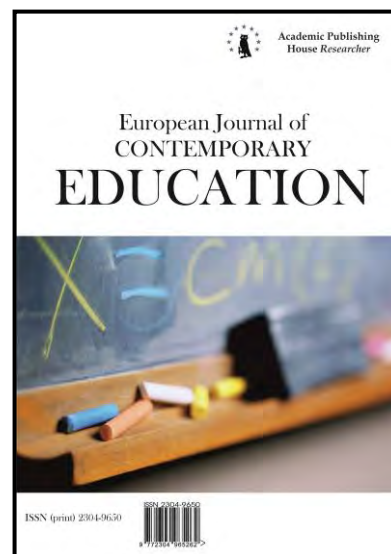




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## The Potential of Motion Pictures as a Non-Traditional Form of Pedagogical Information Relating to Working with Gifted Children

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### Abstract

This paper aims to substantiate that working with gifted children may require pedagogues to adapt scholarly-theoretical knowledge to the individual characteristics and special educational needs of such children, which may require employing both traditional, i.e. scholarly (e.g., scholarly and instructional literature and information obtained in advanced training courses), and non-traditional, i.e. extra-scholarly (e.g., personal experience and intuition, colleagues' experience and best practices from innovative pedagogues, folklore and folk pedagogy, works of literature and films about school and gifted children, spiritual-moral norms and values, and pedagogical mythology), forms of pedagogical information. The findings from a survey by questionnaire conducted by the authors revealed that in organizing their work with gifted children most pedagogues tend to rely on the exchange of experience with their colleagues (64.1 %) and reflection about their own pedagogical experience (38.5 %). It was found that 48.2 % tend to gain relevant knowledge through reading scholarly and instructional literature, and 33.3 % tend to do so through taking advanced training courses. Only 15.4 % of respondents were found to invoke pedagogical conceptualization of literary works and films about gifted children. At the same time, 70 % of respondents were found to believe that watching and conducting pedagogical analysis of films about gifted children can be of help to the pedagogue in building interaction with the gifted child.

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The paper explores the potential of motion pictures as a non-traditional form of pedagogical information relating to working with gifted children, which implies the possibility of invoking scholarly conceptualization of films with the aim of resolving the kind of objectives for working with gifted children for which there have yet to be produced scientifically rational pedagogical solutions and which require invoking pedagogical knowledge that content-wise is not scientifically conceptual and form-wise is not present in scholarly texts but is capable of functioning as a **possible solution to achieve them. The work highlights the following key objectives: adjusting one's professional position in working with gifted children; adapting scholarly-theoretical knowledge on pedagogy and psychology to the individual characteristics of and the specific conditions of teaching and educating gifted children; making moral assessments of one's pedagogical actions in respect of gifted children; seeking to overcome difficulties in understanding and conceptualizing scholarly-theoretical knowledge; seeking to resolve various psychological issues (e.g., fears and anxiety, emotional exhaustion and frustration, psychological trauma, and animus toward a particular gifted child); seeking to resolve difficulties in engaging in reflection about one's pedagogical actions.** The authors employed problem analysis and expert assessment to select 12 domestic and foreign motion pictures that address relevant issues in working with gifted children and look at problems and difficulties that gifted children may experience. Only less than a third of the respondents were **found to be familiar with these movies (2.6 to 35.9 %). The exception is the film 'Scarecrow'. This** may be associated with the fact that the launch of this movie was a significant event for the majority of Russians. The rest of the films, both Russian and foreign, which focus on equally important issues in working with gifted children, were found to have been overlooked by the **participating pedagogues (e.g., 'The Jester', 'Schedule for the Day After Tomorrow', 'When I Will Become a Giant' (Russia), 'Gifted', 'Little Man Tate' (USA), 'Billy Elliot' (UK), 'Vitus' (Switzerland), 'The Little Prince' (France and Italy), and 'Little Stars on Earth' (India)). The findings suggest the need to engage future and practicing teachers in purposeful work involving the scholarly-pedagogical conceptualization of motion pictures and works of literature about gifted children and their problems in school and the mastering of relevant techniques for employing the results of such conceptualization in working with gifted children. The paper highlights the following key aspects of organizing this kind of work: criteria for selecting movies, methods for individual analysis of movies, organization of group discussions, and creation of collections of films focusing on various issues in working with gifted children. The insights from the research reported in this paper can be used by higher education institutions focused on the training of future pedagogues, curriculum developers in institutions of general learning and supplementary learning for children, and pedagogues working with gifted children.**

**Keywords:** gifted children, working with gifted children, non-traditional forms of pedagogical information, motion pictures about school and gifted children, potential of motion pictures as a source of pedagogical information relating to working with gifted children.

## **1. Introduction**

Issues related to organizing work with gifted children and preparing pedagogues for this kind of activity have been investigated in numerous research studies, both domestic and foreign. Prior related research has explored a number of topics, including: gaining insight into the essence of giftedness (Shadrikov, 2019) and attempting to define it (Smedsrud, 2020); differentiating between gifted children (a focus on the sciences) and talented children (a focus on sports, the arts, crafts, and entrepreneurship) (Sharp, Clemmer, 2015); describing the various types of giftedness (e.g., mathematical, information technology, linguistic, technical, artistic (e.g., being gifted in fine arts, music, or acting), entrepreneurial, sporting, social, leadership, emotional, and moral) and discussing various methodologies for assessing them (Heyd-Metzuyanim, Hess-Green, 2020; Kuular et al, 2003); developing special models for teaching gifted children with a focus on the development of their advanced capabilities (e.g., enriching the content of education factoring in a **child's advanced capabilities and interests (Renzulli, Reis, 2012); employing accelerated learning (VanTassel-Baska, Little, 2011); employing differentiated learning (e.g., having a child attend special classes or groups; developing special standards, designing individual learning routes, and putting together special educational programs for gifted and talented children (Bulut et al., 2020)); developing integrated curricula based on continuous formative assessment (Kahveci, Atalay, 2015); employing autonomous learning (Betts, Knapp, 1981).**

From the standpoint of humanistic psychology, while giftedness is a gift, it may come with a number of challenges, issues, and difficulties for gifted children. As aptly put by scholar O.A. Bystritsky, **“the higher the level of a gifted child’s achievement, the wider and deeper is the range of their emotions, the heavier is the burden of issues that they are liable to carry, and the harder it is for them to live a happy childhood without incurring psychological damage”** (Bystritskii, 2007: 18). In this regard, what has become lately a topic of relevance for research is problems and challenges faced by gifted children in areas such as building relationships with their classmates, teachers, and parents and dealing with their academic and personal failures, increased anxiety, an inadequate self-concept, emotional and behavioral disorders, etc. (Casino-García et al., 2021; Dullaghan, 2012).

