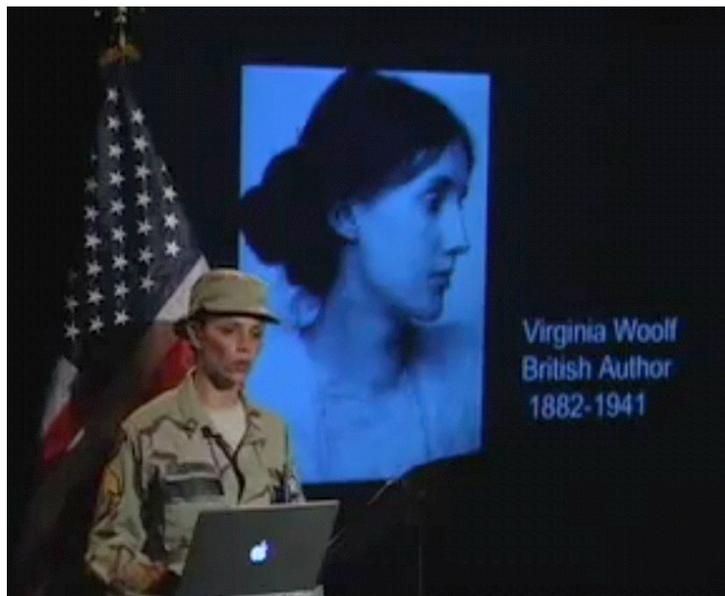Performing Gender in the Classroom and on the Stage
Debra Castillo (debra.castillo@gmail.com)
Emerson Hinchliff Professor
Department of Comparative Literature, Cornell University
Website: http://debracastillo.com

Some years ago, my students performed a play by Argentine Nora Glickman, *Una tal Raquel,* in a number of different locales: our home university in Ithaca, as well as in New York City, Belgium, and Mexico. We were very pleased by the enthusiastic reception in all these sites, and intrigued by the differences in the audiences' reponses. In Mexico City, for example, the play was applauded as a classic melodrama, with all of the exaggerated affect typical of that genre. In New York City, however, where the audience included a significant number of Argentine exiles, the play was received very differently. After the show, the lead actress, a Puerto Rican woman named María Burgos Ojeda, was instantly accosted by a group of Argentine women, who disconcertingly, began to share with her very intimate details of their lives, making connections to the character she played just a few moments earlier. María tried to gently remind them that she was an actor, that she had been playing a role, that it wasn't her, that she was uncomfortable with such confidences, but it didn't seem to make a difference.

More recently, the group performed *Las mujeres de Ciudad Juárez* by Mexican actor and playwright Cristina Michaus, a very stylized social drama focused on the femicide in that border city. The performances were sold out, the actors received standing ovations, with many in the audience in tears, especially with Ana Goya Arce's portrayal of a raped and murdered child near the end of the play. Afterwards, the most repeated comment I heard from these galvanized audience members was, "I had no idea this was

happening; what can we do to help?" I hasten to add, that, strikingly enough, among the people who "had no idea" about the ongoing outrages were very smart students who had taken other courses with me, and with my colleagues, in which we read both scholarly articles and fiction about this tragedy, talked about it extensively in class, and showed documentary film footage, including Lourdes Portillo's famous *Señorita Extraviada.*

Lest I seem entirely solipsistic, I am likewise intrigued by the very different audience reactions (as recorded in the kind of online videos that are such helpful supplements to our class materials) to two of Coco Fusco's presentations on the work she later published in *A Field Guide for Female Interrogators.* In one video, Fusco is in performance mode, dressed in military gear; the recorded audience finds her presentation hilarious. In another presentation on the same topic, now in academic drag, albeit accompanied by her small child, who wanders in and out of the frame, the audience is sober, respectful.

youtube screen shot. Coco Fusco. "A Room of One's own: Women and Power in the New America" Performance Space 122, New York. Uploaded 2 December 2009.

