



UNIVERSITÀ
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Histories of Educational Technologies

Cultural and Social Dimensions of Pedagogical Objects

Book of Abstract



ISCHE 43
Milan
31.08 - 06.09
2022

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Dipartimento di Pedagogia

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ISCHE 43 SCHEDULE OVERVIEW (in person)

TUESDAY 30 August

10.00-17.30 Pre-conference workshops

WEDNESDAY 31 August

12.30-14.00 Parallel sessions 1

14.00-14.30 **Coffee break**

14.30-16.00 Parallel session 2/COVID-19 and Public History

16.00-16.30 **Coffee break**

16.30-17.15 Conference opening ceremony

17.15-18.15 Keynote address 1 (streamed)

18.30-19.30 **Welcome reception/ Tour of Leonardo's Last Supper**

THURSDAY 1 September

09.00-10.30 Parallel sessions 3

10.30-11.00 **Coffee break/Tour of the University/Ice-house visit**

11.00-12.30 Parallel sessions 4

12.30-13.30 **Lunch**

13.30-15.00 Parallel sessions 5

15.00-15.30 **Coffee break/Tour of the University/Ice-house visit**

15.30-17.00 Parallel sessions 6

16.30-17.30 **Tour of St. Maurizio church**

18.30-19.30 **ECR welcome reception**

19.30 **Gala dinner**

FRIDAY 2 September

08.30-09.00 **Tour of the reading room of the library**

09.00-10.30 Parallel sessions 7

10.30-11.00 **Coffee break/ Tour of the reading room of the library**

11.00-12.30 General Assembly (streamed)

12.30-13.30 **Lunch**

13.30-15.00 Parallel sessions 8

15.00-15.30 **Coffee break/ Tour of the reading room of the library**

15.30-16.30 Keynote address 2 (streamed)

16.30-18.00 Parallel sessions 9

18.30-19.30 **Tour of Leonardo's Last Supper**

SATURDAY 3 September

09.00-10.30 Parallel sessions 10

10.30-11.00 **Coffee break**

11.00-12.30 Parallel sessions 11

12.30-13.00 Closing ceremony

13.00-14.00 **Lunch**

14.30-15.30 **Tour of the Leonardo da Vinci galleries in the Museo Nazionale Scienza e Tecnologia**

14.45-16.30 **Guided tour of Sforza Castle and Michelangelo's Rondanini Pietà**

15.30-16.30 **Tour of the Leonardo da Vinci galleries in the Museo Nazionale Scienza e Tecnologia**

15.45-17.30 **Guided tour of Sforza Castle and Michelangelo's Rondanini Pietà**

ISCHE 43 SCHEDULE OVERVIEW (online)

MONDAY 5 September

09.00-10.30 Parallel sessions 1
10.30-11.00 **Coffee break**
11.00-12.30 Parallel sessions 2
12.30-13.30 **Lunch time**
13.30-15.00 Parallel sessions 3
15.00-15.30 **Coffee break**
15.30-17.00 Parallel sessions 4

TUESDAY 6 September

09.00-10.30 Parallel sessions 5
10.30-11.00 **Coffee break**
11.00-12.30 Parallel sessions 6
12.30-13.30 **Lunch time**
13.30-15.00 Parallel sessions 7
15.00-15.30 **Coffee break**
15.30-17.00 Parallel sessions 8



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The 'Interactive' Book: Writing and Reading from the Analogue to the Digital

Anna Antoniazzi

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Between the 1970s and the 1980s, the printed book underwent profound transformations in the encounter with interactivity and the digital. Both dimensions - inextricably linked and destined to profoundly change all means of communication - were derived from the sudden development of information technologies and had important implications on the way stories were told, also with regard to publishing aimed at children and adolescents. Interactivity in particular, defined by Jens Jensen as «a measure of a media's potential ability to let the user exert an influence on the content and/or form of the mediated communication» (1998, p.201), intrigued many writers and pushed them to experiment with new techniques and ways of writing. It was probably the first computer games that triggered the transformation, influencing ever larger sectors of media communication. Unlike those used in amusement arcades, computer games were text-based: a short description of an environment, characters and objects with which the user could interact and a question on how to proceed appeared on the screen. The player answered by typing commands composed of a verb (e.g. go, take, etc.), an object (e.g. take sword) or a directional indication (e.g. go left). The computer calculated the effect of the command, proposed a new description and asked a new question. The themes of those video games, implying adventure, the search for treasure, the exploration of obscure and mysterious places, the need to escape from a labyrinth, often referred to the topoi of fairy tales and children's literature. The first attempts at interactivity in printed books came from the publishing industry dedicated to the younger generations. *Prisoner of the Ant People* (Montgomery, 1983), *Flight from the Dark* (Dever, 1984) and many other Gamebooks aimed, just like Text-Based Adventure-Games, at the most subjective participation of the reader who, through the use of paragraphs or numbered pages, could move within the text through non-linear paths. Like interactivity, digitisation of texts started to be thought of, defined and approached in the early 1970s. *Project Gutenberg* (1971), for instance, was one of the first attempts to dematerialise printed texts by offering digital versions of copyright-free classical texts. The American computer scientist Michael Hart, who launched the project, probably did not expect that this undertaking, considered ethically necessary to 'break the barriers of ignorance and illiteracy', would lead, in a few decades, to a profound, irreversible transformation of books, reading and readers. Digitisation, in fact, did not entail a mere change in the medium on which words could be read - from printed books to computers and e-readers - but a real shift from personal reading to plural and participatory reading. This contribution aims at highlighting the great transformations that interactivity and digital technology have produced in Children's Literature and the inevitable implications in the educational context.

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