**In psychology, they have explored pedagogues’ perception of gifted children and teachers’** notions about interaction with such children and about their education, identified metaphors and stereotypes (including gender ones) that can facilitate or hinder the building of productive interaction (Akgül, 2021; Matheis et al., 2020; Weyns et al., 2021), and discussed the lack of pedagogues capable of working with gifted children (Barrera-Algarín et al., 2021). Pedagogical research has provided insight into the training of future and practicing pedagogues for working with gifted children (e.g., advanced training courses and instructional seminars on working with gifted children).

However, in practice, teachers working with such children tend to be faced with issues resolving which may require something more than traditional (scholarly) knowledge acquired in advanced training courses or via reading scholarly and instructional literature. Such issues may **deal with teachers’ axiological self-determination**, understanding of the individual characteristics and special needs of gifted children, forecasting of their behavior, building of pedagogical interaction, resolving of nonstandard situations, and searching for novel pedagogical means, i.e. ones that have yet to be described in pedagogical science.

A possible way to resolve such issues is scholarly conceptualization of motion pictures whose protagonists are children with manifestations of giftedness, their pedagogues, and their parents. In **pedagogy, a sizable amount of research has been carried out into teachers’ artistic-figurative** cognition of pedagogical reality (Robotova, 1996; Ovchenkova, 2006) and the use of fictionalized publicistic writing in the training of pedagogues (Kamysheva, 2003).

However, motion pictures have yet to be explored as a means of resolving the issues and difficulties faced by pedagogues in working with gifted children and expanding their notions about gifted children and working with them. It remains unclear whether or not teachers use motion pictures with the aim of engaging in reflection about and enhancing their work with gifted children, what films can be used for that purpose, based on which criteria such films are to be selected, and how they can be used in teaching. To determine this, the authors conducted a study aimed at **analyzing teachers’ practice of working with gifted children, determining the potential of scholarly** conceptualization of movies about school in resolving issues that may arise in teaching gifted children, and gaining an insight into the conditions required for realizing this potential.

**The study’s hypothesis is as follows: pedagogues working with gifted children invoke both** traditional (scholarly) and non-traditional (extra-scholarly) forms of pedagogical information (e.g., **personal life and work experience, colleagues’ experience, and works of literature and films**). When selected the right way and subjected to scholarly conceptualization, motion pictures can help pedagogues resolve productively the kind of objectives for working with gifted children for which no scientifically rational pedagogical solutions are available at the time.

## **2. Discussion**

Contemporary psychological and pedagogical research conducted within the framework of the humanistic paradigm has documented a number of attempts to invoke scholarly conceptualization of extra-scholarly forms of cognition of pedagogical reality and investigation of their heuristic potential and their potential for helping resolve relevant pedagogical objectives, including those for working with gifted children.

An insight into the cognitive-heuristic potential of artistic-figurative cognition of pedagogical reality by means of works of literature has been provided by A.S. Robotova, who introduced the **term ‘non-traditional pedagogical knowledge’, with literary-pedagogical knowledge** regarded as one of its types. The scholar sees the pedagogical value of such knowledge, above all, in their

humanitarian nature, which urges the pedagogue to embrace the humanistic values of education. A.S. Robotova provides an insight into the cognitive-pedagogical functions of works of literature and the mechanics of artistic description of pedagogical activity, substantiates the ontopedagogical significance of the artistic portrayal of childhood in works of literature, and discusses the potential behind and some of the techniques for integrating artistic-figurative pedagogical knowledge into the teaching of pedagogy in higher education institutions (Robotova, 1996).

O.Yu. Ovchenkova views artistic-figurative cognition of pedagogical phenomena as a means **of shaping a future teacher's pedagogical stance** (Ovchenkova, 2006).

It is to be noted that some of the major pedagogical ideas from the golden pool of pedagogical concepts have been communicated in literary-artistic form specifically (e.g., 'Emile, or on Education' by J.-J. Rousseau, 'How Gertrude Teaches Her Children' by J.H. Pestalozzi, and 'The Pedagogical Poem' and 'Flags on the Battlements' by A.S. Makarenko).

The mechanics of pedagogical publicistic writing as a form of artistic-figurative reflection of pedagogical reality and its role in educational practice, pedagogical science, and the training of future pedagogues have been investigated by L.P. Kachalova, who explores the potential of pedagogical publicistic writing as an additional source of pedagogical information on the use of the holographic method with the aim of developing in future pedagogues multidimensional images of pedagogical reality (Kachalova, 1999), T.A. Sutyryna, who examines the origins, essence, mission, and functions of pedagogical publicistic writing in education (Sutyryna, 2006), and E.Yu. Kamysheva, who makes a case for the use of pedagogical publicistic writing as a means of fostering in future pedagogues an interest in the teaching profession (Kamysheva, 2003).

E.A. Klimov has suggested the idea that a number of contemporary psychological theories have their origins in folklore and popular thought from the distant past and have found reflection **in proverbs and sayings, in people's everyday language, in public consciousness, and in religious texts** (Klimov, 2006). Indeed, in proverbs, sayings, and other forms of folklore (e.g., jokes) a teacher can discover psychological and pedagogical ideas that can be important for understanding gifted children better and providing them with appropriate psychological-pedagogical support, and in folklore such ideas tend to be expressed in a more comprehensible, emotional, and figurative form than in scholarly sources.

O.K. Pozdnyakova, in substantiating the importance of enhancing the moral consciousness of teachers in the current climate of education having a market orientation, stresses the significant role of spiritual-moral cognition of pedagogical reality and the importance of the use by pedagogues, in this regard, of sources such as focusing on morality and spiritual-moral values, treating their pedagogical duty as the requirement to **"teach everybody everything – without any exceptions", building an experience of spiritual-moral relations with students, and employing spiritual practices** (Pozdnyakova, 2006).

