work and how it is used in various aspects of academic work. Cleary's understanding of *authenticity* and how that plays out for Beauvoir *qua* existentialist. Writing authentically for Cleary is important too, as Cleary is a White Australian woman and so Cleary relies on other writers like bell hooks et al. when writing about women of color.

Collingwood, R. G. *The Idea of History with Lectures 1926-1928*. Edited with an introduction by Jan Van Der Dussen. Revised. 1993. Reprint, New York: Oxford University Press, 1994.

Collingwood's work is the philosophy of history *par excellence*. It is very dense and certainly not an easy read. I have used parts of it before in questions about whether history is a science or an art, for example. If one is doing any rigorous study in intellectual history Collingwood's work is certainly a needed reference and foundation.

Connell, Sarah. "Performance and Pedagogy: The Global Shakespeares Online *Merchant of Venice* Course." In *Shakespeare and Digital Pedagogy: Case Studies and Strategies*, 147-58. Edited by Diana E. Henderson and Kyle Sebastian Vitale. London: The Arden Shakespeare, 2022.

Connell writes about a *Merchant of Venice* course that is all online. It was developed by a group from Massachusetts of Technology (MIT) who when to Venice to film the performance of *Merchant . . .* in Verona in the Venetian Ghetto which marked the 400<sup>th</sup> year since the death of Shakespeare – the *Merchant . . .* was filmed in 2016. The beauty of the design of the course is that it is adaptable to the needs of whomever teaches this specific course or variations of it. That is the usefulness of digital tools within a discussion of digital humanities, as these tools are only as useful as one leading a course allows them to be.

Derrida, Jacques. *La dissémination*. Paris: Seuil, 1972.

*Dissemination* is comprised of Derrida's doctoral dissertation on Plato. This work published by Seuil is actually a compilation of three essays Derrida wrote, centering around Plato and the platonic notion of forms.

Dijkstra, Sandra. "Simone de Beauvoir and Betty Friedan: The Politics of Omission." *Feminist Studies* 6, no. 2 (Summer 1980): 290-303. <https://www.jstor.org/stable/3177743>.

Dijkstra discussed the fact about Simone de Beauvoir and Betty Friedan always being on different levels whenever they were talking or addressing aspects of feminist theory, be what they may have been [or be what they may now]. There were cultural differences obviously between the American Betty Friedan and the French Simone de Beauvoir. Beauvoir was more of a philosopher and author than was Friedan. There was, as well, a problem with the translation of *Le deuxième sexe* into English, and Friedan made use of the bad translation obviously. For an American audience Beauvoir was not enough of a capitalist and there is a good deal of Marx in Beauvoir's works, but Marx from a literary/philosophical perspective and not a political perspective though Beauvoir's anti-bourgeois comments were always misconstrued in the United States.

Eagleton, Terry. *Why Marx Was Right*. New Haven, CT: Yale University Press, 2011.

This work is contemporary and is demonstrative of the fact that the actual idea of Marxism, as envisioned by Marx, actually is something about which to consider given the failures of the capitalistic system. It also looks at Marxist literary theory and cultural studies.

Felstiner, Mary Lowenthal. "Seeing "The Second Sex" through the Second Wave." *Feminist Studies* 6, no. 2 (Summer 1980): 247-76. <https://www.jstor.org/stable/3177741>.

This is a foundational text that I have found based on my current research on Beauvoir and access to top-level Beauvoir scholars. This is an article that considers *The Second Sex* some forty years after it was written. There is a currency in the article that must not be ignored, BUT it is based on a bad translation in English of *The Second Sex*. The Borde

and Malovany-Chevallier (re)translation was not published until 2011. The ideas in the Felstiner article are indeed foundational in that Felstiner was asking new philosophical questions based on work Beauvoir had done.

Foucault, Michel. *Discipline and Punish: The Birth of the Prison*. Translated by Alan Sheridan. Second Vintage Books Edition. Vintage Books. 1977. Reprint, New York: Random House, Inc., 1995.

This is the full English translation of *Surveiller et Punir*. The work in which Foucault discusses the idea/notion of how all government agencies/institutions are meant as ways used by government to infiltrate itself in the lives of all its citizens. With the advent of the virtual classroom this notion has become of great use. Foucault's philosophical use of *panopticon* became a way of watching over student users with a software developed by Carnegie Mellon University called Panopto that monitors everything a user does, including key strokes, speed, and even the force with which key strokes are used. It is by no means a teaching tool or deterrent it is only used as a means to capture and punish. Foucault's work, herein, gives context to these ideas and that institutions are created and function under the body politic. The state does not want to educate or rehabilitate: The ONLY goal is to punish, and punish writ large.

Foucault, Michel. *Histoire de la folie à l'âge classique*. Collection TEL. Paris: Gallimard, 1972.

In English this would be *The History of Madness in the Classic Age*. There is not a specific thread that runs through the works of Foucault. That idea must be always stated, and never forgotten. Foucault looks at the philosophical notion of madness and how it developed and evolved into a way of keeping those a government wanted to keep

marginalized was able to do so under the guise of some sort of notion of the abnormal.

But abnormal to whom? Who was making the rules of so-called sanity?

Foucault, Michel. *Les mots et les choses: Une archéologie des sciences humaines*. Collection TEL. Paris: Gallimard, 1966.

In English this is translated as *Word and Object* and it is Foucault investigating natural philosophy in a way that could be read as a work from an ultraconservative writer/philosopher. The astute reader realizes it is the way in which Foucault covers natural philosophy, and of what natural philosophy is comprised, that leads to possible misread texts.

Foucault, Michel. *Histoire de la sexualité*. I: La volonté de savoir. Collection tel 248. Paris: Gallimard, 2014.

This is the work of the *History of Sexuality* that applies the most to the study of humanities and notions of gender and identity, and how those concepts, in Occident, have been formed. These concepts have been perverted by a heteronormative patriarchy. Are the correct questions being asked in the study of gender and identity?

Foucault, Michel. "Space, Knowledge, and Power." In *The Foucault Reader*, 239-56. Edited by Paul Rabinow. New York: Pantheon, 1984.

In discussing Foucault's basic ideas about governmental power this text is used extensively and this article does, too, in that it covers the idea of knowledge acquisition and the problems therein.

Foucault, Michel. "Technologies of the Self." In *Technologies of the Self: A Seminar with Michel Foucault*, edited by Luther H. Martin, Huck Gutman, and Patrick H. Hutton, 16-49. Amherst, MA: University of Massachusetts Press, 1988.

