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**Janko Nešić****From time-image to eternity-image:  
Bergson, Deleuze, Tarkovsky**

**Abstract:** In this paper I will use Deleuzian analysis of film image types and Tarkovskian cinema ontology in order to argue that cinema can express eternity. First I show how types of images in cinema are distinguished by Deleuze (movement-image and time-image). I will then illustrate the way Deleuze's understanding of time in cinema is influenced by Bergson's theory. Deleuze's notion of cinematographical time will be linked and compared to Tarkovsky's view on time in cinema that is expounded in his book *Sculpting in time*. Tarkovsky thought that time is the language of cinema. By connecting these theories of cinematographical time I will try to argue that another, new type of film image is possible, one that I will call, following Deleuzian taxonomy, eternity-image.

**Key words:** cinema, movement-image, time-image, crystal-image, eternity-image

**Digital Humanities and Pedagogy, Teaching and Learning of French Literature<sup>1</sup>**

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**Abstract:** Literature pedagogy is a neglected part of language pedagogy. With a focus on French literature studies, this paper investigates the field of digital pedagogy and what it could offer to literature studies: how it works or could work in practice in one country where French is taught as a foreign language as a joint course in language and literature. It considers French language and literature teaching in the specific context of digital humanities (DH) – a field whose pedagogy development is in its initial stages. This paper discusses these topics in relation to digital literacy as well as the notion of digital natives and scholarship in wider sense. This study aims to detect the possibilities that DH and its research, together with digital pedagogy, could offer to humanities pedagogy, focusing mainly on French Studies at a university level. It tends to investigate if digital pedagogy, DH and literary pedagogy could work together to offer new literary interpretations and better understanding of literature. The conclusions will be applicable to other literatures as well.

**Key words:** French studies, literature pedagogy, modern language pedagogy, digital pedagogy, digital literacy, digital scholarship, digital humanities

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## Introduction

Pedagogy is a cognitive science that is naturally affected by any type of progress in knowledge. Technical developments spurred by digitisation<sup>3</sup> have brought new approaches in language pedagogy, not only through access to digital resources but also through the development of technologies where phonetics could be easily practiced using platforms such as Bescherelle<sup>4</sup> for spelling lessons or numerous interactive websites for language learning.

Modern language pedagogy could be considered as a highly developed field, particularly in Anglophone countries. Numerous language centres for learning English have been opened within universities and other institutions across the globe. This is not astonishing if we consider the place and the role of English language in today's world.

French language pedagogy is a relatively young and developing field. It started its specific journey as a discipline with Christian Puren in the late 1980s, when he proposed the history of methodologies used in language teaching (Puren, 1988). This is particularly the case with pedagogy of French as a foreign language or *didactique du FLE* if we use French terminology. Today, young scholars and experts in the discipline have a possibility to obtain more specific education via MA courses recently founded in French universities. These are also followed by PhD research in the field.<sup>5</sup>

Literary and culture studies are a vital part of language studies whether as a subject itself or as part of the language curriculum while learning and teaching the grammar. While language pedagogy or *didactique* keeps developing as a field, literary pedagogy is the part that has been slightly neglected or marginalized and this is where digital scholarship may offer hope. 'While research is flourishing, more and more authors are starting to question the role and the use of the latter at a university level (Hirsch, 2012). It is not too surprising that digital pedagogy, as the next step in the pedagogical evolution, is also more developed in English literature and language departments just as language pedagogy is. Examples from the United States are numerous and annual conferences are held regularly such

<sup>3</sup> C.f. CIEP <<http://www.ciep.fr/bibliographies-referenc/nouvelles-technologies-enseignement-fle>>

<sup>4</sup> <<http://bescherelle.com/dictees-audio>>

<sup>5</sup> C.f. Paris-Sorbonne University, University of Lyon and many others

<sup>6</sup> C.f. Although language is to be taught along with culture and literature, literary pedagogy is quite limited. If we consider Puren's work, most of the articles are on language pedagogy and literature takes very little space

as those of the Modern Language Association of America (MLA). Articles on the new possibilities that technology and digitisation could offer for language learning are written daily.

One of the platforms created specifically for this type of pedagogy is *Digital Pedagogy Lab* and its journal *Hybrid Pedagogy* where digital humanities (DH) scholars would still be the main authors of the articles. Being a relatively young field, DH as a discipline is also establishing its pedagogical principles (Hirsch, 2012).

This paper investigates 1) whether literature pedagogy is going through a metamorphosis of its own in an era of technological development, similar to language pedagogy and 2) what the role of digital pedagogy is for French literature studies.