T.N. Shurukhina has made a case for using myth as a special form of spiritual exploration of pedagogical reality. The scholar is of the view that myths contain hidden socio-cultural meanings that are crucial to understanding and explaining a number of humanitarian, including pedagogical, phenomena (Shurukhina, 2012). M.M. Elfimova has discussed the potential of teacher training by way of myth-based communication (Elfimova, 2011).

D.A. Belukhin has put forth the idea of fostering in teachers a humanistic attitude toward their students based on **integrating the Christian principle 'Love your neighbor as yourself' and the tenets of humanistic psychology and person-oriented pedagogy** (Belukhin, 2006).

**There is high potential for resolving pedagogues' problems and difficulties in working with gifted children, expanding pedagogues' notions about gifted children and their problems, and helping pedagogues conduct psychological-pedagogical work with them in motion pictures and documentaries about school and about gifted children.** At present, psychology and pedagogy are witnessing the development of the following areas for the use of cinema in education, including the education of gifted children:

– as a means of teaching and educating children and youth (Zhmyrova, Monastyrskii, 2012). In this respect, there has lately been an increased focus on the development of the theory and practice of media-education (Plotnikova, 2019). It has been suggested to employ in the teaching and education of gifted children both films created by professional directors and movies created by gifted children (Dzhafarova, Mikhailova, 2017);

– as a means of psychocorrective work with students: providing them with psychological assistance in self-cognition and self-development, tapping their inner reserves and potential, actualizing and living their passions, and developing the ability to reflect about what they do. To help achieve these objectives, there have been developed methods of cinema therapy (as a means of psychological rehabilitation and correction) (Berezin, 2003), cinema-based training (as a way to develop relevant personal qualities) (Trus', 2011), and ontopsychoanalytical cinology (as a tool for psychological and sociological analysis) (Menegetti, 2001); there has been conducted some **research examining adolescents' perception of particular motion pictures (e.g., 'Scarecrow')** (Sobkin, Markina, 2010) and have been proposed methodologies for cinema therapy and cinema-based training for students with disability, drug addiction, stuttering, and other issues;

– as a way to illustrate to students who are future pedagogues theoretical knowledge on pedagogy and psychology and identifying and exploring interdisciplinary links (Kon'kina, Shavrygina, 2017);

– as a means of psychological assistance for practicing pedagogues. Specifically, O.A. Bystritsky views cinema therapy as an effective means of enhancing the psychological competence of pedagogues working with gifted children. An insight has been provided into the potential of cinema therapy as a way to develop in one the ability to analyze the logic behind **students' actions, see their hidden motivations, and explain their behavior based on their characteristics as opposed to one's own projections, train one's intellectual and observation skills, expand the repertoire of behavioral stereotypes known to one, develop the personal qualities that are crucial for working with gifted children, and develop one's command of relevant social and cultural standards and moral norms** (Bystritskii, 2007);

– as a means of instructional assistance for pedagogues working in a climate of inclusive education. Specifically, scholars O.N. Ertanova and N.N. Mikhaylova have discussed film libraries as an additional instructional resource for teachers involved in inclusive education (Ertanova, Mikhailova, 2011).

The use of motion pictures as a non-traditional form of pedagogical information relating to working with gifted children has been limited in the literature to cinema-based training aimed at enhancing the psychological competence of teachers (Bystritskii, 2007). However, there is a growing realization that the potential of motion pictures as a source of pedagogical information relating to working with gifted children is much wider.

There have been a number of films that are entirely focused on school and teaching, including: 'Road to Life' (directed by N. Ekk, 1931), 'Spring on Zarechnaya Street' (F. Mironer and M. Khutsiev, 1956), 'The Republic of ShKID' (G. Poloka, 1966), 'We'll Live Till Monday' (S. Rostotsky, 1968), 'Big School-Break' (A. Korenev, 1973), 'Scarecrow' (R. Bykov, 1983), 'Dear Yelena Sergeyevna' (E. Ryazanov, 1988), 'Dead Poets Society' (P. Weir, 1989), 'Renaissance Man' (P. Marshall, 1994), 'The Chorus' (C. Barratier, 2004), 'Freedom Writers' (R. LaGravenese, 2007), 'Little Stars on Earth' (A. Khan, 2007), 'Front of the Class' (P. Werner, 2008), 'The Class' (L. Cantet, 2008), 'The Wave' (D. Gansel, 2008), 'School' (V. Gai Germanika, 2010), 'The Geographer Drank His Globe Away' (A. Veleinsky, 2013), 'Corrections Class' (I. Tverdovskiy, 2014), 'The Teacher' (A. Petrukhin, 2015), 'Gifted' (M. Webb, 2017), 'Night School' (M.D. Lee, 2018), and 'Detachment' (T. Kaye, 2011).

Cinema has portrayed both positive (e.g., Nestor Petrovich in 'Big School-Break', who manages to make good use of humanistic methods in dealing with a problematic class, and Brad in 'Front of the Class', who manages to become an award-winning teacher despite having Tourette syndrome) and negative (e.g., Dr Bykov in 'Interns', who is a sarcastic and cynical mentor of medical interns, former mafia soldier Foma in 'P. E. Teacher', who becomes a physical education teacher accidentally, and school superintendent Frank in 'Bad Education', who embezzles large sums of money) images of a teacher. There have also been some controversial characters, which are worthy of separate discussion (e.g., Yelena Sergeyevna in 'Dear Yelena Sergeyevna' and Alla Nikolayevna in 'The Teacher').

Movies can bring up and even anticipate various topical pedagogical issues (e.g., the issue of bullying a student being **raised in 'Scarecrow'**).

Films can help a teacher understand the characteristics of a gifted child better and develop an individual style of interaction with them. For instance, an insight into the life of gifted students with dyslexia and the special nature of **interacting with them is provided in 'Night School'** and

'Little Stars on Earth'. The special nature of the behavior and education of gifted children with autistic disorders is illustrated in 'Rain Man', 'My Name Is Khan', 'Adam', 'Temple Grandin', 'Nell', 'House of Cards', 'Life, Animated', and 'Infinitely Polar Bear'. An insight into issues related to the socialization of gifted children is offered in 'Gifted' and 'The Professor and the Madman'.