Vimeo screen shot. Coco Fusco. "Operation Atropos." Museum of Contemporary Photography, Chicago. Uploaded 10 March 2009.

.

While watching Fusco, my students and I are admittedly less focused on the content of the presentation and more on the spectacle itself. Since the responses contrast so profoundly, we have to ask what expectations audiences are bringing to these two events. How do we respond to Fusco the mother/academic on the one hand, or Fusco the military official on the other? Do we even think about the child as a performer, interrupting and randomizing the academic speech act? What cues tell us to laugh in one instance, to respond intellectually in another? What kinds of learning take place in these two different performances on the same issue? What is the difference for students in my class in watching videos of these performance events, and walking over to Africana Studies on a Fall afternoon to listen to Coco Fusco in person?

These anecdotes (and I could multiply them) point to something similar, with implications that I would like to explore in this paper. Returning to my own group: on the one hand, at some level the investment of the audience in these plays is not surprising. The

theater group Teatrotaller[1] often privileges plays with a social message for our

performances. In plays like those by Glickman and Michaus, there is a coincidence not

only of women playwrights and women-centered scripts, but also an important pressure

put on highly charged questions related to the social construction of gender (and the same

could be said for Fusco's performances of her own work, one of the reasons I chose this

material as a third example). The feedback loop among me as a feminist professor who

has done scholarly research on the topics of these plays, the two gender-sensitive men who

directed these particular productions, the cast, and the audience can be a very complex

one, and much could be said about the way live performance continues to have a

generative role in a society that we often see as turning preferentially toward other kinds

of media spectacles for information and for entertainment.

More generally, on the other hand, I want to explore how this particular kind of

performance project can serve as a point of entry into thinking about other kinds of

professorial performances and other kinds of classrooms, particularly in these days of

burgeoning pressure to move our classrooms to a MOOC (Massive Open Online Course)

environment.[2] While our pedagogies are always rapidly changing, the discussion of online

education has generated particular fervor, with 2012 being touted in higher education

media as "the year of the MOOC" (Pappano), the year when a popular university president

was briefly ousted for not jumping quickly enough on the technology train, and Thomas

Friedman wrote in a typical *New York Times* celebratory article: "there is one big thing

happening that leaves me incredibly hopeful about the future, and that is the budding

revolution in global online higher education. Nothing has more potential to life more

people out of poverty . . .. Nothing has more potential . . . to solve the world's biggest

problems."[3] But by mid-2013 we learned that the MOOC honeymoon was over, with the blow back around the San Jose State University philosophy department rejection of a Harvard social justice course, and even more embarrassing, Coursera's all too public failure with a course on fundamentals of online education (all the commentators pointed to the irony) that had to be cancelled after one week. And yet, our universities are pressing forward, perhaps with slightly mitigated energy, but enthusiasm nonetheless.[4] While much of this energy is focused on the introductory technologically-themed courses in math, engineering, business, and computer science, some developers have also focused on the development of both cMOOC (horizontally organized) and xMOOC (controlled and assessment-based versions of traditional lecture classes) courses in the humanities, leaving many of us with an underlying fear that the goal of such courses is to downsize already stressed arts and culture programs in favor of STEM fields (this is, of course, the core of the San Jose State argument).

Like many of us, I find myself torn: I do theater production courses, and I have also initiated international live videostreaming ones. So I have to ask myself about the efficacy, for instance, of my recent "Bodies at the Border" course for my collaborators in Kolkata and El Paso, where the issue of stubborn embodiment was central to the course, albeit filtered through chat, facebook, wiki, twitter, and screen presences as well as professorial interlocutors in all three sites. I think of how powerful it was to participate in the production of a quadrilingual play based on elements discussed in that course, presented in Kolkata in February 2013, and how much less effective is the video of that performance for my students in Ithaca. And then I think again about the strong effect, the strong affect in my theater production courses of live performance and live audiences.