Foucault died in 1984 and the notion of technologies of the self is the last concept on which he wrote. Foucault only wrote for a period of twenty years and there is not a common thread chez Foucault that links Foucault's works or ideas. The ideas, for Foucault, supporting these concepts center around what *self* means and what it entails other than just active agency, which is not philosophically interesting in the least. Like with anything Foucault wrote it is obtuse, but every word and idea has its place.

Foucault, Michel. "What is an Author?" In *The Foucault Reader*, 101-20. Edited by Paul Rabinow. New York: Pantheon, 1984.

This article of Foucault's was first published in 1969, and in the article demonstrates the questions that should be asked of a text that are not at all either centered on or around the author. A text *qua* text is of tantamount importance and not necessarily on the writer who devised the initial text, for example.

Froidevaux-Metterie, Camille. *Un corps à soi*. Paris: Seuil, 2021. Kindle.

In English the title would be *A Body of One's Own*. This specific text was recommended to me directly from three contemporary professional Beauvoir scholars: Skye Cleary; Manon Garcia; and Kate Kirkpatrick. Froidevaux-Metterie is a Beauvoir scholar as well, and Froidevaux-Metterie's work is mainly philosophical based on Beauvoir's *The Second Sex*. The work is, in essence, an intellectual history of need and importance. How does one think about the feminine body through the lens of feminist philosophy and what does

that mean? Froidevaux-Metterie explains why this is different in trying to understand these aspects as a female as opposed to a male and outside of dichotomies as well.

Garrison, John S., with Ahon Goopta. "Mapping the Global Absent in Shakespeare: Lessons Learned from a Student-Faculty Collaboration." In *Shakespeare and Digital Pedagogy: Case Studies and Strategies*, 185-97. Edited by Diana E. Henderson and Kyle Sebastian Vitale. London: The Arden Shakespeare, 2022.

The notion of absences in Shakespeare are key; the absence of the mother in *King Lear* [the mother] who still has a profound influence in the progression of the play and final outcome of the play are in and of themselves notable. But in mapping the location of a lot of these absences with mapping software is nothing short of brilliant. This fits in with my vision of digital humanities just perfectly.

Gaukroger, Stephen. *Descartes' System of Natural Philosophy*. Cambridge: Cambridge University Press, 2002.

Any contemporary investigation of the early modern period, especially the natural aspects of Descartes, Gaukroger's work is foundational and needed. This work is also a good starting point on further investigation about Descartes and the bibliography listed remains a great resource.

Giese, Loreen. "Translating Shakespeare from Scene to Screen, and Back Again: Digital Tools for Teaching *Richard III*." In *Shakespeare and Digital Pedagogy: Case Studies and Strategies*, 159-71. Edited by Diana E. Henderson and Kyle Sebastian Vitale. London: The Arden Shakespeare, 2022.

Giese starts teaching all Shakespeare classes with a Digital Humanities Assignment and students are to take a longer complicated speech and write it into an Instagram story. It



not only promotes reading a complicated bit of text, but then also rendering JUST the rewriting of the text as an Instagram story is a level of pedagogy that is very remarkable. There is no analysis of the text just a rewrite the text as an Instagram story. This is one way Giese approaches *Richard III* for example. Many of these ideas are useful in virtual asynchronous classes or residual classes as well. These assignments enhance reading skills, and writing skills, and gives students exposure to using the *Oxford English Dictionary (OED)* on line as a way of expanding vocabulary coupled with extended etymologies provided in the *OED* and many examples from Shakespeare as well. That an institution of higher learning does NOT have access to the *OED* is nothing short of criminal in that it cheats both students and faculty.

Goodman, Michael John. “*The Victorian Illustrated Shakespeare Archive: Art to Enchant.*” In *Shakespeare and Digital Pedagogy: Case Studies and Strategies*, 120-31. Edited by Diana E. Henderson and Kyle Sebastian Vitale. London: The Arden Shakespeare, 2022. Goodman rightly discusses the philosopher Jaron Lanier who writes of those using digital tools as a “numb mob.” Goodman’s point is that digital technologies provide an opportunity to consider education from a fresh perspective, but with caveats, obviously. Goodman is concerned with a “human-centered” approach of the digital resources Goodman uses and this is the case, for Goodman, in creating the *Victorian Illustrated Shakespeare Archive (VISA)*. The site incorporates illustrations along with the plays and is useful even to those of us with a research interest in Shakespeare. Again, this is evidence of the power and forcefulness of the digital humanities that still focuses on knowledge acquisition as/at its foundation. The ways Goodman uses (*VISA*) in a class of undergraduates is admirable and noteworthy.

Goodrich, Jaime, with Sarah Noble. "Dividing the Kingdoms: Interdisciplinary Methods for Teaching Shakespeare to Undergraduates." In *Shakespeare and Digital Pedagogy: Case Studies and Strategies*, 172-82. Edited by Diana E. Henderson and Kyle Sebastian Vitale. London: The Arden Shakespeare, 2022.

There is a central question of how does one teach Shakespeare to undergraduates? As Goodrich demonstrates it is through working with other university departments and through collaboration via digital tools. Goodrich developed a site named: 'Dividing the Kingdoms' and she used a team of scholars at Wayne State University to develop the site. The site not only looks professionally done it is complete and well documented. It is demonstrative of the fact, not only of the greatness of Shakespeare, but Shakespeare is still studied with a currency that is [transdisciplinary] and a way of turning the digital humanities into a means of showing real-world-applications that is a buzz concept for upper university administration and legislatures/boards of education [neither of which is filled with educators] to still show the need for the humanities.

Grobman, Laurie, and E. Michele Ramsey. *Major Decisions: College, Career, and the Case for the Humanities*. Philadelphia: University of Pennsylvania Press, 2020.

This is not a work for those already in the humanities it is a basic apologia for the humanities, and should be read outside of the proverbial choir. While I understand the purpose of this particular work it lacks depth and scholarly precision at the expense of trying to appeal to a wider audience and to me that is a mistake in the humanities. Are they appealing to the lowest common denominator at the expense of complete research? There are bits and pieces I have used in my own research, however.

Guy-Bray, Stephen. *Shakespeare and Queer Representation*. Spotlight on Shakespeare. London and New York: Routledge, 2021.

Aside from Guy-Bray's vast understanding of Shakespeare, Guy-Bray's knowledge of the notion of Queer(ness) and Representation is unique and a better way of apprehending notions of Queer Theory. The fact that Guy-Bray starts out, in the introduction, with "An Ode to Mud" by Francis Ponge is nothing short of brilliant and demonstrative of Guy-Bray's vast knowledge of the literary enterprise despite Guy-Bray's doctorate in English Literature.