The scholarly-pedagogical conceptualization of motion pictures helps resolve the kind of relevant pedagogical objectives for working with gifted children that it is not always possible to do using traditional forms of pedagogical information, which include the following:

- **adjusting one's professional position** and embracing the humanistic norms and values of working with gifted children;
- overcoming difficulties in understanding and conceptualizing psychological theories of giftedness and scholarly-pedagogical knowledge about working with gifted children;
- conceptualizing and applying practically in working with gifted children various scholarly-pedagogical ideas that are difficult to understand;
- adapting scholarly-theoretical knowledge on pedagogy and psychology to the individual characteristics of and the specific conditions of teaching and educating gifted children;
- **making moral assessments of one's pedagogical actions in respect of gifted children;**
- resolving various psychological issues (e.g., fears and anxiety, emotional exhaustion and frustration, psychological trauma, animus toward a particular gifted child, etc.);
- **engaging in reflection about one's pedagogical actions by way of comparison with the experience of the movies' protagonists;**
- engaging in reflection about the subjective reasons behind difficulties experienced in working with gifted children;
- resolving contradictions in working with gifted children (e.g., contradictions between the need to stimulate them to strive for high achievement and develop moral qualities in them and the assessment of gifted children from the standpoint of the realization by them of their advanced capabilities and from that of their relationships with their peers, teachers, and parents);
- trying to come up with novel ways to pedagogically influence and interact with gifted children and provide them with psychological-pedagogical support;
- developing a full picture of the pedagogical reality of working with gifted children, which will integrate the theoretical, sensuous (empirical), and moral aspects of **one's understanding** thereof.

The purpose of this study was to determine how much pedagogues use the potential of motion pictures in working with gifted children and to provide recommendations as to how it could be used more extensively and productively.

### **3. Materials and methods**

In conducting the research reported in this paper, the authors employed the following methods:

- comparative analysis and summarization of domestic and foreign research;
- anonymous survey of pedagogues by way of a special Google Forms questionnaire (a survey of 46 pedagogues from various regions of the Russian Federation);
- statistical analysis of the empirical data using a one-proportion Z-test to compare (1) the share of pedagogues regarding as important the resolving of particular objectives in working with gifted children and the share of pedagogues who have resolved such objectives as part of their own activity; (2) the share of respondents familiar with motion pictures about gifted children and the share of respondents deeming that the pedagogical conceptualization of such films can help them in resolving difficulties in working with gifted children;
- problem-pedagogical analysis of films about school and gifted children;
- analysis of essays written by beginner primary school teachers after watching motion pictures about school. The teachers were asked to pick and watch a movie about school of their choice and then provide a pedagogical analysis thereof. They were asked to list in the analysis the pedagogical issues brought up in the movie and discuss the linkage between those issues and their own pedagogical activity.

The respondent sample was comprised of all categories of pedagogues working with gifted children (Table 1).

**Table 1.** Share of pedagogues working with gifted children in the sample

<b>Respondent age, years old</b>	<b>Share, %</b>	<b>Length of pedagogical service, years</b>	<b>Share, %</b>	<b>Post</b>	<b>Share, %</b>
20 to 30	5	1 to 3	7.3	subject teacher	26.8
30 to 40	12.5	4 to 10	7.3	primary school teacher	7.3
40 to 50	45	10 to 20	24.4	supplementary education pedagogue	19.5
older than 50	37.5	over 20 years	61	educational psychologist	2.4

At the time the survey was conducted, 39 % of the respondents also performed the duties of a homeroom teacher, and 2.4 % performed administrative duties (e.g., a deputy head teacher).

The respondents represented several types of educational institution: secondary schools (57.5 %), gymnasia and lyceums (15 %), and institutions of supplementary learning for children (25 %).

The sample was composed of pedagogues with varying levels of education: higher education (82.9 %), vocational education (12.2 %), and doctorate degree (4.9 %).

Almost all of the respondents had worked with gifted children, with 82.9 % responding to the question in the affirmative and 12.2 % having difficulty responding to it, which may be due to being unable to actually identify gifted children.

#### **4. Results**

The majority of pedagogues (70.7 %) view a gifted child as someone who is considerably ahead of their peers in the development of particular abilities (e.g., for creativity, sports, intellectual pursuits, crafts, and social activity), 14.6 % – as an out-of-the-box thinker, 7.3 % – as someone whose level of creative ability is much higher than that of their peers, and 4.9 % – as someone whose intellectual level is much higher than that of their peers. One of the pedagogues (2.4 %) provided a definition of their own – **“a child who is into a particular hobby or activity, with that being something that thrills them”**. Thus, the majority of pedagogues associate children’s giftedness with a particular type of activity, which it is manifested in, as opposed to general preconditions (e.g., intellect and creativity).

The overwhelming majority of pedagogues (95.1 %) were found to be convinced that it will help to identify and support gifted children in school.

Note that 63.4 % of respondents said that the process of identifying and supporting gifted children should involve various specialists, including subject teachers, supplementary education pedagogues, homeroom teachers, educational psychologists, and social pedagogues; 24.4 % said this is the job of a psychologist (which may be due to manifestations of giftedness in children tending to be assessed using standardized psychodiagnostic methodologies); 12.2 % said this is the job of a social pedagogue.

More than half of respondents (61 %) were found to view as a key objective for working with gifted children the development of their advanced capabilities; 56.1 % noted the importance of assisting gifted children with building and enacting scenarios for actualizing their abilities in various areas of life; 41.5 % stressed the need to provide them with assistance in professional and life self-development; 29.3 % spoke of the need to assist them with resolving issues in communication and socialization; 24.4 % voiced the need to assist them with resolving issues in school and social adaptation; 14.6 % said it is relevant to focus on their intellectual development.