What made María Burgos an inevitable confidant for intimate secrets? What made the audience break down when Ana Goya, an adult woman, evoked, almost as a poetic metaphor, the body of a mutilated child? How do we take account of the impact of embodied performance, the physical, three-dimensional, living, moving body, in the classroom and on the stage, speaking and moving, breathing, sweating, spitting? How does our own embodied or virtual presence in the real or videostreamed classroom shape learning experiences and teaching outcomes?

Alexander Santiago Jirau, María Burgos Ojeda. *Una tal Raquel* (2000). Directed by Jacky Bibliowicz.

Ana López Ulloa, Ana Goya Arce, Marcela Fernández, Paige Feldman, *Mujeres de Ciudad Juárez* (2011). Directed by Jimmy Noriega.

One first point of entry might be through traditional understandings of audience

identification with a character as presented in one of the performative genres--film,

theater, street performance—where the member of the audience is seduced into (some, like

Brecht, might talk about manipulation by) the world and the emotions displayed on stage.

Yet, while suspension of disbelief is an honored tenet of theater, none of these plays were

realistic in the classical sense often decried by avant garde theater theorists--ie, elaborate

constructed set, invisible third wall, etc.—the kind of effects that in any case films seem to

do so much better than live performance these days. Both the Latin American plays are

denunciatory events, social movement theater, which we played on a nearly bare stage,

dependent on music and lights to contribute to the delimitation of space and creation of

atmosphere. Thus, the audience was seeing anything but mimesis; these were lyrical

representations, overtly so, and any suspension of disbelief was generated by asking the

audience to deliver themselves affectively to these performing bodies, who supplemented their physical work with a few props, in the absence of more elaborate cues.

In our preparations for the plays, the group did extensively background research—on the situation of Jewish immigrants in Buenos Aires in the turn of the 20th century in the first case, on the ongoing violence across the border from El Paso, Texas in the second. We read texts about the issues addressed, listened to voices of people from those sites, studied the physicality of the women's bodies in contemporary images we gathered from books and from the internet. We also worked thoughtfully with techniques we had learned from our readings of Bertolt Brecht and Augusto Boal, debating how to avoid the easy catharsis of classic drama, that sends an audience home satisfied and unchanged, struggling productively with how to incorporate techniques from theater of the oppressed. On stage, every nuance of speech, every gesture, every step the actors took, was carefully considered and blocked with an almost military precision. And yet, for the audience, this scholarly and performative apparatus gave way before an affect that impacted them as straightforwardly real, more real, in fact, than the really real material they had been exposed to through other media outlets, albeit differently packaged, sometimes repeatedly.

Already in 1964 Marshall McLuhan was arguing that message is not the content in our communicative exchanges, as people often assumed and theorized; instead, he argued that the medium is the message. It is worth recalling the context for this famous, much-cited phrase.

> In a culture like ours, long accustomed to splitting and dividing all things as a means of control, it is
>
> sometimes a bit of a shock to be reminded that, in operational and practical fact, the medium is the
>
> message. This is merely to say that the personal and social consequences of any medium . . . result

from the new scale that is introduced into our affairs by each extension of ourselves, or by any new

technology (35).

McLuhan begins with a reference to the material-rational nature of "a culture like ours," that is, a hierarchical culture privileging values often associated with masculinist structures of organization. In our contemporary context, the highly controlled and necessarily scripted performances in courses we think of as MOOCs seem a byproduct of technology and not an ideological position. At worst, they seem to draw on performative praxis unreflexively for production-value purposes. One deliciously ironic MOOC story involves apparently hiring actors to play the role of students in simulated discussions with the professor, in order to mimic the pedagogical structure of the small classroom for an audience projected in the tens of thousands (see eg, Heller). The reason is clear—real students would not perform nearly so well, or look so attractive. After all, the massive enrollments require and justify the high production values, and production costs alone mean that very little can be left to spontaneity or serendipity.