## DH terminology: project, collaboration, networking, participation and digital pedagogy

### *Project*

Being a 'basic unit' (Burdick et al., 2012, p. 124), **project** is one of the most frequently mentioned terms in DH and examples of these will be analyzed in further text. There is a clear inclination for students' inclusion in the creation of projects. According to numerous authors, digital work would enable student participation and engagement that offers better learning possibilities (Davidson, Goldberg, 2009).

In his article about eighteenth-century studies, Damian-Grint (2008) differentiates DH project websites as 'teaching' or 'research' sites. 'Teaching' sites are those specifically created for teaching purposes in terms of, for example, making text materials available, and 'research' sites are those that were created for research purposes but could possibly be used for teaching. Another division is the one between digital pedagogy and DH itself:

All too often distinctions are drawn between the work of digital humanities and digital pedagogy, assuming that the output of digital humanities is **knowledge** and the output of digital pedagogy is **student learning**. It's as if the active dialogue prized in the classroom must be limited to the classroom. According to this reasoning, digital humanities work is celebrated as a collaborative approach to scholarship in which there is a circulation of skills and ideas in multiple vectors (Konkol, 2015).

Various authors have underlined the negligence of teaching compared to research especially in the DH. Losh (2015) gives the example of a Digital Humanities Conference held in Germany (2012) where learning and teaching were only mentioned as 'machine learning' in a collective Google document of conference participants. Hirsch (2012) also underlines the frequency of the word "research" in DH literature as a note to his edition of *Digital Humanities Pedagogy* from 2012.

### Digital Pedagogy and Digital Scholarship: definition, examples, importance of participation

Along with the research projects, there are platforms and journals – again, mainly in the US – that are covering *digital* or *hybrid pedagogy* (Losh, 2015). Literature teachers are also involved in the debates on pedagogy and, more specifically, **digital pedagogy**. Some of them consider themselves active members of the wider DH community. Definitions of the terms digital pedagogy, research, teaching and digital humanities seem to overlap. In his definition of digital pedagogy, Stommel (2014) underlines the word 'critical' as it gives space for active participation:

Critical Digital Pedagogy demands that open and networked educational environments must not be merely repositories of content. They must be platforms for engaging students and teachers as full agents of their own learning.

Pedagogy is 'the art, occupation, or practice of teaching; the theory or principles of education; a method of teaching based on such theory' (OED). Note that the Oxford English Dictionary does not include **participation** (Davidson, Goldberg, 2009) in its definition.

The French term *didactique* (in English, language pedagogy) defines the change in the approach where a student is a central figure and his/her role becomes as important as that of a teacher. They are participating as equal actors in the learning process. If we look at the historical aspect of French *didactique* this was emphasised by the *perspective actionnelle* in language learning where the real social situation would be used for language learning and not only *ex cathedra* methods where teacher is remaining active and students are mostly passive listeners (Robert, 2008).

English literary scholars such as Cathy Davidson and others have created

a collaborative academic platform for online learning – HASTAC<sup>7</sup> – that is well accepted according to the available literature. It is a combination of online courses, learner and teacher communication and networking using a social media model. This notion of networking is an integral part of the world of Web 2.0 or *Common Era 2* as Clivaz (2012) names it to describe the importance of the aforementioned values.<sup>8</sup>

However, work of a few students in DH and their supervisor (Anderson et al, 2016) has demonstrated that the collaboration and social media model could lead to a lack of structure as there is no hierarchy imposed. They have noticed a lack of engagement on the literary interface promoted at one of the MLA Conferences that imitates social media participation and democracy (Anderson et al, 2016).

### France and DH: inclusion of the digital into humanities curriculum

#### *French DH: internal and external projects*

Many digital humanities centres have been opened within Anglophone universities as well as the only individual department at King's College London. When it comes to French DH, Mounier and Dacos (2014) underline the lack of centres and structure in DH on a national level while giving an overview of the discipline in their collaborative essay. Although there are numerous individuals practicing DH, centres such as *Center for Digital Scholarship at Brown University* or *UCL Centre for Digital Humanities* were never formed in France (Mounier, Dacos, 2014). France has more developed digital centres only in the social sciences, for example, *Médialab* at Sciences Po (Dacos, Mounier, 2014).

Numerous Francophone DH projects are related to French literary tradition. Although France has made great efforts to preserve cultural heritage, many of these projects were created abroad. One of them, as Mounier and Dacos (2014) have noted, is Stanford University's *The Republic of Letters*, which is mostly focused on French Enlightenment

<sup>7</sup> HASTAC (Humanities, Arts, Science, and Technology Advanced Collaboratory), a virtual network dedicated to designing new media, critical thinking about the implications of technology in our life and interdisciplinary forms of pedagogy that think about, with, and through new media. (Davidson, p. 136, 2015)

<sup>8</sup> While Common Era 1 was mostly concentrated on western and Christian thought, Common Era 2 will be concentrated on international and intercultural exchange just as Web 2.0 is thanks to networking and easier means of communication (Clivaz, 2012, p. 12).

authors and their correspondence and was created from Oxford's *Electronic Enlightenment* in collaboration with *Bibliothèque Nationale de France*. There have been many others created in Canada, the US and the UK as well as the Swiss project *Rousseau Online*.