**A similar distribution was obtained with the respondents’ answers with regard to which objectives they have resolved as part of their own work with gifted children (Table 2).** The assessment of the significance of differences using the one-proportion Z-test statistical method revealed that on all objectives except ‘Assistance with resolving issues related to school and social

adaptation' the differences were not significant. This is testimony that assisting gifted children with resolving issues related to school and social adaptation remains a tall order for many pedagogues, despite the fact that most of them are aware of the significance of resolving this objective.

**Table 2.** Pedagogues' understanding of key objectives for working with gifted children and practice of resolving them

<b>Objectives for working with gifted children</b>	<b>Understanding of the importance of resolving the objective, %</b>	<b>Resolving the objective in teaching, %</b>	<b>z-value</b>	<b>p-value</b>	<b>Significance of differences at desired significance level = 0.05</b>
Development of one's advanced capabilities and encouragement of manifestations of one's giftedness	61	68.4	1	0.3035	not significant
Assistance with building and enacting scenarios for actualizing one's abilities in various areas of life	56.1	42.1	1.9	0.0557	not significant
Assistance with establishing communication and interacting with one's peers, parents, and teachers	29.3	21.1	1.2	0.2217	not significant
Assistance with resolving issues related to school and social adaptation	24.4	10.5	2.2	0.0282	significant
Engaging one in the social life of the class and various educational activities and matters	Variant not included in the list of answers	26.3	–	–	–
Intellectual development	14.6	Variant not included in the list of answers	–	–	–
Undecided	Variant not included in the list of answers	10.5	–	–	–

As evidenced in Table 2, while most are aware of the importance of particular objectives for working with gifted children, not all pedagogues tackle them in their work, which suggests the need to provide pedagogues with appropriate instructional support for the purpose.



Having difficulties in working with gifted children was admitted to by 71.1 % of respondents, with 5.3 % of these admitting to having them on a regular basis, and 65.8 % – on a once-in-a-while basis.

The authors compared the pedagogues' answers on difficulties they face in their work as a whole with those on difficulties they face in working with gifted children in particular: 69.6 % admitted to being aware of certain difficulties in their work; 21.7 % said they were not aware of any difficulties in their work; 8.7 % had difficulty answering the question. It appears that the shares of pedagogues experiencing difficulties in their work and in working with gifted children are about the same, i.e. working with gifted children is not perceived by them as more difficult.

For the most part, pedagogue difficulties in working with gifted children are associated with the understanding of individual characteristics and special educational needs of such children (42.4 %) and searching for novel ways to pedagogically influence and interact with them (36.4 %).

The authors compared the identified difficulties with those experienced by pedagogues in working with neurotypical children (Table 3).

**Table 3.** Difficulties experienced by pedagogues in working with gifted and neurotypical children

<b>Working with gifted children</b>		<b>Working with neurotypical children</b>	
<b>Area of difficulty</b>	<b>Share of pedagogues</b>	<b>Area of difficulty</b>	<b>Share of pedagogues</b>
Having an understanding of <b>one's individual</b> characteristics and special educational needs	42.4	Selecting and employing methodologies for assessing <b>one's personal characteristics</b> and learning achievements; processing and interpreting the assessment results	39.1
Looking for novel ways to pedagogically influence and interact with one	36.4	Designing and implementing pedagogical innovations	21.7
Building pedagogical <b>interaction with one's parents</b>	24.2	Building a relationship with <b>one's parents</b>	26.1
Designing and organizing group interaction between <b>one and one's peers</b>	21.2	Planning out pedagogical communication; presenting it in the form of a system of objectives	26.1
Selecting learning materials that may be of interest to one	18.2	Developing educational programs and instructional materials	43.5
Adapting teaching methodologies and methods, the content of education, and educational standards to <b>one's special educational</b> needs	18.2	Selecting relevant methods of teaching and educating one <b>factoring in one's individual</b> characteristics	30.4
Building interaction with one	15.2	Planning out pedagogical communication; presenting it in the form of a system of objectives	26.1
<b>Forecasting one's behavior</b>	15.2	Identifying the motives <b>behind one's actions</b>	30.4
Resolving conflicts with one <b>and one's parents</b>	12.1	Resolving <b>conflicts with one's</b> parents	26.1

As evidenced in Table 3, in working with gifted children pedagogues tend to experience more often than they do in working with neurotypical children difficulties associated with understanding

the learner's individual characteristics and adapting to them the content and methods of teaching and education and less often difficulties associated with pedagogical communication with children and their parents.

Colleagues' experience was listed by 64.1 % of respondents as the main source of pedagogical information relating to working with gifted children, followed by reflection about one's own pedagogical work (38.5 %), ahead of reading scholarly and instructional literature and taking advanced training courses (46.2 % and 33.3 %, respectively).

The use of non-traditional approaches and methods in working with gifted children was reported by 35.9 % of pedagogues.

Invoking in working with gifted children analysis of one's own experience as a child was reported by 20.5 % of respondents, proprietary pedagogical ideas and systems and best practices from innovative pedagogues – 17.9 %, pedagogical conceptualization of works of literature and film about gifted children – 15.4 %, and folklore and folk pedagogy – 10.3 % (with 2.6 % using jokes).

With that said, just 15.4 % of respondents admitted to invoking in working with gifted children pedagogical conceptualization of films about gifted children; 70 % said that watching and conducting pedagogical analysis of such films can help the pedagogue in building interaction with gifted children; 22.5 % were undecided; just 7.5 % said they did not consider the option.

The above difference in answers suggests the need to develop in educational organizations the right conditions for pedagogues to use motion pictures as a source of pedagogical information relating to working with gifted children (e.g., establishment of criteria for selecting such films, creation of a film library, development of a methodology for scholarly-pedagogical analysis and discussion of such films, application of the acquired knowledge in practical activity, organization of a pedagogical cinema club, and organization of cinema-based training).

What, also, speaks in favor of creating such conditions is the pedagogues' answers to the question about whether scholarly knowledge acquired from formalized sources (e.g., supplementary education, advanced training, and scholarly-pedagogical texts) suffices in working with gifted children: 82.9 % said this kind of knowledge is not enough; 17.1 % said scholarly knowledge does suffice for resolving difficulties and issues in working with gifted children.