McLuhan, however, points immediately to the flaws in this understanding of how things work based on hierarchy and control. Rather than division and order, he points to a loss of control, or of the illusion of control, moving his emphasis to the personal and social. The point he wants to make is a different one from the corporate course developers; it is not about control (focused on narrow considerations of bits of content) but instead on the presumably transparent level of the medium of transmission. The medium IS the message; the content cannot be decoupled from the means of delivery, whether by human gesture and voice, or by technologically mediated forms. Furthermore, these consequences are highly dependent on matters of scale. While probably the farthest thing from McLuhan's mind, nevertheless, his famous catchphrase echoes with Carol

Hanisch's equally memorable 1969 phrase, "the personal is political", and both continue to speak to important strands in feminist pedagogy. The medium matters. Bodies matter.

McLuhan, of course, was particularly remembered for anticipating the role of technology in shaping our intellectual landscapes. Later thinkers like Friedrich Kittler have built upon his work, and helped us think more carefully about the materialities of communication and their social and political (we should add here, "pedagogical") implications in the 21st century, where the breathtaking changes in media have created opportunities McLuhan could not possibly have imagined outside the realm of science fiction. N.Katherine Hayles, for instance, sees human and computer moving ever closer together in Kittlerian fashion (*My Mother was a Computer* 7) through media effects, resulting in a formation she famously has called "posthuman," in which humans and machines interpenetrate in novel and surprising ways. Most recently, she has argued that the material semiotics of this changing environment gives rise to a "new kind of subjectivity characterized by distributed cognition, networked agency that includes human and non-human actors, and fluid boundaries dispersed over actual and virtual locations" (*Electronic Literature* 37).

This too involves an issue of scale, as these human actors and temporalities intersect with technology and grounding material cultures. I think it sobering and instructive in this respect to look at video gamers' chat as an example of one end of the continuum Hayles describes. In their forums, gamers often make denigrating references to their "meat" analogues, as if they were casually dismissing an odd, inferior carbon-based life form only loosely correlated to the real selves, which are, of course, lodged in servers and zip around the world in zeros and ones. And yet, of course, this reference to meat

creates (at least in my mind) inescapable mental pictures of gamer bodies, hunched over their computers, which to me seem far more inescapably present than their World of Warcraft avatars. The medium changes the message. The medium of the message changes the affect of the receiver, whether we are dealing with meat or virtual bodies.

As we instructors shift ourselves more and more ineluctably into our own posthuman avatars with the technological extensions of our courses, we need to think about this uncomfortable opposition between meat and the virtual, and its corollary in the utopian, universalizing underpinnings of MOOC rhetoric, which often seems directly derived from gamer ethos.

Following upon the recent work of Judith Burnet and her colleagues, let us remind ourselves of a few of the dangerous tech myths in education, before we ponder a bit more closely why they are important to us as gender conscious/feminist scholars and teachers. Burnet et al ask, schematically, what kinds of myths we implicitly use to define what our technologized society is like. Here are some of their suggestions. Modern society is:

 • Connected and global—there is no one and nowhere "outside."

 • Time and space have changed, and we can talk to anyone anywhere at anytime in the twinkling of an eye, that is, we can transcend our bodies.

 • The new age is more democratic, open and accessible to all, with more opportunities to exercise choice and participate in decision-making.

 • We can address the division of the world between developed and wealthy and the developing world by taking the technology of the developed world and diffusing it to everyone everywhere. (13)

I suspect the ideology underlying this familiar optimism may bear some responsibility for the irrational ups and downs of the stock market valuation of dot.com companies as well as gamer hyperbole about virtual lives. The challenge for us is to engage critically with such claims and the technologies behind them. Both Coursera and Udacity are for-profit enterprises; EdX, with the imprimatur of Harvard and MIT to give it traction, calls itself a non-profit, albeit a "self sustaining" one (Agarwal). Unspoken, of course, is the modern magic by which courses with very high production values and very high initial costs, can both be touted as free education (to students) and as potential sources of vast income (to the stockholders).

