This edited volume brings together experts from across the field of education to explore how traditional pedagogic and didactic forms and processes are changing, or even disappearing, as a result of new technologies being used for education and learning.

Considering the use, opportunities and limitations of technologies including interactive whiteboards, tablets, smart phones, search engines and social media platforms, chapters draw on primary and secondary research to illustrate the wide-reaching and often salient changes that new digital technologies are introducing into educational environments and learning practices around the world. Neither claiming that traditional forms of learning must be replaced, nor calling for a restoration of the school, *Education in the Age of the Screen* offers a nuanced exploration of the implications of digitization for education. Taking a broad view on education as a social and cultural phenomenon, the volume focuses on three major dimensions: the wider conditions against the background of which we educate and are educated today, detailed examples of aesthetic practices and educational initiatives in the current media culture, and concrete answers to the challenges that come our way.

A comprehensive and timely consideration of the state of education in the digital age, this will be of interest to researchers, academics and post-graduate students in the fields of education and pedagogy, media and cultural studies, as well as teacher educators and trainee teachers.

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Education in the Age of the Screen

Possibilities and Transformations in Technology

Edited by Nancy Vansieleghem, Joris Vlieghe and Manuel Zahn
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Manuel Zahn studied educational science, philosophy and psychology at the University of Hamburg and received his doctorate with a book on aesthetic film education. He is Professor of Aesthetic Education at the Institute for Art and Art Theory at the University of Cologne. He previously worked as Professor of Art Education at the Academy of Fine Arts Brunswick, and as a research assistant at the universities of Oldenburg and Hamburg. His fields of work are: philosophy of education; media pedagogy, especially film education; and arts education in digital media culture.
One of the most salient changes in the contemporary world is the increasing digitization of our lives. Digital media, and screen technologies more generally, are ubiquitous and seem to have become indispensable (cf. Introna, Ilharco 2006; Vlieghe 2015). This evolution has major consequences for the issue that is central to this book: how to conceive of and to give shape to the education of the young – and future – generation. Indeed, digital devices and techniques (e.g., interactive whiteboards, tablets, smart phones, social media platforms, search engines, translation software, automatic text completion, collaborative online learning tools) are rapidly, if not in a rampant manner, and on an ever larger scale, also introduced and deployed in the contemporary classroom. In the case of open education initiatives, such as MOOCs, it could even be argued that classrooms, or more generally schools and universities, might disappear one day: if, in the (near) future, learning (and teaching) becomes an entirely onscreen enterprise, there is no longer the need for leaving our homes behind and moving ourselves into specific architectural settings, such as school buildings or university campuses. Also, this allows pupils and students to study alone, driven by their own interests and according to their own life rhythm, and to actually study whatever they prefer – anywhere and at any time.

Therefore, the main idea behind this book is that the rise in digital technologies challenges in a fundamental way what it means to educate and to be educated, as well as the concrete ways in which education takes shape. This is, digitization might impact ways of thinking about education (and how it is organized) that have existed for a long period of time, such as the often taken for granted assumption that education is by definition school education. Or, that it is only possible to gain an academic understanding of the world thanks to an introduction into a tradition and a canonic (fixed and limited) set of knowledge, or as the result of studying (text)books (and learning by heart the facts, insights, and formulae contained in them). In view of recent developments, however, these are no longer self-evident claims. Hence, the future of education becomes a pressing question for which we first need to develop an adequate theoretical language and approach to be able to respond accurately. And responding here may first of all mean to observe closely or to pose the ‘right’ questions about current media culture and their effects on us. This is the focus of this edited volume.
Of course, there is no shortage as far as educational literature on this shift towards the digital is concerned. This book, however, is different from these accounts, which often take a purely instrumental and didactical stance. By this we mean that these studies are predominantly interested in applying new technologies to the field of education, as well as in optimizing learning outcomes. This testifies to a ‘what works’ approach that compares the efficacy and efficiency of old and new ways of doing education. Questions that arise are for instance: have we really become less literate and have our attention levels dropped now that we no longer read ‘real’ books? Is it true that e-learning platforms are engaging youngsters and stimulating their intrinsic motivation much more than traditional school settings ever can? Although these questions, and many others, are valuable ones, they presume that essentially nothing has changed except for the technologies we use. And this entails that the relevant question for educationalists is finding out what technology works best.