Hakeem, Hasheem. "Queering the French Language Classroom: A Social Justice Approach to Discussing Gender, Privilege, and Oppression." In *Diversity and Decolonization in French Studies*, edited by Siham Bouamer and Loïc Bourdeau, 183-96. Switzerland: Springer Nature, 2022. .PDF. [https://doi.org/10.1007/978-3-030-95357-7\\_12](https://doi.org/10.1007/978-3-030-95357-7_12).

Research on inclusivity for LGBTQ+ youth is key and important. How many faculty tend to ignore this notion is devastating and Hakeem recognizes this fact and brings it into the classroom. Through the use of aspects of digital humanities it is possible to have available readings and ideas on trans life and the lives of others that do not subscribe to some sort of false binary or the notion of the Hegelian Other. Though Hakeem obviously focuses on Canada the ideas therein are not geographically-specific.

Hanstedt, Paul. *Creating Wicked Students: Designing Courses for a Complex World*. Sterling, VA: Stylus Publishing, 2018.

Hanstedt's book is supposed to be innovative, but the ideas therein are something that those teaching at any level in the post-secondary academic institution could use. What does student centered education address and how is it best used? For whom is the book

written? Aside from doctoral students not getting any formal classes in *education* at Research 1 (R1) institutions teaching is generally only about 20% of a contract and the rest is made up of research and service as a university citizen. Again, for whom is this book written?

Hirschman, Sarah. "Simone de Beauvoir, Lycée Teacher. *Yale French Studies*, French Education, 1958, no. 22 (1958): 79-82. <https://www.jstor.org/stable/2928847>.

This is a short remembrance of when Hirschman was at the Lycée Molière where Simone de Beauvoir taught philosophy in the late 1930s. Hirschman was there for her last year (terminale) at lycée in 1938, and these few pages describe the work the students did with Mlle. de Beauvoir and the terms used from Husserl. It is a good understanding in trying to understand Beauvoir *qua* working philosopher.

hooks, bell. *Teaching to Transgress: Education as the Practice of Freedom*. New York and London: Routledge, 1994.

Of all the academic works bell hooks wrote I have found *Teaching to Transgress* to be most helpful in my research as a whole be it either literary theory or philosophy. I also like hooks's foundational use of the ideas from Paulo Freire. What does it mean to actually teach without any limitations and how is it done? These are key questions that hooks addresses in this work and in the theories hooks develops as well. Aside from obstacles and difficulties hooks still found education to be of great use and "enabling." Just that idea alone is so forceful and powerful. hooks discusses what education looks like and how education is. There is a currency to bell hooks that makes this work as popular/useful today as it was in 1994, the year it was published.

Hume, David, and P. H. Nidditch. *A Treatise of Human Nature*. Edited by Lewis A. Selby-Bigge. 2. ed., Oxford University: Clarendon Press, 1991.

The 18<sup>th</sup>-century Scottish philosopher, David Hume, is central to the importance of humanities and human reason despite the sciences, be what they may. It is in Hume's *Treatise* where Hume makes his arguments for the need of a strict epistemology, and causation. It is those ideas that are the basis of Hume's philosophical skepticism.

Jagose, Annamarie. *Queer Theory: An Introduction*. New York: New York University Press, 1996.

This is a foundational work in queer theory and a source for interpreting works by Judith Butler and understanding how the notion of queer theory has evolved and changed. It was an early example of understating the notion of queer as a reference point for a white male that loves other men. This works addresses trying to look beyond a heteronormative patriarchy and what that might look like at the end of the 20<sup>th</sup> century.

Kirkpatrick, Kate. *Becoming Beauvoir: A Life*. London: Bloomsbury Academic, 2019.

This is a recent work done on the life of Beauvoir, in English, from a pre-eminent philosopher. Kate Kirkpatrick was at King's College London when this work was published and now Kate Kirkpatrick is chair of philosophy at University of Oxford in the U.K. Not only is this a new work it is also a foundational work on Beauvoir, in English. It is also demonstrative of the renaissance in Beauvoir studies and in considering Beauvoir's philosophy without linking Beauvoir to Jean-Paul Sartre.

Klein, Lauren F. "Dimensions of Scale: Invisible Labor, Editorial Work, and the Future of Quantitative Literary Studies." *PMLA*, *Varieties of Digital Humanities*, 135, no. 1 (January 2020): 23-39.

Coupled with the notion of digital humanities does a quantitative methodology belong in a humanist enterprise, be what it may? Is digital humanities, in literary studies, no more than an extension of discourse analysis? Aside from the research in this article does a quantitative study do something that is more interesting than just a bunch of numbers? Most quantitative research methodologies are used in disciplines trying to find some form of legitimacy in applied fields. This article is more interesting in the questions it elicits than the information it is trying to convey.

Knisely, Kris Aric. "Teaching Trans Knowledges: Situating Expansive Possibilities in an Intermediate French Course." In *Diversity and Decolonization in French Studies*, edited by Siham Bouamer and Loïc Bourdeau, 165-80. Switzerland: Springer Nature, 2022. .PDF. [https://doi.org/10.1007/978-3-030-95357-7\\_11](https://doi.org/10.1007/978-3-030-95357-7_11).

How does one introduce new ideas about gender into their curriculum? This particular book section centers around (TAQIBPs) trans-affirming queer inquiry-based pedagogies and how this fits and must fit within any curriculum. Kris Knisely has a website ([krisknisely.com](http://krisknisely.com)) that lays out a full program revolving around (TAQIBPs) for educators and OER resources as well. Through listening to French it is possible to ask the question is there a standard French that is obviously outside the bounds of the Académie française? How does one determine of what digital humanities is made in language study?

Knisely, Kris Aric, and Joshua M. Paiz. "Bringing Trans, Non-binary, and Queer Understandings in Language Education." *Critical Multilingualism Studies* 9, no. 1 (2021): 23-45.

<https://cms.arizona.edu/index.php/multilingual/article/view/237>.

This article is specifically addressing language educators, but aside from specifics to language educators the ideas therein are applicable to other courses. It is evidence, however, or rather demonstrative of the power and force of the humanities and why there is still a need for humanities to have an integral part in the acquisition of knowledge period. What digital tools are available to promote inclusivity in the classroom?

Kuehn, Manfred. *Kant: A Biography*. Cambridge, U.K.: Cambridge University Press, 2001.

Kuehn's work is now standard and foundational in considering Kant from a history of philosophy understanding. This is an intellectual biography and is necessary for any attempt at trying to understand any part Kant's philosophical enterprise.

Lagasnerie, Geoffroy de. *La dernière leçon de Michel Foucault: Sur le néolibéralisme, la théorie et la politique*. Paris: Fayard, 2012.

This work is in French and Lagasnerie, who has taught at Sorbonne, tries to dismiss criticism of Foucault as a neoliberal. In trying to understand Foucault, Lagasnerie reminds us that Foucault only wrote for a period of twenty years and that there are no similarities in any of the works of Foucault. There is no thread chez Foucault that is able to be traced through all of Foucault's works or even in any of Foucault's recorded television appearances.