### ***Inclusion of the digital into humanities curriculum***

One of the main suggestions of DH scholars is integrating digital work, and eventually DH courses, into humanities studies (Hirsch, 2012). This is specifically what Paris DH Manifesto has proposed:

Our objectives are the advancement of knowledge, the improvement of research quality in our disciplines, the enrichment of knowledge and of collective patrimony, in the academic sphere and beyond it. (...) We call for the integration of digital humanities education within social science and humanities curricula. We also wish to see the creation of diplomas specific to the digital humanities, and the development of dedicated professional education (Dacos, 2011).

Debates on DH are vivid in France (Dacos, Mounier, 2014) but those on the inclusion of digital content in the current **literary curriculum** are still rare, and there is a lack of literature on the subject. There are a number of issues related to this curriculum integration. In addition to the question of students' digital literacy, which encompasses the capacity of students to use or create digital resources and tools, there is also the inevitable question of funds, grants and unequal access for those who wish to pursue their research in the field.

The question of the educational level comes naturally: include digital work into humanities curricula, but at what stage? Saklofske et al. (2012, p. 318) noticed that one of the reasons why it is easier to apply digital pedagogy in secondary or higher education is the question of age. Most of these students are over 18 and are responsible for respecting copyright and intellectual property requirements. Teachers need to feel a degree of safety when their students are using certain digital resources.

## **Digital Pedagogy Applied to Humanities**

### ***Project creation: Looking for Whitman***

While digital sources are becoming more and more accessible to

literary students, actually creating them is rarely part of students' studies. Project creation could also be used in literature teaching. Although the DH Manifesto's intentions looked persuasive, experimentation with literary pedagogy through DH projects is, as mentioned above, more developed in English departments worldwide and more specifically in the US. One of the projects that might be considered successful according to its presence in DH literature is *Looking for Whitman*, which demonstrates how digital work can enable different interpretations and literary practices. This was a three-campus project between universities that had some sort of connection to Walt Whitman's work or life, whether it was his place of birth or the place where he worked at as a teacher; his biography was one of the pillars of the research. In that way, spatiality is combined with literary analysis (Gold, 2012). When it comes to pedagogy, this project displays the collaboration, user-generated content, student engagement and participation that is celebrated in DH. Losh (2015, p. 433, 434) also underlined the inclusion of foreign English language and literary students who worked on translations and have contributed with their own interpretations to the project.

### ***Virtual spaces***

The idea of digital pedagogy is not only applicable to university courses or DH pedagogy alone. Learning through games, GIS, and text analysis is partially included in humanities courses through various summer schools (Rehbein, Fritze, 2012). This could be applied to literature studies, as well. Saklofske (2010) combined romantic novels with pedagogical games he created. After reading the novel, students had the opportunity to understand issues of social classes and cultural context through participation in a digital game where characters and historical context were visualised and made alive through avatars. This has created new interpretation possibilities and enabled enhanced participation, which is the aim of most digital pedagogy scholars.

The issue of unequal access to resources to make this pedagogy possible is also critiqued by scholars. Unequal access is necessarily related to funding or a lack thereof. The issue has been underlined by most DH pedagogy scholars, especially in terms of equipment and digital labs. Spiro (2012) suggested open courses that would offer training for everybody. These online courses would be in DH and more of a technical nature. It would ideally involve humanities teachers.

However, some of them have shown that the notion of digital pedagogy does not have to require the use of computers, proposing the idea of 'digital pedagogy unplugged' (Fyfe, 2011). Thus, digital pedagogy could be defined and developed without exclusive identification with technology. Still, however, the question of funds and grants for new programs or projects remains. Liu and Thomas (2015) have suggested that integrating DH in humanities courses could 'save' the humanities as the field has been suffering from budget cuts in the last couple of years, with funds mostly reserved for science, technology, engineering and mathematics (STEM) subjects (Liu and Thomas, 2015, p. 36).

## Conclusion

All the sources mentioned earlier indicate the lack of sources in other literatures (in this case, French) compared to English, even in digital scholarship. Digital pedagogy itself is at a young age and is slowly becoming integrated into formal education. Digital humanities as a discipline is trying to find its way to define itself, and one of the possible means to achieve it (Hirsch, 2012) is having a clearly defined pedagogy.