In this book, we want to take a step further and explore the idea that, maybe, the very meaning of education itself is transformed when we enter the era of screen-based digital media. As such, we set about a broader view of education, viz., education as a cultural and societal phenomenon (rather than merely individual processes of learning). This means that education is to be understood against the background of wider conditions that define a particular culture and society. For instance, learning and teaching in Ancient Greece and in the Late Modern European world are, most likely, not the same phenomenon. Hence, education is subject to broader (technological, social, and cultural) evolutions, and today digitization comes in the picture as setting new social conditions (cf. Stiegler 2010; Hörl 2011, 2015).

By social conditions, we mean historically situated parameters within which we commonly think, experience, speak, and act and which determine (to a large extent) what we can think, feel, say, and do. A condition is, more specifically, a background to which one must relate and in view of which our subjectivities get defined. A good example of a change in conditions is the invention of the printing press. Due to the dissemination and ubiquity of printed books, life changed drastically: being illiterate became as enormous a disadvantage, or even impairment, as lacking hearing or vision was before (Eisenstein 1979). Therefore, being able to read and write defines who we are. Obviously, one is not forced to become literate, but even if one might prefer not to learn how to read and write, one can only make this choice negatively: as a response to the fact that one lives in an era of the book. Analogously, one can refuse today to use digital means, but only as a choice against an inescapable condition (cf. Fogel, Patino 2013).

In much contemporary media theory, it is also a commonplace that technological and media-cultural transformations change the ways in which people experience and understand the world and communicate with one another. This assumption is all the more true from an educational perspective, from which it makes sense to defend the following thesis: changes in mediality come with changes in subjectivity (cf. Jörissen, Meyer 2015). Hence, nothing is as
important for the self-understanding of a society and its subjects as the leading media technologies. From this perspective, digitization is a process that deeply intervenes in social conditions and thus in the ways people relate to the world, to others, and to themselves. This is the result of modifications in subject configurations, identity building, memory practices, ways and means of communication, and critical references to culture, to name just a few examples.

Therefore, the first series of contributions to this book (Norm Friesen, Joris Vlieghe, Stefano Oliverio) attempt to analyze these conditions, and focus – more specifically – on shifts in culturally and societally dominant technologies, which bring about new and unforeseen ways of understanding ourselves and the world (and hence of how education gives the new generation access to this world). Actually, the impact of the (old and new) technologies we use on how we understand and give shape to education constitutes a thread running through the whole of this book.

It is our claim that the conditions we face today are so novel and so complex that we currently don’t possess an adequate understanding of what is happening in front of our eyes, let alone that we would have a vocabulary at our disposal to come to terms with the consequences of digitization for the domain of education. This book wants to take a first step in the direction of a theorization of education in the age of the screen. In order to achieve this, we must also take stock of the concrete situation we are in and therefore, in the second part of this volume (Samira Ali Reza Beigi and Mathias Decuyper, Annemarie Hahn and Kristin Klein, Manuel Zahn and Torsten Meyer), we have gathered contributions that aim at mapping our digital educational present. These chapters articulate what is new about digital screen media and media education today, by zooming in on detailed examples of aesthetic practices in the current media culture, and on concrete digital learning and teaching initiatives.

But, taking an educationalists’ perspective, it is also important to give answers to the challenges that are coming our way. This is, we are called on to relate to the changes that present themselves as in need of an educational answer. Hence, in the third part, we have brought together contributions (Anna Caterina Dalmasso, D.-M. Withers and Maria Fannin, Nancy Vansieleghem and Frank Maet) that discuss concrete responses to the new societal, cultural, and technological conditions of our time. These could be called educational interventions in that they present, analyze, and discuss in a detailed manner ideas of how educators can deal with particular issues that arise today.