Lecarne-Tabone, Éliane. “Des *Inséparables* aux *Mémoires d’une jeune fille rangée*.” *Simone de Beauvoir Studies* 32, no. 1 (2021): 35-53. <https://doi.org/10.1163/25897616-bja10038>.

This a literary study, in French, of Beauvoir’s works *The Inseparables* and *Memories of a Dutiful Daughter*. *Les inséparables* was published in 2020, obviously posthumously, but Beauvoir actually wrote the work in 1954 though never published it during her lifetime.

Beauvoir, at the time, thought it was of no interest. Lecarne-Tabone is a Beauvoir scholar and has worked with Gallimard for the edition in Bibliothèque de la Pléiade on some of Beauvoir’s fiction writing. Lecarne-Tabone takes Beauvoir as one writing auto-fiction and that *Les inséparables* is the genesis for *Mémoires d’une jeune fille rangée*.

Obviously, Lecarne-Tabone makes a compelling case, but there are narrative elements in each work and that those narrative bits follow the life of Beauvoir is not, for me anyway, an appropriate way to understand a text, be the text what it may.

Le Deuff, Olivier. *Digital Humanities: History and Development*. Somerset: John Wiley & Sons, Incorporated, 2018. Accessed October 22, 2022. ProQuest Ebook Central.

Le Deuff argues that anyone in the humanities should know how to count and should know about numbers. There is a history of this and Le Deuff defends quantitative and qualitative research in the humanities. It is this type of research that gives credence to digital humanities being a part of, in a certain sense, computer science. It is, to me, ignoring of what the humanities is comprised, and that the humanities *qua* humanities makes a university a place for knowledge acquisition and not a mere training camp.



Le Doeuff, Michèle. "Simone de Beauvoir and Existentialism." *Feminist Studies* 6, no. 2 (Summer 1980): 277-89. <https://www.jstor.org/stable/3177742>.

This is mostly about Beauvoir's existentialist ideas that are in *The Second Sex* and then does indeed look at Beauvoir's existentialism writ large. Beauvoir was a better philosopher than was Sartre; the only difference was Sartre had a penis. Beauvoir used most the work of Maurice Merleau-Ponty in developing her existentialism. There is a way, as well, of reframing questions. This is an article that was originally written in French so Le Doeuff was reading *Le Deuxième Sexe* in its entirety, at the time.

Liu, Alan. "Toward a Diversity Stack: Digital Humanities and Diversity as Technical Problem." *PMLA*, *Varieties of Digital Humanities*, 135, no. 1 (January 2020): 130-51.

That Liu finds parallels between digital humanities and a more traditional understanding of humanities is key, but divergent from my research in focusing too much on the technical aspects of digital humanities to the point that digital humanities becomes nothing more than an aspect of computer science. No matter how the technological setup is presented it is still based on notions and ideas found in computer science research. Liu, again, uses the humanities *qua* humanities, and then turns those ideas into techno-speak as that what the article truly is. I use this article as an antithesis to explain of what digital humanities ought do and ought be.

Locke, John, and P.H. Nidditch. *An Essay concerning Human Understanding*. The Clarendon Edition of the Works of John Locke. Oxford: New York: Clarendon Press; Oxford University Press, 1979.

This is the work where Locke expresses his ideas about a first philosophy, i.e. a priori ideas, and a posteriori ideas and of what those are comprised. This philosophical work is

748 pages of dense philosophical arguments. I am most interested in Locke's conception of *tabula rasa* and Locke's ideas about epistemology and also Locke's methodology.

Louis, Édouard. *Changer: méthode*. Paris: Seuil, 2021. Kindle.

This is a work where Louis poses questions about writing and what writing is: technê. I have had the opportunity to ask Louis if he is a new Duras, as a good bit of the work by Édouard Louis appears to be influenced through/by Duras. Is Louis writing autofiction, or is Louis's œuvre, like that of Duras, all fictive? Is it just that readers need something on which to hold? Too, this is a book I got electronically through Kindle which is, at base level, digital humanities. I was able to get this work as soon as it was available, and without being in France – *in situ*.

Louis, Édouard. *Combats et métamorphoses d'une femme*. Paris: Seuil, 2021.

This is a work Louis completed from a photo of Louis's mother that Louis writes he could not remember having possessed. Like with the writings of Marguerite Duras it is possible to understand the works of Édouard Louis as works of autofiction, yet there are always narrators – could it be Louis could it be Duras – it is up to the reader at any given moment. A reading that does indeed take work from the reader.

Louis, Édouard. *En finir avec Eddy Bellegueule*. Paris: Seuil, 2014.

This was the first novel Édouard Louis wrote and it is a novel about a change in not just identity, but a change based on a deep introspection. The title translates as something like finishing up with Eddy Bellegueule and [belle] [gueule] is a play on words in French – a meaning like pretty/happy face. The narrator in the work discusses growing up gay in Picardie, France – a very poor and VERY ultra-conservative area of France. The word

usage Louis uses is as important as the story itself and Louis opens the work with a quote of Marguerite Duras in *Le Ravissement de Lol V. Stein*.

Louis, Édouard. *Histoire de la violence*. Collection Points. Paris: Seuil, 2016.

*A History of Violence* is the second novel Édouard Louis wrote and it is a story of a young man that gets sexually assaulted/raped by a guy the narrator sleeps with. It is a complicated story and something through which Louis lived through and in a court of law the presiding judge told Louis it was like Louis was only doing research for a book since Louis wrote about it and that Louis should stay away from all homosexuals as all homosexuals are nothing but deviants. This is what the far right has done to France in the twenty-first century.

Louis, Édouard. *Qui a tué mon père*. Paris: Seuil, 2018.

At first glance a reader would understand this as an interrogative, but it is not as there is no question mark at the end and Louis did that on purpose. It would translate as [Those] who killed my father and it is Louis discussing the fact that his father who broke his back in the factory where he worked was having difficulty getting medicines and the assistance he needed because of austerity measures brought about by contemporary politicians – left and right – of France.

Louis, Édouard, and Thomas Ostermeier. *Au cœur de la violence*. Paris: Seuil, 2019.

This is a play script of *Histoire de la violence* that Louis wrote with the German director Thomas Ostermeier. It is of interest to see the text take the shape of an actual play and what it looks like written as a text. There are brief video clips of the play, and yet another practical example of the use and need of digital humanities.

Lovejoy, Arthur O. *The Great Chain of Being*. 1936. Reprint, Cambridge, MA: Harvard University Press, 1964.