Literature teachers (being digital humanists or not) are involved to some extent. However, along with the funding issues, it is the conservatism of humanities teachers that has been criticised quite often. Studies on research and teaching are common, but digital pedagogy is still seen as additional, extracurricular or reserved for certain people. The gap between 'traditional' and 'digital' is still there in one form or another.

## Methodology

Since the aim of this paper is to investigate how digital pedagogy or some of its forms work in practice in one country where French is taught as a foreign language but as a joint course in language and literature, French language and literary teachers from two colleges at the University of London were interviewed. Some of them were already involved in certain digital projects while others were not too familiar with the DH discipline or digital work. A case study on one of the digital projects considered successful according to available literature was conducted through comparison with

some Francophone projects that could be used for pedagogical purposes. This was conducted while considering the data obtained from primary sources, in-depth interviews and the projects and experiences mentioned there. The topic is analysed from the perspective of a former French language student.

Taking the scope of the research into account as well as the number of teachers interviewed, the results presented will possibly open some new questions for more profound research.

## Questionnaire

The questionnaire started with the idea and initial association of DH followed by respondent's use of the Internet for lecture preparation. The aim was to detect differences in the use of technology and the use of what is called digital scholarship, where word 'online' could be added, with an assumption that some of DH scholarship was inevitably complemented by Internet resources as opposed to offline resources. Thus, digital scholarship does not only offer projects that are available online but are created to function with the latter. These forms are the ones that are possibly more applicable for literature pedagogy at university level. Other digital forms, such as tools created within these spaces could be as important as the sources available purely online. For this reason there were questions regarding referencing tools as one of the examples that might be used by both teachers and students.

According to available literature, DH pedagogy suggests the inclusion of DH studies into humanities courses. Therefore, opinions on the matter and the potential benefits from it for literature teaching, if any, were presented. The inclusion of digital content and technologies into the literature classroom and possible obstacles to it were analysed subsequently. The conservatism of literature and humanities teachers suggested by some authors was a starting point along with communication issue within (digital) humanities.

Finally, with the terms 'digital literacy' and 'digital natives', literature students were 'defined' as literate or illiterate by their teachers. As a result of interviewing humanities teachers who were involved in large DH projects, this study represents their experiences on collaboration, communication, technical training and student engagement.

One of the weak points of the research was that it failed to recruit more humanities teachers and those who consider themselves techno-pessimists. One of the reasons for this could have been the way invitation emails were conceived, with that 'frightening' syntagma of 'digital tools and methods.' More examples of oblivious use of digital pedagogy would have been obtained and the data could have given more profound analysis.

## Introduction to data analysis and construction of the argument

This paper argues that digital pedagogy brings new teaching methods that, when combined with well-established ones, offer new interpretative possibilities to French literature studies. DH projects and the discipline as a whole could therefore offer a better understanding of literature. Not only could DH projects and scholarship contribute to literary pedagogy in terms of new approaches, but also in terms of the values proposed by the discipline, including communication and interdisciplinarity. The investigation offers insight into whether conservatism in humanities and, therefore, literature departments is really one of the biggest obstacles to incorporating digital approaches into literature pedagogy, and further analyses issues introduced earlier in the text. The following chapter encompasses data analysis obtained from the in-depth interviews with French literature teachers, connects the data to the relevant literature and highlights gaps in that literature.

## Use and Creation of Digital Scholarship

### *Digital Archives*

The questionnaire started with questions regarding the use of the Internet for lecture preparation, and none of the interviewees denied using it. However, this does not mean that DH project websites were the ones they used. As they were all French literature teachers, they listed a number of repositories, digital archives such as ARTFL from the University of Chicago and Electronic Enlightenment from Oxford University, and French or English dictionaries related to the literary period they teach. They did not make a clear differentiation between digital archive, database and digital research project. The exception came from an interviewee who had been

teaching in the United States for a while and whose response confirmed a certain degree of awareness of DH terminology, yet this interviewee had not yet been involved in the creation of any digital project.

As mentioned above, digital archives could be considered teaching websites if we are to accept the categorization given by Damian-Grint (2008) and are very often part of a larger digital project that involved (digital) humanists.

### *Virtual spaces*

Virtual or digital spaces such as digital games could offer new interpretative methods. When the interviewees were asked about virtual spaces and incorporation of virtual spaces into the curriculum for literature teaching, they all said that it depended on the subject being taught. Interviewee 2, who teaches a course on medieval literature, has tried it out with her students on *Le Roman de la Rose* (n.d.), one of the first romances and fundamental texts for Francophone literature as a whole. They reconstructed the fictional garden from the novel/romance in the *Second Life* (Int2, 2016). A fictional garden in this work is important because of the understanding of allegory, as one of the common rhetorical figures in medieval texts and the role of it in medieval French literature. If we go back to Saklofoske, (2010, p.134) he did something similar with romantic novels through the virtual space of games. Interviewee 4 (2016) gave the example of the online generator of fairy tales that was made by her colleague at Brown University many years ago. She would refer to this work when teaching fairy tales to her students.