A special focus in the questionnaire was on investigating pedagogues' use of motion pictures to resolve difficulties in working with gifted children, for, while their potential for that is quite high, it has yet to be explored in depth.

The authors identified the films about gifted children watched by the respondents. The most popular of them is 'Scarecrow' (Russia, 1983), watched by 76.9 % of respondents, followed by a large margin by 'Schedule for the Day After Tomorrow' (Russia, 1978) and the animated film 'The Little Prince' (France and Italy, 2015), watched by 35.9% of respondents each. Placed third was 'Certificate of Maturity' (Russia, 1954) – 28.2 %, and fourth – 'When I Will Become a Giant' (Russia, 1978) – 25.6%. In fifth place was 'Indigo' (Russia, 2008), watched by 17.9 % of respondents, and placed sixth was 'Corrections Class' (Russia, 2014) – 12.8 %. As can be seen, the most popular movies watched by pedagogues are domestic films made in the 1950-80s.

Below are some of the noteworthy foreign films focused on topical issues in working with gifted children that could be used to resolve typical difficulties but are not known to the majority of pedagogues:

- 'Searching for Bobby Fischer' (USA, 1998) – 10.3 %
- 'The Jester' (Russia, 1988), 'Gifted' (USA, 2017), 'Little Stars on Earth' (India, 2007), and 'The Young and Prodigious T.S. Spivet' (France and Canada, 2013) – 7.7 %;
- 'Billy Elliot' (UK, 2000) and 'Little Man Tate' (USA, 1991) – 5.1 %;
- 'Vitus' (Switzerland, 2006) and 'The Act' (France, 2006) – 2.6 %.

Table 4 provides the comparative data on the share of pedagogues familiar with films about gifted children and the share of pedagogues aware of the potential of such films for helping resolve difficulties in working with gifted children. The significance of differences was assessed using the one-proportion Z-test statistical method. For the most part, the differences were not significant. Significant differences were found on three films: 'Scarecrow' (Russia, 1983), 'The Little Prince' (France and Italy, 2015), and 'When I Will Become a Giant' (Russia, 1978). It may be that it is in these specific films that one has had particular difficulty discovering the meanings, images, and information that could be of use in working with gifted children and resolving issues in the process.

**Table 4.** Pedagogues' assessments of the potential of motion pictures for helping overcome difficulties in working with gifted children

<b>Film's title</b>	<b>Share of pedagogues familiar with the film, %</b>	<b>Share of pedagogues who believe that the pedagogical conceptualization of the film can help resolve difficulties in working with gifted children, %</b>	<b>z-value</b>	<b>p-value</b>	<b>Significance of differences at desired significance level=0.05</b>
'Scarecrow' (Russia, 1983)	76.9	52.9	3.9	0.0001	significant
'Schedule for the Day After Tomorrow' (Russia, 1978)	35.9	23.5	1.8	0.0796	not significant
'The Little Prince' (France and Italy, 2015)	35.9	20.6	2.2	0.0305	significant
'Certificate of Maturity' (Russia, 1954)	28.2	23.5	0.7	0.4787	not significant
'When I Will Become a Giant' (Russia, 1978)	25.6	8.8	2.6	0.009	significant
'Indigo' (Russia, 2008)	17.9	11.8	1.1	0.2805	not significant
'Corrections Class' (Russia, 2014)	12.8	11.8	0.2	0.8391	not significant
'Searching for Bobby Fischer' (USA, 1998)	10.3	5.9	1	0.3262	insubstantial
'The Jester' (Russia, 1988)	7.7	5.9	0.5	0.647	not significant
'Gifted' (USA, 2017)	7.7	7.7	0	1	insubstantial
'Little Stars on Earth' (India, 2007)	7.7	7.7	0	1	insubstantial
'The Young and Prodigious T.S. Spivet' (France and Canada, 2013)	7.7	7.7	0	1	insubstantial
'Billy Elliot' (UK, 2000)	5.1	0	1.6	0.1159	not significant
'Little Man Tate' (USA, 1991)	5.1	2.9	0.7	0.4976	not significant
'The Act' (USA, 2019)	2.6	0	1.1	0.2678	insubstantial

Additionally, the respondents listed the following as films that could help in resolving **difficulties in working with gifted children**: ‘Ballad of a Soldier’, ‘Hot Snow’, and ‘Son of the Regiment’ (2.9 % each). None of the respondents mentioned any other movie watched about gifted children or capable of helping in resolving difficulties in working with them. Note that 2.9 % of respondents said they would prefer works of literature over motion pictures as a resource to draw inspiration from for the purpose.

The objectives for working with gifted children which, in the view of the pedagogues, could be resolved via pedagogical conceptualization of motion pictures and works of literature received the following distribution:

- understanding the individual characteristics and special educational needs of gifted children – 61.5 %;
- forecasting the behavior of gifted children – 33.3 %;
- establishing the axiological and target foundations of pedagogical work with gifted children – 30.8 %;
- searching for novel ways to pedagogically influence and interact with gifted children – 30.8 %;
- designing and implementing pedagogical interaction with gifted children – 25.6 %;
- designing and organizing group interaction between gifted children and their peers – 23.1 %;
- **designing and implementing interaction with gifted children’s parents** – 23.1 %;
- adapting teaching methodologies and methods, the content of education, and educational standards to **gifted children’s special educational needs** – 17.9 %;
- selecting learning materials that may be of interest to gifted children – 15.4 %;
- resolving conflicts with gifted children and their parents – 15.4 %.

**To gain a deeper insight into pedagogues’ perception of motion pictures as a source of pedagogical information**, the participating beginner primary school teachers were asked to write an essay containing a pedagogical analysis of a motion picture about school. The following movies were selected for analysis by the beginner teachers: ‘Freedom Writers’, ‘Detachment’, ‘Practical Joke’, ‘Little Stars on Earth’, ‘Front of the Class’, ‘Pay It Forward’, ‘The Teacher’, ‘The Wave’, and ‘Night School’.