It has long been my contention that anyone who studies the humanities should read Lovejoy's published lectures of the academic year 1932-33 as part of the William James Lectures that Lovejoy gave at Harvard. Anyone who has studied intellectual history or the history of ideas or the philosophy of history is familiar with Lovejoy. What is the study of the history of ideas? It is not only at the heart of the humanities it is also at the heart of university study and that has not changed in Occident since the fourteenth century. All first-year students in post-secondary institutions should read Lovejoy as well as ALL academicians that administer a post-secondary institution. How does one become a good university citizen? Read Lovejoy. What is Being and how are ideas, be what they may, connected and continue to thrive through an evolutionary period?

Manshel, Alexander. "The Lag: Technology and Fiction in the Twentieth Century." *PMLA*, *Varieties of Digital Humanities*, 135, no. 1 (January 2020): 40-58.

Has digital information technology changed the way literature is understood period? Manshel's study does diverge from a good many previous studies on the notion of *technology* in that Manshel is quick to point out that Manshel is considering digital information technology. That notion is the focal point of the article and how that effects an understanding of twentieth-century American fiction in new and unique ways. What is most foundational in this article are the new dimensions digital humanities, in its various guises, add to literary studies and how that also adds to the discussion of texts without a hagiographical understating of THE author.

Maroun, Daniel N. "Decanonizing Contemporary Culture Courses: Teaching Culture with Twitter." In *Diversity and Decolonization in French Studies*, edited by Siham Bouamer and Loïc Bourdeau, 197-210. Switzerland: Springer Nature, 2022. .PDF.  
[https://doi.org/10.1007/978-3-030-95357-7\\_13](https://doi.org/10.1007/978-3-030-95357-7_13).

This is a way of trying to teach an understanding of contemporary French/francophone culture through the use of Twitter thus allowing students to go beyond textbooks. Twitter is not always pretty, but it is a way, in a class on culture, of what ideas culture currently exist. Even current textbooks are dated and the *white gaze* is evident and that French only exists within the Hexagon. Twitter allows for expanded class discussions as well as expanded written work that revolves around Tweets. Is this digital humanities or not?

McCann, Hannah, and Whitney Monaghan. *Queer Theory Now: From Foundations to Futures*. London: Red Globe press, 2019.

This a good and recent overview of what Queer Theory is and what it is not. Queer Theory is presented in a way that takes into account the many ideas surrounding Queer Theory and then tries to address the best ways in which to use Queer Theory in its many guises.

McDonald, Marcia, Joel Overall, and Jayme M. Yeo. "Student-Curated Archives and the Digital Design of Shakespeare in Performance." In *Shakespeare and Digital Pedagogy: Case Studies and Strategies*, 132-43. Edited by Diana E. Henderson and Kyle Sebastian Vitale. London: The Arden Shakespeare, 2022.

This selection investigates, as a starting point, the student-curated *Nashville Shakespeare Performance Archive* (NSPA) and how students in upper-division classes and students in digital literacy courses collaborate to work on digital projects that could possibly enhance

(NSPA): Nashville, Tennessee is an interesting place to add to the (NSPA). Again, a way digital humanities is adding to *real-world-practical* applications and a way to enhance education in innovative and productive ways.

Merleau-Ponty, Maurice. *Le visible et l'invisible*. Collection TEL. Paris: Gallimard, 1964.

*The Visible and Invisible* of Merleau-Ponty is an important philosophical work in the study of existentialism. Merleau-Ponty is always pushing Hegel beyond Hegel, and something only Merleau-Ponty could do. It is necessary, according to Merleau-Ponty, to get outside of one's self to reflect back on one's self before considering the notion of the Hegelian Other.

Mitchell, Robin. *Vénus Noire: Black Women and Colonial Fantasies in Nineteenth-Century France*. Athens, GA: University of Georgia Press, 2020.

Robin Mitchell is an historian and Mitchell got her doctorate at U.C. Berkeley, and Mitchell's research revolves around those whose historical record is missing and asking why it is missing. This is a great work in that it discusses how France – even in the 21<sup>st</sup> century – will not deal with racism and France's colonial past in open dialogue. There are missing historical records of certain Black women in France, and there is no explanation given other than a lifting of shoulders – including records held by the museum Louvre. Why is this still the case? Where are those records? What Mitchell has found is astounding including work she did at Harvard, as a Radcliff Fellow, because of *Venus Noire*. Mitchell is also very good about giving her research assistants their due credit.

Moi, Toril. *Sexual/Textual Politics: Feminist Literary Theory*. 2nd ed. 1985. Reprint, London and New York: Routledge, 2002.

How should one understand feminist literary theory? One should read Toril Moi's work on feminist literary theory. From Beauvoir, to Kristeva, to Cixous, to Luce Irigaray – Toril Moi discusses how feminist literary theory is not just taking out *male* references and sticking in *female* references. Feminist literary theory revolves around different questions being asked of a literary text that is not bound by the heteronormative patriarchy in all of its guises and entities.

Moi, Toril. *Simone de Beauvoir: The Making of an Intellectual Woman*. Oxford, UK and Cambridge, MA: Blackwell, 1994.

This is a foundational work in, English, on Beauvoir. Both literary scholars and philosophers make reference to Moi's work. This is an intellectual history of Beauvoir's work life and what it did, does, and will continue to do. That it is in English is important and at a level only a scholar like Toril Moi could achieve/produce.

Morris, Sean Michael, and Jesse Stommel. *An Urgency of Teachers: The Work of Critical Digital Pedagogy*. Madison, Wisconsin: Hybrid Pedagogy Inc, 2018. .PDF.  
<https://pressbooks.pub/criticaldigitalpedagogy>.

Mulready, Cyrus. "Shakespeare Students as Scribes: Documenting the Classroom through Collaborative Digital Note-taking." In *Shakespeare and Digital Pedagogy: Case Studies and Strategies*, 13-24. Edited by Diana E. Henderson and Kyle Sebastian Vitale. London: The Arden Shakespeare, 2022.

Mulready is quite upfront about the investment of time and resources in doing digital projects for both faculty and students. It does, as well, address the issue of adherents to

digital humanities as a fairly close-knit community of educators. The Digital Scribes project does allow for a good deal of student autonomy and is not a labor-intensive endeavor for the educator leading the class. Students have use of many different digital tools needed to complete the project be what it may – like a podcast, videocast, and a PowerPoint Presentation that becomes a videocast, e.g. There is also a good level of collaboration among the students in finishing the final project. What is key to note is that all of these assignments are something that students continue to use for other classes and this is a humanities class that is teaching *real-world-practical-skills* while still teaching a course in the humanities on Shakespeare. That is certainly of note in academia during the second-decade of the twenty-first century as cuts to the humanities are always more and more persistent.