Along with Hayles, other theorists of new media technologies like Brian Rotman, Lisa Nakamura, and Henry Jenkins have long been studying the effects of new media on our experiences of our bodies and our sense of human agency. Rotman, for instance, finds that the confrontation of text and image is being reconfigured in emancipatory ways, "with the result that technologies of parallel computing and those of a pluri-dimensional visualization are inculcating modes of thought and self, and facilitating imaginings of agency, whose parallelisms are directly antagonistic to the intransigent monadism, linear coding, and intense seriality inseparable from alphabetic writing" (3). This is in many ways an exciting project for feminist thinkers, and represents one strand of the opportunities opening up to us through the new media technologies now at our disposal.

Judith Butler, in an essay closely linked to her 1990 book, *Gender Trouble*, famously asks the question, directed toward the legal and political establishment: "What constitutes the 'who,' the subject for whom feminism seeks emancipation?" (327). Twenty years later, the important question in the new media context, Rotman suggests, is not

about the "who" of the emergent self, but rather "*what* and *how* is this self"? (81), since "not only is thinking always social, culturally situated, and technologically mediated, but that only by being these things can it happen in the first place" (91). Rotman here highlights something that social scientists have been arguing for a long time: all knowledge is situated, dependent on local realities, immediate relationships, and specific cultural understandings.   If the "who" is still located within the regime of control and law, Rotman's "what" and "how" look toward aspects of body and gesture neglected by these hegemonic epistemes.

At one extreme, already in the 1930s, French playwright and theorist Antonin Artaud argued for a theater more attentive to gesture, and less dependent on verbal scripts. In his famous essay on Balinese theater he decries "our [European] purely verbal theater, unaware of everything that makes theater, of everything that exists in the air of the stage, which is measured and circumscribed by that air and has a density in space. . . which derives from the mind's capacity for receiving suggestion. . ." (Artaud 56). As the essay develops, Artaud argues that Balinese theater could teach "our" excessively rational, overly verbal, European theater a thing or two about spirituality, about the metaphysics of gesture, about the "movements, shapes, colors, vibrations, attitudes, screams" (56) that for him define his controversial approach to spectacle. Unlike European theater, in the Bali of Artaud's imagining, the critical emphasis remains on these ritualized qualities, located in emphasis on the physical rather than the verbal, highlighting the role of the performative spectacle that does not rely on a pre-existing dramatic text.

Rotman references Artaud in his discussion of the importance of the recuperation of gesture in the cybernetic age, adding to that earlier theorist's performance-based

understanding an important reminder of gendered effects: "by the mid- to late-nineteenth century, gesture had fallen victim to a scientific psychology which subordinated an emotionalized (implicitly feminine), gesturing body to a rational, speaking mind" (16). Yet, while the visual protocols of cyberspace have the potential to disrupt the linear, rational literate self of alphabetic writing in favor of a more fluid and less ordered range of possibilities, this potential is not always fully realized, and I would suggest, each media regime has deep implications for the constitution of the subject and her horizon of agency. The local "what" and "how", while tantalizingly approachable in the vast body of material we call the web, are still too likely to be downplayed in mass media, if only for marketing reasons. In this respect, the presumably universal qualities of the online environment only lightly mask a continued deep western, masculine bias.

Rotman finds hope precisely in the possibility of breaking down the Western, masculinist, rational focus of linear writing and incorporating once again that tagged as feminine, what Artaud called the "movements, shapes, colors, vibrations, attitudes, screams." When reading commentaries on feminist online pedagogy, these are, in fact, some of the aspects that are often highlighted. Every study I have read hastens to insist that the enhanced options for online collaborative and networking efforts must be linked to substantive discussion in small groups offline. Thus, in feminism and technology forums, excitement about the rich body of material now accessible for classroom use is tempered by insistence on the importance of free flowing discussion in local classrooms, where local bodies and local effects take precedence.