The teacher who lectures in 18<sup>th</sup> century literature imagined this could be used in medieval literature while she did not see it as useful in any way for the teaching of Enlightenment and the century of rationalism in France.

Video games are considered as virtual spaces that are not part of a material world. Therefore, they are associated with something fictional or supernatural. That is why it is more adaptable to the world of dragons and fairy tales and the Middle Ages or the Romantic period that gave rebirth to the gothic novel, when superstition and religion played an important role in everyday life. However, the garden from *Candide*, Voltaire's *conte philosophique* from the 18<sup>th</sup> century, could also be reconstructed in *Second Life*. Even though the medieval may sound more fictional, the garden from

*Candide*, could be perfectly reconstructed in *Second Life* with all those characters, hyperbolas and *coup de théâtre*. The genre of *conte philosophique* is difficult to understand because the satire and social criticism is obtained through hyperbola and a sharp, rationalist tone from the language of 18<sup>th</sup> century France. The possibilities of 20<sup>th</sup> century avant-garde and surrealism, where non-material and unconsciousness were sources of inspiration under the influence of Freud and psychoanalysis, could only be bigger. Therefore, the subject of the study is not really relevant when choosing this method.

## Wikipedia editing

Wikipedia has opened the debate on evaluation of resources and critical thinking of students. As much as they did not consider it as a valuable reference, interviewees admitted that they often used Wikipedia and more precisely French Wikipedia for lecture preparation (Int1, Int2, 2016). One of them (Int2, 2016) mentioned that she would correct mistakes on the entries related to her subject, and the idea of Wikipedia editing was acceptable for all. One of the main positive aspects the interviewees noted was the non-critical approach by their students to it. It could possibly be raised with the student if they were involved in the creation and/or editing of the entries. This issue would come up very often during the interview. Interviewee 4 underlined the examples of historians who were already editing Wikipedia entries with their students, one of the benefits being ‘understanding the importance of referencing’ (Int4, 2016). In her opinion not only would it be beneficial as a pedagogical experiment, but it would also improve the existing articles, or create new ones, around the subject she teaches.

The issue of being non-critical has been raised by the Interviewee 4, while mentioning data repositories that universities typically subscribe to and students often use as references. The interviewees discussed JSTOR and the *Muse Project* as the most representative examples for this lack of criticism. Students would simply cite articles without relating the content to their specific work or theme, and would often not make a difference between a reviewed and authored text. Therefore, the issue of students using resources without taking a critical approach is not unique to Wikipedia; avoiding its use, especially by teachers who could help their students in practice by editing, will not necessarily create critical thinkers. Quite the

opposite: participation and mutual efforts on its editing probably would bring greater awareness and engagement with the topic.

## New literacies

The lack of critical thinking discussed in relation to Wikipedia was also confirmed by the interviewees while answering the question related to definitions of digital literacy and digital natives. The notion of digital natives is related to a generation that was born in the era when World Wide Web started to develop and that have grown with the presence of the latter. All 4 interviewees used the word ‘navigation’ or ‘search’, being able to navigate and search the Internet but adding a critical element to it once again. Two of them said that their students are ‘digitally literate’ but they are not non-digitally literate in a way as they do not know how to evaluate the sources or how the catalogues or repositories of information function. One of them said: ‘it would be useful if they could understand, as I do not completely understand either how these catalogues work (Int1, 2016)’.

The interviewees involved as one of the main researchers (Int2, 2016) in an on-going project on medieval literature also pointed out that they do not have to know how ‘to program’ but ‘to understand’ how it has been done to some extent. Understanding even partially how it was made, the construction of the website, project or database, would enable understanding of its use and options available there.

Interviewee 1 answered the question of digital literacy through another one, while giving her definition of digital natives: ‘Being a digital native is not the same as being able to construct a program, or being able to search the web or download the app, it is not the same thing as designing an app (Int1, 2016)’.

The question of digital literacy is apparently relative but the difference between ‘writing’ and ‘reading’ was made, and as one of them confirmed: ‘but literacy in the sense of being able to read rather than being able to write (Int2, 2016). The same interviewee noticed that students are more exposed to technology and digital work at high school than they would be at university.

This leads to a conclusion that being a digital native does not automatically make students digitally literate. If digital literacy, just as any other form of

literacy is important for a community, then a means for achieving it should be found. DH at university, just as coding in earlier stages, could be the space for making future humanists digitally literate. The key aspect of digital literacy could therefore be the combination of critical and technical.