The overwhelming majority of respondents analyzed the movies out of conjunction with their own pedagogical activity and professional issues and difficulties. They gave characterizations to the characters and identified the various issues regarding schooling and education brought up in the movies, but they did not link them with their own activity and difficulties. Let us take, for instance, **the film ‘Freedom Writers’**: “For the sake of her students’ freedom, the teacher, Ms. Gruwell, sacrifices her own freedom. She sublimates all of her energy, faith, and love into her class” (Narine D.). Here is a pedagogue statement on the film ‘Detachment’: “The film brings up a number of topical issues in present-day education: children being neglected pedagogically, teachers experiencing emotional burn-outs, child aggression, and insufficient parental participation” (Anastasiya A.). Here is one on ‘Front of the Class’: “In this film, we can see how considerate a teacher can be toward each and every little student of theirs. Brad mingles and jokes with the kids, but at the same time he also manages to maintain discipline among them, and, in return, the children show him respect and strive to learn” (Alena K.).

Only 18 % of the teachers (two of the 11 participants) perceived a linkage between a film’s plot and their own activity. Let us take, for instance, the film ‘Little Stars on Earth’: “Nikumbh finds a way to work with Ishaan, teaches him to read and write, and helps him regain confidence in himself, which results in Ishaan changing. I feel that my pedagogical mission is to try to find in every child a special talent, which is like a seed that must be nourished, protected, and cultivated. I know that my students are talented, each in their own way. I must help each of them tap into their potential and harness all of it” (Anastasiya I.). Here is a pedagogue statement on the film ‘The Teacher’: “I first watched this movie as a sophomore. Back then, I found the depiction of what Alla Nikolayevna was emotionally going through too “movie-like”. However, now I realize that was a magnification of present-day realities. These days, teachers get “run ragged” at work so much that there’s little time to recharge. They have an emotional burnout before they know it, and there’s no escaping that. I’ve drawn the following conclusions for myself: always keep your distance from your work; all children are different, so each child requires an individual approach; it is important for

me to know for the sake of what I became a teacher. I have mixed feelings about this movie. I would not employ those methods in my teaching. However, it made me pause and think about myself as a **teacher. I'm learning to organize my work with students in a proper way, and learning from somebody else's mistakes could help. The film makes you understand that the life of a teacher is not always as ideal as you may want it to be**" (Elena Ch.).

The findings suggest the need to provide pedagogues with assistance in selecting motion pictures to watch and establishing the link between a **film's plot and the professional difficulties** they have in working with gifted children.

## 5. Conclusion

With reliance upon the research by O.A. Bystritsky (Bystritskii, 2007), the authors established the following criteria for selecting motion pictures that could help resolve difficulties in working with gifted children:

- high cultural level (i.e., the film's quality in terms of directing and the story, music, and footage);
- positive story;
- **the movie's plot matching the pedagogue's difficulties and the pedagogical and psychological substance of their work with gifted children**
- topical pedagogical idea;
- **problematicity (the film must contain a problem question (e.g., 'What is a teacher better off doing in working with a gifted child: listen to their heart or try to keep their reputation?'));**
- humanistic orientation, promotion of spiritual-moral, values, adherence to the principles of humanistic pedagogy and psychology.

The use of motion pictures to resolve difficulties in working with gifted children may include the following stages and forms of work:

- **selecting movies based on a set of criteria, matching them to pedagogues' difficulties, and building a film library.** A film collection of this kind may be composed by a vice-principal for curriculum, an educational psychologist, or a head of the instructional teacher unit for use by a **school's entire pedagogical staff or by each individual pedagogue for their own use, based on their own difficulties;**

- pedagogues independently watching and analyzing films with the aim of resolving their own work difficulties. In watching a movie, one may need to pay special attention to the stereotypes of pedagogical interaction and acceptable and unacceptable styles of behavior enacted in the movie **and identify and try to formulate the key pedagogical ideas and meanings the movie's creators wanted to put across to the audience;**

- cinema therapy and cinema-based training organized by an educational psychologist;
- pedagogues getting individual consultations with an educational psychologist based on the material of a movie they watched;

- group discussions on watched films at instructional teacher unit meetings, at meetings of **the school's cinema club (in both online and offline format), or on the school's page on a social network;**

- **capturing one's newly acquired experience, beliefs, and values in drawings, poems, collages, and stories and in one's own pedagogical activity and interaction with gifted children.**

**It must be kept in mind that one's perception and conceptualization of motion pictures may vary depending on whether one watches a movie for entertainment purposes or to get help with resolving difficulties in working with gifted children, and these differences may be associated with scholarly-pedagogical reflection and the discovery of scholarly-pedagogical meanings, values, and ideas (Table 5).**

**Table 5.** Differences between the pedagogue’s immediate perception and scholarly conceptualization of a motion picture about school

<b>Immediate perception</b>	<b>Scholarly conceptualization</b>
Identify oneself with and compare one’s own thoughts, feelings, and beliefs to those of the protagonist	Differentiate between the way the situation is understood by the movie’s protagonist and the way it is understood by oneself Differentiate between oneself and the protagonist and compare oneself with the protagonist, i.e. try to establish the differences and similarities between oneself and the protagonist
Explain the actions of the protagonist based on one’s own projections	<b>Evaluate the protagonist’s actions from the standpoint of scholarly theories</b>
Think of certain things in the movie as happening to oneself at the moment	Engage in pedagogical reflection about the <b>movie’s events</b>
Single out and commit to memory what is the most significant to one at the moment	Mentally prepare yourself beforehand to discover in the movie issues, situations, and narratives that are related to working with gifted children and overcoming difficulties in the process

Table 6 displays a film collection that could be used by pedagogues to resolve some of the typical difficulties in working with gifted children.