Lisa Nakamura contributes to the discussion a more nuanced perspective on how racial understandings continue to play a prominent role in these electronically mediated

identities, something implicit in Artaud's uncomfortable evocation of Bali (or elsewhere in his work, Tibet or Mexico) as the new centers of world culture. In the mythic version of technological advance, we "transcend" our meat bodies; Nakamura, among others, rightly reminds us that race and gender are far stickier constructs. Indeed, the very concept of "transcending" the body, on further examination, clearly shows its Anglo-European white masculinist roots. "Simply put, race and racism don't disappear when bodies become virtual," she argues, and she gives this recognition of racism's continuing relevance a historical point of origin: "It was only after the digital bloom was off the dot.com rose [around the turn of the 21st century] that it became possible to discuss cyberspace as anything other than a site of exception from identity, especially racial identity" (1677). Nowadays, she argues, questions about representation and technology cannot ignore the role of racialized bodies in producing the information society, whether in constructing computer parts or taking apart discarded devices, or in another context, working in virtual sweatshops performing outsourced jobs.

Nonetheless, many of us continue to function as if media were transparent and technology an unequivocal good. I want to suggest that in its ideologically charged erasure of ethnicized and sexed bodies, the current trends in higher education are returning us precisely to the 1960s mindset decried by McLuhan—an illusion of control over highly fragmented systems comes down to privileging precisely and exclusively the things those systems do well. The scaling effects of MOOCs tend to push every more to the background precisely those unexplored gendered, raced dynamics. My son, Carlos Castillo-Garsow, a professor of mathematics education at the Eastern Washington

University who regularly publishes on computer-based education, grew up with Teatrotaller and wrote me the following:

> There are things that are easy to do online and things that are hard to do online. When you try to run an online course, the medium puts pressure on people to downplay the importance of things that you can't do easily in it. Restricting a class to what can only be done online is like restricting a theatre to producing a play using only two spots as their lights. Suddenly the way of communicating with the audience becomes all about where you place those spots, and the play is about what you highlight with those spots. . . .

> Sometimes the right choice is things like lectures and drills -- things that MOOCs do well. But sometimes . . . the right way to read a play is going through the process of performing it. You can't teach Teatrotaller as a MOOC. It's impossible. In a world where Cornell moves to MOOCs, that's Cornell saying that the things students learn by doing Teatrotaller are not important, whereas the things students learn by reading the play and listening to a lecture on it and writing a paragraph in their email about it are important. The medium controls the message.

To take another performative analogue: what is the relation between attending a performance (imagine a rock concert), watching the video of that performance, or playing a game in which one can choose Mick Jaggar as their avatar? Answer in 140 characters or less and discuss on your electronic blackboard.

There is another, sinister implication as well, having to do with social class, access, and a politics of location. I go back here to one of the myths adduced by Burnet and her collaborators, the myth that "we can address the division of the world between developed and wealthy and the developing world by taking the technology of the developed world and diffusing it to everyone everywhere." Much of the praise of online education is focused precisely on this aspect: that anyone, anywhere can have access to the best and most advanced education in the world, taking courses from top professors at Harvard,

MIT, Stanford, Berkeley. Indeed, Friedman's article cites the little boy in Cairo or the fifteen-year-old in Mongolia doing the circuits course. *Wired Academic* features a twelve-year old Pakistani girl (Udacity'sArtificial Intelligence and Physics courses) who at one point in the interview with Udacity founder Sebastian Thrun, says, "I think that MOOCs may allow peace in the world." Thrun, of course, is the same individual who confidently predicted in 2012 that "in 50 years there will be only 10 institutions in the world delivering higher education and Udacity has a shot at being one of them" (Leckart). I wonder about how the boys in Cairo and Mongolia, and the girl in Pakistan, achieved the advanced English language skills that allowed them access to the course materials. I wonder which will be the other nine institutions, and whether any of them will be offering courses in languages other than English. I wonder whose idea of democracy underlies this educational change, and whether any idea of democracy can support so much monovocalism.

While I have been expressing my qualified enthusiasm, and very real concerns, mostly in terms of gender, it is important to recognize that the corporate university is particularly bad on these race and class effects as well. One of the wider implications of the move to MOOC classes is an analogous shift in our local academic organizations. Considerations of curricular innovation move from collegiality and consensus building— not coincidentally, the models associated with what is stereotypically defined as a female style of management--to private sector hierarchies, which by definition are more mechanistic and "rational."