These analyses of conditions, mapping exercises, and presentations of interventions are closely connected as they all aim at coming to terms with education in the age of the screen. And yet this book covers a large variety of chapters that draw from many different (theoretical) resources, that apply a variety of methods, and that are diverse in style. Rather than trying to reach one overarching perspective, these chapters are themselves illustrations of certain unresolved tensions that come with theorizing education in digital times.
First, some contributions to this book aim at developing general theorizations, which entail claims about digital technology *as such* or *the* screen as a universal category. Other contributors, in turn, emphasize the importance of distinguishing between various digital *technologies* and between different forms of *screens* – always in plural. Furthermore, in some chapters, it is argued that we need to disclose the meaning of the digital by remaining at the surface of the screen (and what appears on it), whereas other authors in this book hold that we need to come and see what is happening ‘behind’ or ‘beyond’ the screen (and which often goes unnoticed), i.e., data (digital objects), software (digital code), and the whole digital network (of networks) in which the screen devices are embedded.

A further point of discussion that arises is that it is not decided whether we can and should start from established concepts and ways of thinking, or whether we have to forge completely new ways of thought and develop an original idiom. This is particularly the case when the issue of the school is concerned. On the one hand, one can just start from the idea that the school is a particular pedagogical form with well-defined and unique features, and that it forms the heart of what education is all about: the question is then whether or not it is still meaningful to have schools in the age of the screen (Masschelein, Simons 2013). On the other hand, one can also begin with an altogether different assumption and try to understand the educational without being concerned about the question of the school, and just look – and analyze – contemporary phenomena that are, at face value, connected with education. All this is related to a fourth opposition, viz., between merely descriptive and normative approaches, the last of which almost necessarily emerges when discussing the impact of the digital. It is easy to hold strong opinions about whether digitization will facilitate a bright future or lead us straight to a cultural abyss, and, hence, whether digitization is to the benefit or the detriment of (school) education. However, it is also possible to start from a more neutral and non-judgmental position, and hence to try and stay away from making normative claims. In sum, the chapters collected in this volume are not an attempt to bring a coherent analysis or theory. Rather, each tries to investigate and do justice to what is at stake today in education.

This book is the result of a three-part series of International Research Seminars ‘Making School in the Age of the Screen.’ This event was held in the academic year 2016–2017 at Liverpool Hope University (UK) and LUCA School of Arts Ghent (Belgium), and it was sponsored by the Philosophy of Education Society of Great Britain (PESGB) Large Grant Scheme. We are grateful for the institutional and financial support we received from these organizations, and we would likewise like to thank the many colleagues and students who participated to the seminar series, as well as the editorial team of Routledge we worked with.

The book consists of a selection of reworked keynotes and papers delivered during the seminars. However, during the research seminars we also read and discussed texts that gave an input to our further discussions and, eventually, to this book. Among others, we explored texts by Giorgio Agamben (2017), Erving Goffman (1981), Lucas Introna and Fernando
Ilharco (2006) and Lev Manovich (2001). Alongside this, we have watched and discussed films together, in particular *Father and Sons* (2014) by Wang Bing, *Lo and Behold* (2016) by Werner Herzog, *The Human Surge* (2016) by Eduardo Williams, *For Now* (2017) by Herman Asselberghs, and *Hyper-Reality* (2016) by Keiichi Matsuda. These collective exercises account for the consistency over the different chapters in terms of problems and issues that are discussed, and of authors/schools of thought that are referred to. One of the central issues taken up in these (film) seminars was the question of what it means to be involved with a subject matter when it appears on a screen: how can things be pointed at, how can attention be drown, and how can something interesting be touched on under digital conditions? And, how can we as spectators be together with others and things when we look at a screen? The main aim of these exercises was to experience and to discuss ‘screen learning’ as an educational practice, and to focus on the forms of gathering and attention formation that (can) take shape. In other words, this exercise was an attempt to turn the screen into an issue: to make it visible and to experience the screen as screen. The selection of the films and the idea of watching these together was an attempt to provoke thinking: to draw the participants into the present, and to articulate our current digital condition. At the same time, it was an attempt to think about ways of how to make experience possible today. This is also what this book aims to be. An attempt to face the present and to call for attention. Provoking thinking, but also speaking about education in the age of the screen.