Muzart, Thomas. “Approaching Plurality and Contributing to Diversity Through Podcast Pedagogy.” In *Diversity and Decolonization in French Studies*, edited by Siham Bouamer and Loïc Bourdeau, 211-27. Switzerland: Springer Nature, 2022. .PDF.  
[https://doi.org/10.1007/978-3-030-95357-7\\_14](https://doi.org/10.1007/978-3-030-95357-7_14).

Though this selection is in a collection on pedagogy in the French classroom it is indeed still the humanities and digital humanities as well. Muzart adds podcasts to course materials that give an intercultural context outside of a dated and fully edited textbook. Listening to podcasts is very much a digital tool that fits within the realm of digital humanities for classes in the humanities, and the foreign language classroom. I personally started using podcasts around 2005 as a means of enhancing class lectures for students. For students learning French it is a way of listening to native speakers discussing topics of current interest in France and the European Union for example. Podcasts are a good



way to practice language skills as well; it is a productive way to use oral and aural skills that are a necessity in any language classroom.

Ng-Gagneux, Eleine. "Reading Interculturality in Class: Contextualizing Global Shakespeares in and through A|S|I|A." In *Shakespeare and Digital Pedagogy: Case Studies and Strategies*, 89-103. Edited by Diana E. Henderson and Kyle Sebastian Vitale. London: The Arden Shakespeare, 2022.

The base question here is how has Shakespeare changed and shifted due to digital information technologies? Also allowing a type of intercultural teaching/reading to students who are in remote locations and do not always have direct access to live performances except through digital platforms like YouTube, e.g. as an example. The global-ness of Shakespeare takes on new dimensions and new core foundations with a renewed importance of a curricular value in a renaissance of Shakespeare studies outside of Occident.

Noble, Safiya Umoja. *Algorithms of Oppression: How Search Engines Reinforce Racism*. New York: New York University Press, 2018.

This idea, unfortunately, is part and parcel to digital humanities as well. It is also an issue that computer science investigates and how to get around some of the coded-in gatekeeping. This is a difficult but full work that should be read and understood as a much larger program in the uses of information technology and certainly in an area of digital [information/understanding].

Pomeroy, Susan B. *Goddesses, Whores, Wives, and Slaves: Women in Classical Antiquity*. New York: Schocken Books, 1975.

Pomeroy's book is not only foundational in any attempt at trying to understand the role of women in antiquity. Pomeroy does give a different perspective that is worthy of careful study in classical thought.

Poole, Kristen, with Jake Cohen. "Shakespeare at Basecamp." In *Shakespeare and Digital Pedagogy: Case Studies and Strategies*, 107-119. Edited by Diana E. Henderson and Kyle Sebastian Vitale. London: The Arden Shakespeare, 2022.

Basecamp and Basecamp 2 together is an online project management platform that enhances an LMS (Learning Management System) that a post-secondary institution might use. From a student perspective it allows for a different interface than what one might find with BlackBoard, Canvas, Desire2Learn/Brightspace, or whatever the centralized LMS is for a given institution as noted above. Basecamp is a way to enhance student learning, and project-management-like deadlines are replaced with goals. There are goals to meet as opposed to traditional assignment and assessment deadlines. This article is also about costs involved and enhancements for students.

Robbe-Grillet, Alain. *Pour un nouveau roman*. Collection idées NRF. Paris: Gallimard, 1963.

*For a New Novel* is the text in which Alain Robbe-Grillet describes Robbe-Grillet's vision of what writing should be and the evolution of French literature and cinematography. This is the foundational text involving the *nouveau roman* and the *Nouvelle Vague* in all of the arts. There are many writers that continually influenced by the ideas surrounding the *nouveau roman* as conceived by Robbe-Grillet.

Rogers, Jami. "The British Black and Asian Performance Database: Reclaiming Theatre History." In *Shakespeare and Digital Pedagogy: Case Studies and Strategies*, 78-88. Edited by Diana E. Henderson and Kyle Sebastian Vitale. London: The Arden Shakespeare, 2022.

Aside from the great content of this article the writers discuss "decentering whiteness" as a means of studying the history of theatre and this is ALL thanks to the advent of the use of information technologies and digital tools in the humanities. This database that was created is of a great importance, but again, only because it was conceived and executed by those with backgrounds in the humanities. The study of the humanities is the foundation upon which this writing is founded and that is true of the book in which it is found. This research, also, directly benefits students and the fact students have a continued interest in Shakespeare even after a specific class comes to an end.

Said, Edward. *Culture and Imperialism*. New York: Vintage Books, 1994.

This is a foundational work in it is Said discussing how Occident has usurped the Orient in all of the Orient's iterations. The imperialism of Occident does influence culture as well and not in positive ways. Imperialism in the West is alive and well. There is a currency to Said's work that is certainly troublesome.

Said, Edward. *Orientalism*. New York: Vintage Book, 1979.

This work was Said's way of showing Occident what it did not know about Orient, and what Occident did know was imperial and colonial. There is sadly, as with many texts in this bibliography, a currency to this text that should/must not be ignored. This work by Said is exhaustively researched and annotated. Said's background was in English literature and that is evident in the way Said writes and researches including sources

used. This is a must text for any student interested in either second or third level graduate study in the humanities – it should be in any discipline in the academy but that would be a pipedream most likely.

Salerno, Miriam, Andrea Lubin, Alan M. Voorhees, Pamela Lebeaux, National Cooperative Highway Research Program, Transportation Research Board, and National Academies of Sciences, Engineering, and Medicine. *Virtual Public Involvement: Lessons from the COVID-19 Pandemic*. Washington, D.C.: Transportation Research Board, 2022.  
<https://doi.org/10.17226/26827>.

At first blush this article appears far afield of this thesis and my research ideas, but that is not at all the case. The article is a good example of the use of Zoom as a result of the recent COVID-19 pandemic and how the dissemination of information has changed and what the implications are for future education ventures. How has education changed? How had transportation changed and the way in which discussing transportation, with the public, has changed. It is that change that is foundational as it is in education/pedagogy.

Sallenave, Danièle. *Castor de guerre*. Paris: Gallimard, 2008.

At 604 pages long *Castor de guerre* is a tome as we understand in English. This is a newer biography of Beauvoir and it could even be understood as an intellectual biography of Beauvoir. Philosophers who study Beauvoir, in French, use this text as a way to begin philosophical arguments based on Beauvoir's philosophy and Beauvoir's other writings as well. The text is very well annotated, and leads the astute reader in many different directions for further research on Simone de Beauvoir – i.e., *Castor*.

Salmon, Peter. *An Event Perhaps: A Biography of Jacques Derrida*. London and New York: Verso, 2020.