Affect studies are very popular these days among humanist scholars, and this interest in affect theory aligns itself neatly with the kinds of values that we associate with

gender-conscious scholarship and forms of academic organization, as well as with the structure of the traditional seminar class; a kind of pedagogy, in Julia Woods' succinct formulation, in which "teaching involves hearts as well as minds" (138). And while the web is clogged with inaccuracy, in culture studies as in mathematics, worrying through ideas at the personal level is the hallmark of the small class; facts are what you can get from Google.

One of the most vital lessons I take from my theater production course is the importance of telling stories, in informal as well as in rigorously formal ways, as a form of pedagogy and a kind of feminist activism. Whatever I and my students gain in a videostreamed course, this is one of the major losses. Even the more modest Sebastian Thrun of 2013 might agree. He has tempered his earlier hypebole and now says, "I believe that online education will not replace face to face education, and neither is it supposed to. Just as film never replaced theater plays and many of us prefer to watch sports live in big stadiums, online will not abolish face to face interaction. It is a different modality." Producing a play and sharing it with an audience necessarily foregrounds embodied effects, involves bringing the entire self to a project. This means engaging the practice of pedagogy in the classroom, and also taking it out of the classroom into traditional and nontraditional performance spaces where the who, and the what and the how is necessary (if often contested) knowledge, where we learn, and offer to others, embodied narratives rather than the academic facts. In this respect, as De Angelis argues, "our critics are not going to do it for us, so it is up to writers and theatre makers—male and female—to make gender trouble, and to audiences to ask the questions critics don't" (559). In the times of increasing corporatization, it may mean reminding ourselves, and

our colleagues, of the continuing relevance of this often dangerous pedagogy, with its

unpredictable effects and affects, in classrooms that engage human struggles with all the

pain and inconsistencies that will inevitably arise.

Debra A. Castillo
Dept. Comparative Literature
Cornell University

Notes

1 Teatrotaller was founded in 1993 (Spanish for "Theater-workshop"), was founded in 1993 by a group of enthusiastic and energetic students with the idea of promoting Spanish, Latin American and Latino cultures through theater..Teatrotaller has devoted itself to the production of plays in Spanish and "Spanglish" including classical, contemporary and experimental plays of Hispanic origin, with a regular schedule of performances in April, August, and November each year. The group has also performed nationally and internationally in invited festivals.

2 The most discussed models are Udacity (launched January 2012), Coursera (April 2012) and EdX (May 2012), both of the latter with significant elite university presence. Discussions so far suggest that while most MOOC courses are badly considered and badly structured filmed versions of not-very-effective classroom performances, the top courses ask us to rethink the educational model in significant ways (see Ripley, Davidson)

3 For a sampling of articles discussing this issue see Friedman, Heller, Leckart, Morrison, Pérez Peña. University of Virginia president Teresa Sullivan was reinstated sixteen days later after massive protests by students and faculty at that institution. Morrison's "Online learning insights" blog of 5 February 2013 is the source of the "honeymoon is over" quote. See also Kolowich *Chronicle of Higher Education* articles.

4 My own home campus is now officially part of the EdX consortium, with several courses advertised on that platform, although not the much-touted social science offering, "Six Pretty Good Books," which was funded by Google and is offered on Google's platform.

Works cited

Agarwal, Anant. "I want to teach engineering to a billion." Interview in One million by one million blog. 17 February 2013. ttp://www.sramanamitra.com/2013/02/17/i-want-to-teach-engineering-to-a-billion-anant-agarwal-president-of-edx-part-4/

Artaud, Antonin. *Theater and its Double.* Trans. Mary Caroline Richards. New York: Grove Press, l958.

Burnet, Judith, Peter Senker, Kathy Walker, eds. "Introduction." *The Myths of Technology: Innovation and Inequality.* New York: Peter Lang, 2009.