**References**


Notes

Chapter 1

1 This article is loosely based on chapters 8 and 9 in Friesen, N. (2017). *The Textbook and the Lecture: Education in the Age of New Media*. Baltimore, MA: Johns Hopkins University Press.

2 For example, referencing audio tapes of Foucault’s later lectures at the Collège de France, the editors of *Biopolitics* note: ‘We have made use of the recordings made by Gilbert Burlet and Jacques Lagrange in particular […] Suspension points [in the text] indicate that the recording is inaudible’ (Foucault 2008, pp. xv, xvii).

3 Foucault sees the lecture simply as an instance of (mostly written) ‘discourse.’ Bourdieu views it in terms of (mostly unwritten) aspects of power, practice, and ritual. Derrida, for his part, sees the lecture as yet another instance of generalized forms of speaking, writing, and even thought – what he labels ‘arche-writing.’

Chapter 2

1 This, at least is a thesis defended by Michel Melot (2004) who elaborates Panofsky’s famous contention that linear perspective is not just a technological invention but a ‘symbolic form’. This is a form that expresses a whole world view and that defines a way of thinking. For Melot the book is the symbolic form *par excellence* of western civilization.

2 Throughout this article I will use the terms ontology and ontological in a strictly phenomenological sense: reality as it appears to us changes substantially. The way I use these words also relates to the Foucaultian project of a historical ontology: throughout time the conditions of what counts as real shift (Cf. Hacking 2004 and footnote 7).

3 The approach I develop here could also be called post-phenomenological in the sense of the work of Don Ihde (2010), who tries to integrate phenomenological analysis with an interest in the historical conditions of technological objects in their full materiality.

4 In his genealogical endeavours to understand ‘new media,’ Manovich (2001) argues that digital media originated in the contingent event of coupling two already existing technologies, viz., the calculator and the screen. I would argue that this coupling is not enough, and we also have to add mirror technology as a precondition for digital media to come about.

5 In another text, Flusser (2000) actually criticizes the so-called reality effect that comes with photography. Too often we forget that the photo camera is a machine that takes a lot of decisions for us. It is a ‘black box’ that operates autonomously: the
photographer only decides to press the button at a given moment, but she has no knowledge of the mechanical and optical processes that makes the image appear on the lens (whereas we can much more easily imagine how a painting is constructed).

In that sense, Dziga Vertov’s experimental film *Man with a Movie Camera* would be a very good illustration of the point Flusser is making: the many different positions the camera can take discloses the world in new and unforeseen ways, substituting our natural eyes with a ‘kino-eye’ (cf. Manovich 2001). This is of course most ironical, as it are the techniques we owe to the invention of cinema (*Vorstellung*) that made possible the effects Flusser makes so much of (*Darstellung*).

In this respect, Flusser is close to Michel Foucault’s (2003) idea of the *historical a priori*: there are conceptual structures that, *a priori*, shape how the world appears, but these structures themselves change throughout history. Different eras come with different subjectification forms.

A good illustration of this last point, moving on from television to digital screens, is what we experience when we communicate with friends and family using Skype-like technology, for instance, when we have moved house to a far-away country. In this case, it is not uncommon for digital natives to experience the meeting as a real encounter. It seems that conditions that used to be vital, such as physical presence or the possibility of touching one another, have become meaningless for them. The so-called virtual encounter doesn’t feel in any way less meaningful and less real. Furthermore, it would make sense to claim that during such a conversation, one is literally in the presence of one’s loved ones. This would go completely against any traditional notion of spatiality as articulated in Kant’s philosophy. For Kant, being in space means being at point x and hence not being at any other location. One cannot be in two places at the same time. However, due to the invention of interactive screens it has become *possible to experience* exactly this. As a consequence, fundamental notions regarding what it means to be at home and to be abroad have radically changed – or, more exactly: they have become meaningless, they are no longer perceived as real (cf. Godart 2016).