As a biography this gives a good understanding of Derrida, and in English. Salmon not only exhaustively researched Derrida and Derrida's *œuvre*, but the analyses Salmon gives of Derrida are spot on as well as bringing in ideas of philosophers like Alain Badiou, for example. This work fits in nicely within my on-going research regimen.

Santos, Kathryn Vomero. "'Read[ing] Strange Matters': Digital Approaches to Early Modern Transnational Intertextuality." In *Shakespeare and Digital Pedagogy: Case Studies and Strategies*, 38-48. Edited by Diana E. Henderson and Kyle Sebastian Vitale. London: The Arden Shakespeare, 2022.

This research is based on the use of and value of digital tools available to students in a classroom studying Shakespeare and how through those digital tools students at any level in a post-secondary institution, for example, have access to many rare documents and other digital texts that enhances the teaching and learning of Shakespeare more than what is found in either a printed anthology or a printed textbook. These digital tools also involve students in current research being done on Shakespeare. The reason I found this article so useful is based on the following: ". . . digital technologies can serve to enhance humanistic inquiry in general and the study of literature in particular. (41)" A useful and well written article that will greatly enhance my current research regimen.

Sartre, Jean-Paul. *L'existentialisme est un humanisme*. Présentation et notes par Arlette Elkaïm-Sartre. Collection Folio / Essais. Paris: Gallimard, 1996.

Sartre's *Existentialism Is an Humanism* is not a long text, but philosophically it is very powerful. This work of Sartre is an apologia of *existentialism* and what exactly it is to do.

There are problems with Sartre's concept of *existentialism* but that goes beyond the scope of this text and a discussion not appropriate in an annotated bibliography.

Searle, John R. *Speech Acts: An Essay in the Philosophy of Language*. Cambridge: Cambridge University Press, 1969. Kindle.

John Searle was a philosopher at Berkeley and in philosophy of language and philosophy of mind. Searle understood philosophy as philosophy to the extent that many analytic philosophers found Searle's ideas suspect. Foucault used Searle as a reference in Foucault's work on investigating the issue of author, and I mention that in the entry on the work by Austin. Searle was one of J. L. Austin's students. This work is, by and large, Searle's "D. Phil, [dissertation] on Sense and Reference" Searle submitted in 1959 at Oxford. Searle is good at taking basic ideas in philosophy and pushing the limits of *philosophical* understanding. It is one of the reason's Foucault used Searle as they were contemporaries. I have used Searle's philosophy of language and philosophy of mind in a great deal of my work at the undergraduate level, in philosophy, and at the graduate level in philosophy, literature, and philology.

Sedgwick, Eve Kosofsky, and Adam Frank. *Touching Feeling: Affect, Pedagogy, Performativity*. Series Q. Durham: Duke University Press, 2003.

Sedgwick gives a good understanding of Queer Theory and pedagogy that is not only foundational, but central to my own research regimen and part of my M.Ed. thesis.

Sedgwick's use of Derrida, Butler, and Austin – as did Foucault with Austin – explains how their works enhance the whole idea of not moving students to the margins.

Semler, Liam E. "Shakespeare Reloaded's *Shakeserndipity* Game: Pedagogy at the Edge of Chaos." In *Shakespeare and Digital Pedagogy: Case Studies and Strategies*, 198-210. Edited by Diana E. Henderson and Kyle Sebastian Vitale. London: The Arden Shakespeare, 2022.

Though this game was developed in Australia it is demonstrative how digital humanities, be whatever it may, is of use on a global scale. The game focuses on *Julius Caesar*, *The Tempest*, *Richard III* and as these plays even appear in English curricula at the high school level in the United States it is possible to use this game in high schools at post-secondary institutions as well. Again, enhancing digital skills and writing/rhetoric skills is evidence that the notion of gaming is a robust academic pursuit. It is also demonstrative of the fact that Shakespeare research and pedagogy are not dead. They have both kept pace with the evolution of digital humanities as has the interest in Shakespeare.

Shelley, Mary Wollstonecraft. *Frankenstein, or, The Modern Prometheus: The 1818 Text*. First Warbler Classics edition. New York: Warbler Press, 2019.

It is worth noting that this is the 1818 text which Mary Shelley published anonymously and then with extensive rewrites Mary Shelley republished this work in 1831. The 1818, original, text is not only a great story, but full of philosophical twists and turns. It does take an avid reader to realize some of the philosophers Shelley had read and possible used in creating this monumental work.

Sheridan, Alan. *Michel Foucault: The Will to Truth*. London and New York: Tavistock Publications, 1980.

This work is foundational in any study on Foucault by many Foucault scholars. It was originally written in English, and it is an academic work that is a good synthesis of Foucault's work as a whole. It is a text studied in doctoral language programs.

Simonetta, Rachael Deagman, with Melanie Lo. "The *Shakespeare CoLab*: A Digital Environment for Shakespeare Studies." In *Shakespeare and Digital Pedagogy: Case Studies and Strategies*, 25-37. Edited by Diana E. Henderson and Kyle Sebastian Vitale. London: The Arden Shakespeare, 2022.

This is not only an interesting and important addition to Shakespeare pedagogy; as an academic writing it is foundational and key. *Shakespeare CoLab* at the University of Colorado is described as a great addition to digital humanities, but also an addition to scholarship on Shakespeare as well. This article shows how the *CoLab* enhances digital literary skills for students as well as an enhanced and more in-depth understanding of Shakespeare scholarship. This article has greatly helped me in my current research regimen.

Sontag, Susan. *AIDS and Its Metaphors*. New York: Farrar, Straus and Giroux, 1988.

I have, unfortunately, used this work a great deal in my research and also since 1988. This work has had many iterations and is now foundational in disability studies as well in literary theory and philosophy. A virus is a virus and nothing more than that. It is an epidemiological issue and evolution in virology is a way at getting past social misunderstandings of disease. As I am a current member of ACT-UP Paris this work of Sontag still has a currency just as does Beauvoir's *Second Sex*. In using metaphor and



illness it is a way of not only pushing those thought marginalia to the sides, but to efface them completely. This work by Sontag should be compulsory reading for ALL incoming post-secondary students.

Sullivan, Ian M. "Simone de Beauvoir and Confucian Role Ethics: Role-Relational Ambiguity and Confucian Mystification." *Hypatia* 31, no. 3 (Summer 2016): 620-35.  
<https://www.jstor.org/stable/44076496>.

This a more recent article on Beauvoir and Eastern Philosophy *viz.* a reworking of Confucian role ethics and Beauvoir's philosophical argument of ethics of ambiguity. It is a basis that leads to the notion of human flourishing in leading a full and meaningful life that is both an Oriental and Occidental concept. In investigating Beauvoir it allows for a better understanding of feminism that does more than replace one gender with another. It is a way of reframing questions that go outside patriarchy that is, at base level, a continued problem in Orient and in Occident.