Butler, Judith. "Gender Trouble, feminist theory, and psychoanalytic discourse." In Linda Nicholson, Ed. *Feminism/Postmodernism.* New York: Routledge, 1990: 324-340.

Castillo-Garsow, Carlos. Email communication. 26 September 2012.

Davidson, Cathy. "Let's talk about MOOC (online) Education." 20 July 2012. "What is a MOOC?" 13 August 2012. *HASTAC blog.* http://hastac.org/blogs/cathy-davidson

"Davos: 12-Year-Old Pakistani Prodigy Girl Talks About Her Online Learning." *Wired Academic* 29 January 2013. http://www.wiredacademic.com/2013/01/davos-12-year-old-pakistani-prodigy-girl-talks-about-her-online-learning/

De Angelis, April. "Troubling Gender on Stage and with the Critics." *Theatre Journal* 62.4 (2010): 557-559.

Fusco, Coco. *A Field Guide for Female Interrogators.* New York: Seven Stories Press, 2008.

---------. "Operation Atropos." Museum of Contemporary Photography, Chicago. Vimeo. Uploaded 10 March 2009.

---------. "A Room of One's own: Women and Power in the New America" Performance Space 122, New York. Youtube. Uploaded 2 December 2009.

Hayles, N. Katherine. *Electronic Literature: New Horizons for the Literary.* Notre Dame: U of Notre Dame P, 2008. Print.

---------. *My Mother was a Computer: Digital Subjects and Literary Texts.* Chicago: Chicago UP, 2005. Print.

Heller, Nathan. "Laptop U." *The New Yorker.* 20 May 2013. http://www.newyorker.com/reporting/2013/05/20/130520fa_fact_heller?currentPage=all

Jaschik, Scott. "Harvard Profs Push Back." *Inside Higher Education.* 28 May 2013. ttp://www.insidehighered.com/news/2013/05/28/harvard-professors-demand-greater-role-oversight-edx

Leckart, Steven. "The Stanford Education Experiment Could Change Higher Learning Forever." *Wired.* 20 March 2012. http://www.wired.com/wiredscience/2012/03/ff_aiclass/all/

McLuhan, Marshall. *Understanding Media: The Extensions of Man.* New York: Signet, 1964.

Nakamura, Lisa. "Cyberrace." *PMLA* 1123.5 (2008): 1674-1682. Print.

"An Open Letter to Professor Michael Sandel From the Philosophy Department at San Jose State U." *The Chronicle of Higher Education.* 2 May 2013. http://chronicle.com/article/The-Document-an-Open-Letter/138937/?cid=at&utm_source=at&utm_medium=en

Pappano, Laura. "The Year of the MOOC." Education Life. *The New York Times.* 2 November 2012. http://www.nytimes.com/2012/11/04/education/edlife/massive-open-online-courses-are-multiplying-at-a-rapid-pace.html?pagewanted=all&_r=0

Ripley, Amanda. "College is dead. Long live college." *Time* 20 October 2012. 33-41.

Rivard, Ry. "Beyond MOOC hype." *Inside Higher Education.* 9 July 2013. http://www.insidehighered.com/news/2013/07/09/higher-ed-leaders-urge-slow-down-mooc-train

Rotman, Brian. *Becoming Beside Ourselves: The Alphabet, Ghosts, and Distributed Human Being.* Durham: Duke UP, 2008. Print.

Thrun, Sebastian. "Thoughts and Financial Transparency on our Masters in Computer Science with Georgia Tech" *Udacity blog.* 24 June 2013. http://blog.udacity.com/2013/06/sebastian-thrun-thoughts-and-financial.html#sthash.8GXYCJ7b.dpuf

Woods, Julia. "Bringing Different Voices to the Classroom." In Robbin D. Crabtree, David Alan Sapp, and Adela C. Licona, Eds. *Feminist Pedagogy: Looking Back to Move Forward.* Baltimore: Johns Hopkins UP, 2009. 138-149.