This is suggested by Zizek in the documentary *The Pervert’s Guide to Cinema* (2006). Commenting on the famous scene in *The Conversation* (1974) where the surveillance expert tries to find out what is happening in the hotel room next door, when the toilet overflows with the blood of the victim of the killers he is trailing. This is a most unpleasant experience, Zizek holds, as our expectation is that what we flush away doesn’t return. Zizek then goes on to argue that this is exactly what cinema does: repressing something that nevertheless can return.

As Wellner (2014) argues, screen-based devices always appear as closely intertwined with our own bodies, in the sense that they address us as a face (or, more exactly, as a quasi-face). For instance, ‘*[t]he screen of the cell phone, like a facade of a home, represents an exteriority which hides an interiority. The screen acts like a face that requires a response*’ (Ibid., p. 311). Therefore, in order to understand our rapport to the digital, we need to take into consideration bodily and emotional qualities that relate to the screen that always appears as something other (alterity) in the strong sense of that word.

In a sense, this has been corroborated by the designers of the graphical operating systems of our computers. For a long time, the most popular of these was indeed called Windows (cf. Carbone 2013). However, for our smartphones we use now an interface that is fully based on touching virtual buttons. And indeed, the most recent versions of Microsoft Windows Software have started to imitate touch-based smartphone interfaces.

This, of course, has been taken up by Lacan in his formulation of the mirror stage (Lacan 1953).

Against this, it could be brought in that we do not know how our digital technologies will look like in, say, 30 years. Maybe they will become integrated in our bodies to such
an extent that they can no longer be called convincingly screens in a phenomenological sense. Nonetheless, if we try to make a representation of what this entails, it is difficult to get around the screen, as is shown in Keiichi Matsuda’s project of a hyper-realistic view of the future (https://www.youtube.com/watch?v=YJg02ivYzSs).

14 Cf. the work of Till Heilmann (2010) on the digital. Loosely inspired by McLuhan, Heilmann holds that we have to understand the digital as a new cultural technique that is based on hitting keys with our fingers.

Chapter 3

1 It is hardly necessary to specify that, if this interpretation uses McClintock’s volume as a source of inspiration, it cannot in any way be considered as the outcome of McClintock’s argument.
2 Serres made this word play in an interview in which he presents his book. I am grateful to Dr. Joris Vlieghe for having drawn my attention to this interview.
3 I should specify that Gauchet does not use the word ‘intelligence,’ but I have found it helpful to maintain it, by exploring its etymological deposits through a Gauche-tian lens, because it establishes an immediate relation to Serres.
4 Elsewhere (Oliverio, 2015), I used the expression ‘convergence culture,’ by readapting it from media studies (see Jenkins, 2006). I am grateful to Dr. Piotr Zamojski (University of Gdansk) for having drawn my attention to the fact that the phrase could risk smacking of Hegelianism, as if there were a sort of Aufhebung or synthesis of old and new media. I have to postpone until another occasion a more developed discussion of the many deep and insightful remarks that Dr. Zamojski has made about the question of convergence culture.
5 Due to space constraints, I cannot develop here in more detail this argumentative trajectory, in which I would appropriate some refined analyses of the Italian philosopher Mauro Carbone (2016), who has plausibly argued how the screen should not be read in terms of a ‘window,’ according to a metaphor that could be traced back to Leon Battista Alberti and refers to a space of ‘representation’ predicated on the subject/object separation and on the reference to a ‘metaphysical “beyond”’ (in this sense the ‘window’ is the trope for Cartesian subjectivity and its search for meaning in Gumbrecht’s sense). The screen, instead, inaugurates the domain of a ‘mythical elsewhere’ (p. 115; emphasis in the original). It could be argued that this ‘mythical elsewhere’ could also be the site of presentification.
6 It is hardly necessary to highlight that a relevant epistemological challenge is implied in this ‘somehow.’
7 It is appropriate to specify that I will reappropriate in an autonomous way and expand – in the wake of the argument of this paper – Giunta’s remarks.

