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Keywords: pedagogical profile, study of student, plan (scheme) of a profile, individual approach, history of education

The Phenomenon of the Pedagogical Profile of a Student: from Ushinsky to Sukhomlinsky

Oleksandr Mikhno

Pedagogical Museum of Ukraine, Ukraine

“To look into the future, you need to look back at history.” This instructive idea is known to many people, but not everyone is aware of it. Meanwhile, our research confirms once again that the present is always on the road from the past to the future. Today the phenomenon of pedagogical profiles of students studied by us is also of prognostic interest. According to modern programs for studying the student's personality and compiling pedagogical profiles, more than a century and a half of scientific-theoretical and practical research, in short, the way from Ushinsky to Sukhomlinsky, then to the present, and then into the future. Having emerged directly from practical pedagogical activity in the 1820s and 1860s (R. Gillet, L. Tolstoy, and O. Ostrogorsky), leading teachers of the 19th century began to develop profiles as a means of studying students under the influence of socio-pedagogical factors. In the 1850s, M. Pirogov put forward the idea education of the person in a person as the leading one and insisted on need of studying pupils by the teacher in this connection, taking into account specificity of the pupils' psychology. Thus, the scientist became the founder of the requirement of psychological substantiation of pedagogy, further developed by K. Ushinsky, who first formulated and established the idea of studying the child as a scientific problem in the fundamental work “A Person as a Subject of Education. An Attempt at Pedagogical Anthropology” (1868–1869).

The end of the XIX century — the beginning of the twentieth century were marked by the emergence of various scientific approaches to the study of the student and the generalization of knowledge about him (O. Lazursky, O. Virenius, O. Nechaev, G. Rossolimo, I. Sikorsky). The 1920s and 1930s in Ukrainian pedagogical science and schooling were a period of active development of pedology. Applying the method of monitoring student development, as well as anthropometric measurements, questionnaires and testing, studying school documents, pedologists (O. Zaluzhny, O. Figurin, etc.) received a detailed description of the student, which contained physiological data, information about mental development, social conditions, the student performance. On the eve of the defeat of pedology, S. Rubinstein used the term “psychological and pedagogical profile” (1935), which will be used in pedagogical science after World War II, when the profile of the student will be used as a basis for individual approach to the student (1940-1980), for the first time. It was V. Sukhomlinsky who developed the most profound phenomenon of the pedagogical profile of the student in this period, implementing most of the above theoretical provisions through the prism of his own vision and based on his scientific and pedagogical experience in his practice. The course of our research showed that the phenomenon of the pedagogical profile has significant potential as a subject of further research, among which we consider promising consideration of pedagogical profiles in terms of “text and reality”, a look at the content of school profile as a collective portrait of the students of a particular educational institution.

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Keywords: Video game, education, narration, aesthetic experience, resignification of experience

The “Oasis” Of Video Game: Through The Screen Into The Wonderland Of The Interactive Metaphors

Gabriele Brancaloni, Alessandro Soriani

University of Bologna, Italy

Video games are, nowadays, among the most influential and spread entertainment media around the world. The growth that the incomes of the video game industry has seen is only equal to the number of players that spend hours every day playing their favorite titles, interacting with other gamers around the globe, and watching streamers play the most successful video games of the moment on Twitch or YouTube (ISFE, 2022). These numbers represent a growing concern among parents, teachers and, in general, adults with educational roles who often get in touch with the video game medium only in situations of conflict (with their children/students) or through a misrepresentation that other medias often offer: the recreational nature of video games is, in fact, often negatively connoted and stereotyped. Often considered as a sterile entertainment tool or as a useless excessively seductive distraction, the video game contains a complexity and a variety in terms of quality of experiences, aesthetic languages, values and representations proposed to players that lead it to be a medium extremely rich in pedagogical potentials for the development of the children.

Aim of this study is to analyze and propose a reflection on video game as medium with educational and transformative potentials, which can activate processes of structuration and resignification of the experience in the subject-player (Gottschall, 2012). The contribution aims to provide interpretative tools necessary to understand specific languages and dynamics implied in the relation with this medium – from the most problematic ones to those that instead represent a true pedagogical opportunity for today's schools – trying to propose useful markers for teachers and educators who want to orient themselves more consciously in the world of video games with the intention of nurturing “a video game culture in tomorrow's citizens” (Council of Europe, 2021). The most relevant and meaningful video games will be analyzed to underline the transformations of narrative styles and iconographic languages by examining the most significant metaphors used by the producers and exploring changes in the dynamics of interaction that videogames have adopted over time. Through two different analytical approaches, one related to media education and the other to children's literature and imaginary studies, the authors propose a reinterpretation of the video game as a poietic and aesthetic experience: a threshold towards another dimension, an “oasis” (Fink, 1957), where divergent ways of thinking can find a shape, and from which the player can regain possession of the re-creative instances of the art of narration.

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