## Project Involvement

### *Participation and engagement*

This study is based on the triangle of the subject, teacher and student referring to the pedagogical approach suggested by new French language pedagogy theorists and *perspective actionnelle* that was firstly aimed at language learning but could partially be applied to literature pedagogy, as stated earlier.

This does not neglect the importance of individual work, but quite the opposite. Individual work could be incited if a teacher, a student and peers stand together with the same objective which is learning and better understanding, possibly for both, and not only for a student. The question of participation, network and community arises but also that of fixed structures or hierarchy. Interviewee 2 (2016) pointed out that the Internet, and therefore the open access scholarship, does not give the possibility of 'control of what they read as was the case when only paper books and libraries were used (Int2, 2016)'. Of course, control in terms of criticism, what the relevant and reliable sources are. But the evidence that students are not critical even when using databases, which home universities are subscribed to, proves that this lack of critical thinking is not 'the fault of the internet and all that is available out there' as some may say. It is the aim of the literature studies itself and is related to individual development.

### Collaboration and communication

The teachers that were interviewed had all participated at least once in some kind of collaborative project. Interviewee 1 (2016) works annually on a translation project that includes collaborative work between one of the UK colleges and one French college. The teacher defined it as being an 'internet project' (Int1, 2016) rather than a digital one. A common means for both would be a computer but for different parts of its realisation. In the 'internet' (Int1, 2016) translation project in question, a computer was probably used as a means for communication and material exchange that did not necessarily involve students.

Since Moodle or other learning management systems were the only thing mentioned by teachers related to the student communication topic (Int1, int2, Int4, 2016), An analogy could be made with online learning platforms such as HASTAC. The administrator of the course is usually a teacher. A teacher chooses the material to be uploaded, but there is also space for forums and email communication there. One of the teachers mentioned using Wikis and getting creative results from there. Although, I expected social media to be mentioned by the interviewees, it appeared not to be as attractive or as provocative topic. Tweeter was the only social media that was mentioned. Interviewee 3 (2016) gave the example of its informative function as keeping her up-to-date with academic literature, what is to be read, what is new and what has triggered new debates or reactions.

Collaboration is, however, what is common to both, the example given as an internet project and most digital projects. The idea of collaboration is a big topic in DH scholarship and is also so in pedagogical platforms of a different kind. However this is exactly one of the main issues detected by the teacher involved in the digital literary project. Not only was there a gap between 'us and digital humanities but there was a real lack of communication' since there was a knowledge gap as well, and more specifically, a technical knowledge gap (Int2, 2016). When asked if technical training was provided, they confirmed that they were not involved technically, but none of them (literature teachers) actually understood what a database was and how it actually worked.

This is exactly where interdisciplinarity could bridge the gap. One of the researcher's personal contacts actually helped; an economist and working regularly with databases, gave the idea of structure and explain the need for various tables of contents for the programmer to then create afterwards. Another example was a philologist who previously practiced text analysis. His ideas were passed on and implemented by another assistant who had experience with similar type projects related to manuscripts completed at another UK university. The interviewee concluded: 'I am trying to think what we really wanted to know was in effect something on texts and manuscripts, they do one or the other but not both. (...) I think it helped a lot that his [talking about the main programmer] background was not in literature, he was a complete blank slide (Int2, 2016)'. Through questions asked by the programmer mentioned above they actually 'elaborated a



model for implementing it [referring to the content of the project] (Int2, 2016)'.

Therefore, these various professions worked in collaboration with each other to resolve the 'gaps' as the interviewee describes them to be and thus helped to structure the project better.

### *Looking for Whitman 2, Evaluation, Assessment*

Pedagogical experimentations on Wikipedia editing or world of virtual space such as games or Second Life have been discussed. The participation in a specific digital project or online learning platform is of a different nature. The issue of collaboration is not easy, even amongst the experts with similar research interests. If student work and voice were incorporated into this, it could make things even more complicated. When asked if there were any students involved, she explained that there were some graduate students but mainly as data collectors or extra labour and that the fact that they had to be trained, not only in the technical part but also in the academic part of it, made her think that it would be easier if they did it themselves (Int2, 2016). The unsatisfying incomes of crowdsourcing could happen in any project and it is not always the best way for data collecting. But are there any benefits in pedagogical terms for those graduate students in this case?

Overall, there are multiple benefits in terms of the skills that are obtained; the whole experience of working side by side with scholars but actually the literary side and benefits for literature learning does not seem to be persuasive in this case. When asked if it would be useful for students in their understanding of the period that the project covered Interviewee 2 answered: 'this one would be too high a level for undergraduates'.