Chapter 4

1 The school’s learning management system.

Chapter 5

1 See the latest case of Cambridge Analytica and its potential to influence people based on their collected data.
2 http://new-aesthetic.tumblr.com/.
The design of the character Hatsune Miku plays into Japanese gender stereotypes, and thus mirror a certain image of girls and women in Japan. This article cannot shed any further light on this problem at this point, but wants to point out that Yuji Sone explores this more closely (cf. Sone 2017).

http://mikuexpo.com/.

Translated from German by the authors: ‘Medien werden in dem skizzierten ökologischen Sinne als Infrastrukturen von Wahrnehmungen, Affekten, Handlungen von sowohl menschlichen als auch nichtmenschlichen Akteuren thematisch. Sie ermöglichen, erzwingen und verschließen Verbindungen, Relationen auf vielen Ebenen, wie beispielsweise auf bio- und soziotechnologischer Ebene, zugleich werden Wahrnehmungs- und Handlungsmöglichkeiten auf die an diesen Prozessen beteiligten Akteure verteilt und man spricht von einer environmental agency, die weder von Menschen noch von Technologien allein dominiert wird’ (Zahn 2017, p. 78).

Translated from German by the authors: ‘Bildschirme als “Knoten” einer weltweit vernetzten, digitalen Medienkultur’ (Zahn 2017, p. 74).

Chapter 6

1 From a structural point of view the basic form of a screen also can be understood in concepts like ‘frame’ or ‘framing,’ which delimits and emphasizes an image from the visual field of perception (see Mersch 2014, p. 23).


3 ‘Buchstäblich in ein multiskalares und verteiltes sensorisches Umfeld eingehüllt, erlangt unsere Subjektivität höherer Ordnung ihre Macht nicht, weil sie das, was außen ist, aufnimmt und verarbeitet, sondern vielmehr durch ihre unmittelbare Mitteilhabe oder Beteiligung an der polyvalenten Handlungsmacht unzähliger Subjektivitäten. Unsere ausgesprochen menschliche Subjektivität operiert demnach als mehrwertiges Gefüge größenvariabler Mikrosubjektivitäten, die je unterschiedlich, doch mit erheblichen Überschneidungen funktionieren.’

Chapter 7

1 This chapter is loosely based on the article Next Art Education: Eight theses future art educators should think about. International Journal of Education through Art 13(3), 369–384.


3 Thanks to Manfred Faßler for pointing this out.

Chapter 8

1 For an analysis of the contemporary screenscape and the theoretical implications of screens in contemporary techno-culture, see Casetti 2015; Mitchell 2015; Chateau
For a further exploration of the philosophical implications of this event see the Introduction to Bodini et al. 2016: 5–13.


Luciano Floridi suggests to speak of onlife, in order to characterize ‘the new experience of a hyperconnected reality within which it is no longer sensible to ask whether one may be online or offline,’ so avoiding to a narrow separation between our real or immediate experience and our virtual life within the media environment: Introduction to Floridi 2014.


See also ground-breaking Pippo Delbono’s La paura (Italy-France, 2009). A crowdsourcing project like Life in a Day has been released in 2011.

The first iPhone was released on June 29, 2007, whereas the first phones with built-in cameras became publicly available in 2002, including the Nokia 7650 featuring ‘a large 176x208 pixel colour display.’

On this dynamic, see the fundamental classic essays: Bazin 2005: 41–52 and Francastel 1983.

Such as the Kouleshov’s or Pudovkine’s experiments. See Pinel 2001.

For a phenomenological account of film experience, see Sobchack 1991 and 2016.

After having acquainted myself with Andrea Caccia’s work because of my research interests in transmedial documentary cinema, I started a professional collaboration as a consultant with the executive production of the project Roadmovie production. Thereafter I had the chance to be involved with the production of Vedezero2 as first assistant director. Therefore, the analysis I will develop will be partially biased by my internal and experience-based perspective on the project.

The problematic notion of digital innateness is discussed in detail in Bennett et al. 2008; see also Small 2008; Battro and Denham 2010; Ferri 2011; Rivoltella 2011.