Sullivan, Nikki. *A Critical Introduction to Queer Theory*. New York: New York University Press, 2003.

Sullivan's work is a good and robust overview of what inclusivity and queer theory actually are able to accomplish from a theoretical perspective in the area of literary studies. Though it is a bit dated it is foundational and is useful in attempting to fully explain queer theory and the inherent complications in any queer theoretical concepts.

Vee, Annette. *Coding Literacy: How Computer Programming Is Changing Writing*. Software Studies. Cambridge, MA: MIT Press, 2017.

This not only looks anew at writing *qua* writing, but the evolution of literacy and all that entails. How has technology, in all its iterations, changed/developed/created and how is

that expressed? Technology does NOT have to be inclusive of any ideals of computer science to be technological. Either wheels on a chair or table in a classroom is an innovation of technology. What does literacy do and how is it used since the advent of the revolution in personal computing. This is a work I use in trying to demonstrate that digital humanities is not computer science. I code in Active X and in UNIX but as an aside to the ideas of literacy Vee discusses.

Wellner, Galit. "The Zoom-bie Student and the Lecturer: Reflections on Teaching and Learning with Zoom." *Techné: Research in Philosophy and Technology* 25, no. 1 (2021): 153-61. <https://doi.org/10.5840/techne2021121132>.

This is an article that should be of key interest given I am investigating Zoom use as well. I am not sure the idea of a zombie is the way to better understand Zoom either used by one conducting a class or students following a class. Students are students and should not be described as anything but students. Is the Zoom platform perfect? No. But there are ways to write about given issues that are neither *cute*, nor a malapropism. I know there were issues with the way in which academia dealt with SARS-CoV-2 [COVID-19], but again this article does not specifically deal with those issues in a concrete way. I am not sure there is anything therein [this article] that is philosophically interesting.

Wheeler, Michael. "Martin Heidegger." *The Stanford Encyclopedia of Philosophy*. Metaphysics Research Lab, Stanford University, Fall edition 2020. Accessed 04 December, 2022. <https://plato.stanford.edu/archives/fall2020/entries/heidegger/>.

This entry on Heidegger is on the open access site on philosophy maintained by Stanford University. It is an academically rigorous site maintained by working philosophers and always monitored by doctoral students in philosophy at Stanford. I have used this entry as

not only a good review of Heidegger's philosophy, but it also covers Heidegger's membership in the Nazi party in Germany and also work Heidegger did for the Nazis. If one uses Heidegger's philosophy it is always necessary to do so and mentioning the above fact. It does not go without *saying* (i.e., stating). This site is of academic merit that appears in research in peer-reviewed journals and not like a wiki or some other substandard site that is erroneously used by too many teaching faculty at the academy.

Wilchins, Riki. *Queer Theory, Gender Theory: An Instant Primer*. Los Angeles: Alyson Publications, 2004.

This is a book I found in San Francisco – it was so powerful and important I taught a LGBT Rights class from it as well. Wilchins looks at gender as a language and the way in which languages are always changing and evolving. It also leads to a better understanding about what Queer Theory actually is and what Queer Theory actually does. Wilchins demonstrates why the question *What sex are you?* is no longer valid and should not be. Again, I use this work in my current research and obviously have used it to great purpose.

Williams, Raymond. *Marxism and Literature*. Marxist Introductions. Oxford: Oxford University Press, 1977.

Though I have read a good deal of Marx's oeuvre Williams puts it in perspective through the lens of literary theory and what Marxism adds to literary theory and to the better understanding of the literary enterprise. How does one not only comprehend literature and grasp a meaning that is outside the bounds of a means of propaganda by the state? What does it mean when a political entity tries to block certain works of literature? There is, astonishingly/unfortunately, a currency to what Williams was arguing in the twentieth century.

Winterson, Jeanette. *12 Bytes: How We Got Here, Where Might We Go Next*. New York: Grove Press, 2021.

At base level this Winterson work is transhumanist *par excellence*. Through the several iterations my M.Ed. thesis has taken this Winterson text has served a great way in helping me understand different perspectives around which my research is constructed. These essays of Winterson's allow me to, truly, understand what computer science is and is not. This text also helps me and had helped me envision what humanities is and what digital humanities could possibly be.

Winterson, Jeanette. *Frankissstein: A Love Story*. New York: Grove Press, 2019.

This is a reworking of Mary Shelley's 1818 text *Frankenstein*. The work is neither pornographic nor erotica it goes well beyond those understandings and shows how the notion of *genre* and *gender* get misunderstood and perverted by society in Occident. In Winterson's text the character Dr. Shelley is transgender and to my mind it was very well written for what it was. Some research I have read in re *Frankissstein* have been less than glowing about the way in which Winterson uses/writes about transgenderism, but it is part and parcel to Winterson's story *qua* Writer.

Witmore, Michael. "Forward." In *Shakespeare and Digital Pedagogy: Case Studies and Strategies*, xiv-xv. Edited by Diana E. Henderson and Kyle Sebastian Vitale. London: The Arden Shakespeare, 2022.

Thought Witmore's "Forward" is short it is packed with a lot of good information because Witmore is currently the Director of the Folger Shakespeare Library in Washington, D.C. What are the ideas that surround digital humanities? Witmore also

discusses the pressures being felt by research libraries and the humanities in general and in high education.

Woolf, Virginia. *A Room of One's Own*. 1929. Reprint, Redditch, UK: Read Books Ltd.: 2012.

I am using this work by Woolf along with studies on Beauvoir as there are both literary and philosophical aspects to both of these writers, obviously. In considering both Woolf and Beauvoir: What is fiction? What is woman? Do both notions overlap at all? Woolf, aside from the importance of reading, wants to know what fiction is and what writing is and how that changes when a woman does it? Whatever a man does, either good or bad, a man never has to apologize, at any point, for being a man, that goes proverbially without saying. The same is not true of woman. No matter what a woman does it is always first womanhood and the mythos that surrounds that notion. The notion of writing is a central tenet for Woolf.

Zim, Rivkah. *The Consolations of Writing: Literary Strategies of Resistance from Boethius to Primo Levi*. Princeton, NJ: Princeton University Press, 2014.

I have done work on Boethius and Augustine from an historiographical perspective, and heard about this work of Zim from a discussion in a graduate class on the concept of fiction. It is very philosophical and assumes a knowledge of the philosophy of history and certain key concepts therein. The considerations of resistance writing is phenomenal and this work has been of great use in my current research. How lyric is important, for example, as a foundation for all resistance writing.