Here we have another issue, an issue of complexity. What do they mean by a high level; technically or scholarly? Does this imply that the project on Whitman involving undergraduates was less demanding? In response to this, one could argue that not every literary project is adaptable for use in the classroom or student participation. The argument that *Looking for Whitman* was successful stands because of the specific rationale that included a pedagogical side of the project. Students were not mere 'data collectors', they had their personal blog, personal analytic work to be submitted regularly regardless of whether they were translating or collecting materials. There were also English language students from abroad that were involved as Losh

(2015) reminded us. Finally they were assessed on this and also participated in the evaluation of the project itself (Gold, 2012).

In any pedagogy, along with teaching, an important role is given to the evaluation and assessment as part of the learning process. The example of Wikipedia editing and respondents' thoughts on it proved that it could be pedagogically useful in terms of understanding a literary term or a specific writer and his work. However, the issue is that: 'you don't have the possibility to try out different modes of assessment, (...) assessment practices tend to be very tightly controlled and institutionally defined' as noticed by the Interviewee 4 (2016). This could be one of the reasons why most of the projects are only suggested for individual consultation, in their free time. Participation in a larger project would require more resources, more time and even formal modifications such as assessment forms.

### *Assessment and Time Limitations, Longevity of the projects*

The assessment is exactly what teachers underlined as the main issue along with the technical side for any sort of inclusion of digital content in the literature classroom. A curriculum is usually built in a specific way to cover both aspects evaluation and assessment. Language departments, including literature courses traditionally use essays or desk exams for assessment and we will see if these could be extended through digital methods according to the opinion of the teachers. The types of assessment may depend on the level of the studies, and whether the students are undergraduates or graduates.

Two colleges were used as a reference, even though both were separate faculties from the same university, the University of London, the curricula and the exam conception, are independently determined and differ from one another. Constraints from the department were not detected in terms of flexibility to include digital work, but how to assess the work and whether it would be feasible in the time framework of 10- 20 weeks per term.

The time framework was one of the main issues raised by the teachers interviewed. Not only do they not have time to experiment but they also do not have sufficient time to get the current syllabus completed. Students are expected to read a lot of primary texts and time for analysis and contact with teachers is limited to only 2 hours per week. Primary texts are usually paper editions or 'simply scanned versions (Int2, 2016)' of the printed copy

that is available in PDF format. Actual e-books and online editions are not that commonly used.

The initial hypothesis of this essay was the use of digital humanities projects for literature teaching. There are various definitions of what may be considered a project. Taking the example of research projects and whether there are students involved or not, one of the obstacles would certainly be 'the duration of these' as one of the interviewees mentioned. The project that she was involved in would be maintained for the next five years once it was completed.

This question of longevity raises another debate related to the opposition of digital/material. Material books or manuals last throughout the whole career of a teacher, and references can be made over and over again. If there is so much intellectual work invested in one project and then it simply disappears after five years as mentioned by the interviewee, then it could only be used as a temporary teaching method. Testing time would last only ten terms. Even if it proves to be a very good means after testing, for example as an assessment and the results of the latter, it becomes irrelevant since it simply would not be available for the generation that comes after and would just stay at a level of experimentation.

The main reason why most of the projects cannot last for a long period, is, once again a question of funds. According to literature presented above, numerous projects are funded by The National Endowment for Humanities in the US and by The Arts and Humanities Research Council in the UK. Interviewee 4 (2016) mentioned that there is much more funding in the US. However, Interviewee 2 (2016) underlined that the grant had been obtained in the UK but it was also because 'we added a digital element to it (Int2, 2016)' so there are funding bodies that would possibly support pedagogical initiatives in the UK as well. This is exactly what Liu and Thomas (2015) suggested, digital humanities could save humanities in terms of funding. However, this is one of the main issues 'traditional' humanities teachers have with DH; significant funding is given to DH and it is often very difficult to get funding for research that has not got a digital element, as confirmed by interviewee 2.

## Conclusion

In conclusion, this chapter offers a summary of the numerous questions that were raised when using only one, quite specific part of the humanities and its relation to digital applications. There were some assertions pointed out by digital scholars that have been confirmed through this short study and interviews.

The limitation of this study is that it did not cover a wide range of universities and teachers. However, the main issues raised in the literature review were confirmed. It was shown that the emphasis is still on the differences between DH and 'traditional' humanities rather than the similarities. One of the main issues is communication between 'us' and 'them.' The lack of understanding of the digital terminology that was detected by the teachers is an invitation for some deliberation.