For more on post-digital aesthetics, I refer to Berry and Dieter 2015.

The survival mode or horde mode is a type of gameplay that can be either selected or in-built in the game interface, in which the player must continue playing without losing their ‘life’ in an uninterrupted session, while the game presents them with increasingly difficult and often unexpected challenges.

About the use of the notion of performativity, I refer to Butler 1990 and 1993.

Chapter 9

1 We use the term Meta-Data (always hyphenated and capitalized) rather than the more common version ‘metadata’ to underscore the existence of ‘Meta’ as a distinct social location.

2 The founding documents of the Feminist Archive can be consulted in the Feminist Archive (South), Bristol: DM2123/1/Archive boxes 68.

Chapter 10

1 This chapter is part of the OOF research project: ‘The imaginative side of online learning: A MOOC to think with eyes and hands’ funded by the Association KU Leuven (2014-16). Hence it is the result of a process in which all the project members were involved. Special thanks goes to Jan Masschelein, the co-supervisor of the project, and Thomas Storme, researcher on the project. Their collaboration and input was of crucial importance for the development of this chapter.
I borrow the term dispositive from Michel Foucault, in order to refer to the presence of power apparatuses that are constituted through an assemblage of discourses and governing technologies, and that constitute a horizon against which people understand and govern themselves and others (see Bussolini, 2010).

See www.bMOOC.be. BMOOC is part of and one of the realisations of the OOF project mentioned in footnote 1. Researchers involved in the project are: K. Cardinaels (co-supervisor) M. De Blieck, T. De Greve, D. Deschrijver, S. Devleminck, R. Kerkhofs, J. Maschcnelein (co-supervisor), M. Simons, T. Storme and N. Vansieleghem (supervisor).

Chapter 11

1 A quick search on the internet, shows there are a lot of entries, listing the pros and contras of the use of tablets in school, e.g., https://mastersed.uc.edu/news-resources/the-ipad-debate-are-ipads-truly-helping-with-education/.

2 In relation to the digital future of educational institutions it is interesting to refer to France, where school students were banned to use mobile phones on school grounds from September 2018 onwards. See https://www.theguardian.com/world/2018/jun/07/french-school-students-to-be-banned-from-using-mobile-phones.

3 The critical method used by Kant is characterized as transcendental idealism: a search for the laws of the cognitive powers that structure the way people can have knowledge of the world. In ‘the Critique of the Aesthetic Judgement’ Kant (1987) defines the principles that occasion and prestructure the aesthetic judgement before we have a concrete experience of the beautiful.

4 We can think here of McLuhan’s (2003) famous phrasing ‘the medium is the message.’ As McLuhan claims, the media influence our psychosocial behaviour. Verbeek, on his part, stresses the making of the media and refers among others to Langdon, Achterhuis, and Latour to defend that artefacts define our (social) behaviour (Verbeek 2012).

5 See, e.g., the manifesto of Ars Industrialis, an organization initiated by Bernard Stiegler: http://www.arsindustrialis.org/node/1472.

6 Weyns presented an analysis of the present human experience of time at the University of Flanders, which is an initiative that broadcasts (on the internet, radio and TV) short lectures of top scientists, aimed at a big audience. Weyns posed the question whether it is possible to destroy time. See https://www.universiteitvanvlaanderen.be/college/kan-tijd-kapot/ or https://www.youtube.com/watch?v=MFxLGbqEKfc.

7 See https://www.snibbe.com/.

8 We can link this to postmodernism and the end of grand narratives, as described by Lyotard (1984). According to Lyotard, postmodernity is characterized by the loss of grand narratives, such as Catholicism, Marxism, modern utopianism, etc. that structure people’s life from the beginning to the end. What is lost is the social givenness of a shared sense. Instead, we are confronted with a collection of many different small stories, existing opposed and next to each other.


10 See https://www.snibbe.com/.

11 See https://www.snibbe.com/apps#/rework/.

12 See https://www.ted.com/about/our-organization. The University of Flanders is a similar organization.
References