The purpose of this study was to investigate the relation between digital pedagogy and French literary studies with the help of DH scholarship and, more specifically, online literary projects and virtual spaces in order to confirm new interpretive means. The results presented have re-raised most of the questions mentioned by cited authors. Funds and facilities are still seen as one of the main issues for any form of digital pedagogy. Lack of expertise and fear of collaborative work with 'digital humanists' was underlined again. Limitations such as a lack of Internet access should not be trivialized either, as it is not impossible to implement digital pedagogy without the internet or digital lab. The hope still lies in online platforms that are, however, mostly used outside the classroom.

Some of the interviewees showed true interest in digital pedagogy. However, some of them would still declare themselves techno-pessimists, especially Interviewee 1. But the analysis of the answers given by these teachers has shown that there is lack of awareness about the actual use of digital pedagogy. I am sure that neither of the two interviewees who were involved in the digital projects (Int2, Int3) would see themselves as practicing digital pedagogy. Digital teaching content is not very likely to be implemented very soon in literature curriculum and neither is the more complex digital pedagogy. But use of it as a supplement still offers great possibilities and is quite feasible. If the digital pedagogy was seen as evolutionary rather than revolutionary just as Liu (2012) claimed for the perception of the DH, effects would be more definite.

The assumption that this hybrid literary pedagogy is more applicable to the higher education level was partially confirmed. It seems that it is actually much more adaptable and useful for the postgraduate level of literary studies.

The research helped conclude that digital projects are widely used in teaching. And indeed, what is the Electronic Enlightenment or ARTFL if not DH projects? If successful examples such as Looking for Whitman were more promoted outside the DH community, maybe we would see some of these for Victor Hugo, Verlaine or Baudelaire and Edgar Allan Poe on the same web page of the project. It could include critical editions, translations, text analysis examples with or without the idea of 'the dead author' made famous by Roland Barthes (1967), and the importance of independent textual interpretation separate from the author as a person and his biographical references.

If the evaluation of project quality included humanists or pedagogy theorists among others, and if this was a factor that would decide project longevity or university subscriptions to the latter, the literature would benefit from the possibilities that digital pedagogy could offer. And just as literature studies do not want to serve as language learning, and the language studies does not want to be reduced to the function of service, DH should not be linked to its technical side only.

With all the work that is expected from a literature student in terms of primary texts, language requirements and the constant work of understanding culture, literature and language, digital pedagogy also offers a new world of games that can attenuate the pressure of scholarship, as it imitates forms that we see as 'entertaining' or relaxing which is also celebrated by French *didactique*. That does not mean that there is no intellectual effort. Leaving a comment on a forum requires reflection, the moment of participation and inclusion are of great importance for any modern pedagogy. Being an active learner instead of a passive listener will make for more critical and engaged students who are better prepared for an increasingly interdisciplinary world.

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### PhD course

#### Future Media – Technologies and Markets

- **Time:** 6 - 8 September 2017
- **Place:** Center for Communication, Media and Information technologies (CMI), Aalborg University Copenhagen, Denmark
- **Description:** The development of the audio/visual media sector from technology, market and policy perspectives  
Media landscapes have gone through fundamental changes and will continue to do so in the coming years. The changes have intensified in the last two decades starting with the digitalization of broadcast infrastructures and presently with the development of streaming platforms and the development of broadband infrastructures and cloud platforms that most likely will result in the end of dedicated infrastructures for media distribution. Time shifting, place shifting, video and audio on demand, and global networks for distribution of audio visual content are just a few examples of these changes. The implications are, e.g., the disruption of the traditional media distribution and delivery forms, distribution of content markets, disruption of home video markets, and disruption of the record and music industry. Furthermore, there are major changes in the usage and consumption behavior connected with terminal devices and the combination of audio visual applications and services with social networking applications. These changes are driven by the interplay between technological developments, market developments and new business models and the policy and regulatory environment. The aim of this course is to discuss the driving forces for such changes and to examine the implications for the market, industry, users and the technological development.
- **The course will address the following topics:**  
ICT convergence  
New business models  
Standardization processes  
Dedicated TV and radio infrastructures - the current status and future perspectives  
Linear and nonlinear audio-visual services  
Over the Top (OTT) and hybrid platforms  
Development of fixed and mobile broadband infrastructures, including LTE and 5G as platform for audio visual services  
Market developments
- **Organizers:** Anders Henten and Reza Tadayoni,
- **Lecturers:** Anders Henten, Reza Tadayoni, Knud Erik Skouby, and Jannick Kirk Sørensen
- **ECTS:** 3
- **Number of seats:** 20
- **Deadline for registration:** 15. August 2017
- **Website for registration:** <https://phd.moodle.aau.dk/>
- **Contact:** Anders Henten, e-mail Henten@es.aau.dk, tel. +45 99402512 and Reza Tadayoni, e-mail reza@es.aau.dk, tel. +45 99402510