**Table 6.** Film collection that can help resolve typical difficulties experienced by pedagogues in working with gifted children

<b>Difficulties experienced by pedagogues in working with gifted children (or their causes)</b>	<b>Movies recommended for scholarly-pedagogical analysis</b>
Inadequate image of the gifted child	‘Schedule for the Day After Tomorrow’ (Russia, 1978, directed by Igor Dobrolyubov) ‘Certificate of Maturity’ (Russia, 1954, Tatyana Lukashevich) ‘The Jester’ (Russia, 1988, Andrei Eshpai) ‘When I Will Become a Giant’ (Russia, 1978, Inna Tumanyan) ‘Little Man Tate’ (USA, 1991, Jodie Foster) ‘The Young and Prodigious T.S. Spivet’ (France and Canada, 2013, Jean-Pierre Jeunet) ‘Indigo’ (Russia, 2008, Roman Prygunov)
Limited idea of the types of giftedness	‘Forrest Gump’ (USA, 1994, directed by Robert Zemeckis) ‘Corrections Class’ (Russia, 2014, Ivan Tverdovskiy) – the image of Lena Chekhova
Inadequate idea of the values and objectives associated with working with gifted children	‘Gifted’ (USA, 2017, Marc Webb) ‘Certificate of Maturity’ (Russia, 1954, Tatyana Lukashevich) ‘The Jester’ (Russia, 1988, Andrei Eshpai)
Manipulating a gifted child; viewing a gifted child only as someone who has advanced capabilities; ignoring a gifted child’s human needs	‘Vitus’ (Switzerland, 2006, Fredi M. Murer) ‘Searching for Bobby Fischer’ (USA, 1993, Steven Zaillian) ‘Little Man Tate’ (USA, 1991, Jodie Foster) ‘The Little Prince’ (France and Italy, 2015, Mark Osborne)
Being unable to understand major challenges facing gifted children (particular categories of such children): 1) a gifted child having	1) ‘When I Will Become a Giant’ (Russia, 1978, Inna Tumanyan) ‘Gifted’ (USA, 2017, Marc Webb) ‘The Young and Prodigious T.S. Spivet’ (France and Canada, 2013, Jean-Pierre Jeunet)

<p>problems with building relationships with their peers, teachers, and parents</p> <p><b>2) challenges facing “dual-exceptionality” children</b></p> <p>3) issues related to peers and pedagogues bullying, rejecting, and misunderstanding gifted children</p> <p>4) the pedagogue helping the gifted child resolve their problems</p>	<p>2) artistic giftedness and dyslexia – ‘Little Stars on Earth’ (India, 2007, Aamir Khan)</p> <p>social giftedness and disability – ‘Corrections Class’ (Russia, 2014, Ivan Tverdovskiy)</p> <p>sporting giftedness and mental disorders – ‘Pawn Sacrifice’ (USA, 2014, Edward Zwick)</p> <p>sporting giftedness and drug addiction – ‘The Queen’s Gambit’ (UK, 2020, Scott Frank)</p> <p><b>3) ‘Scarecrow’ (Russia, 1983, Rolan Bykov)</b></p> <p>‘Corrections Class’ (Russia, 2014, Ivan Tverdovskiy)</p> <p><b>4) ‘Little Stars on Earth’ (India, 2007, Aamir Khan)</b></p> <p>‘The Jester’ (Russia, 1988, Andrei Eshpai)</p> <p>‘Good Will Hunting’ (USA, 1997, Gus Van Sant)</p> <p>‘Akeelah and the Bee’ (USA, 2006, Doug Atchison)</p> <p>‘The Chorus’ (France, Germany, and Switzerland, 2004, Christophe Barratier)</p>
<p>The pedagogue unable to make a regular set of methods work for a particular gifted child</p>	<p>‘Little Stars on Earth’ (India, 2007, Aamir Khan)</p> <p><b>The use of the ‘Which character in the movie would look at my issues?’ technique. When the pedagogue comes across a certain issue, they check to see whether the solutions suggested in the movie fit their own situation</b></p>
<p>Insufficient empathy</p>	<p>‘Billy Elliot’ (UK, 2000, Stephen Daldry)</p>
<p>Insufficient positive thinking and pedagogical optimism in working with gifted children</p>	<p>‘Billy Elliot’ (UK, 2000, Stephen Daldry)</p> <p>‘Little Stars on Earth’ (India, 2007, Aamir Khan)</p> <p>‘Front of the Class’ (UK, 2008, by Peter Werner)</p> <p>‘The Ron Clark Story’ (USA, 2006, Randa Haines)</p> <p>‘The Republic of ShKID’ (Russia, 1966, Gennadi Poloka)</p>
<p>The pedagogue lacking certain competencies and qualities needed for working productively with gifted children</p>	<p>‘Schedule for the Day After Tomorrow’ (Russia, 1978, Igor Dobrolyubov)</p> <p>‘The Jester’ (Russia, 1988, Andrei Eshpai)</p>

## 6. Conclusion

1. Working with gifted children requires the pedagogue to adapt scholarly-theoretical knowledge to the individual characteristics and special educational needs of such children. This, along with a number of other factors (e.g., the humanitarian vector of the development of pedagogical science and educational practice, the multidimensionality of pedagogical reality as a unity of theoretical, sensuous (empirical), and axiological (moral) aspects, the special nature of pedagogical activity, which involves pedagogues both consciously and unconsciously adding to the initial theoretical knowledge base as they apply theoretical knowledge, and pedagogues having productive pedagogical experience, with engaging in scholarly reflection about their teaching and exchanging knowledge and best practices with each other being what can facilitate the resolution of difficulties that may arise in working with gifted children), substantiates the need for pedagogues working with gifted children to invoke both traditional, i.e. scholarly (e.g., scholarly and instructional literature and advanced training courses), and non-traditional, i.e. extra-scholarly (e.g., personal **experience and intuition, colleagues’ experience and best practices from innovative pedagogues**, folklore and folk pedagogy, works of literature and films about school and gifted children, spiritual-moral norms and values, and pedagogical mythology), forms of pedagogical information.

2. The main source of pedagogical information relating to working with gifted children for pedagogues is the experience of their colleagues (64.1 %), as well as engaging in reflection about their own pedagogical experience (38.5 %), ahead of reading scholarly and instructional literature and taking advanced training courses (46.2 % and 33.3 %, respectively).

3. A resource that has high potential for helping resolve difficulties faced by pedagogues in working with gifted children is motion pictures about school and gifted children. This potential lies in the possibility of resolving the following objectives:

- **adjusting one's professional position and embracing the humanistic norms and values of working with gifted children;**
- overcoming difficulties in understanding and conceptualizing psychological theories of giftedness and scholarly-pedagogical knowledge about working with gifted children;
- conceptualizing and applying practically in working with gifted children various scholarly-pedagogical ideas that are difficult to understand;
- adapting scholarly-theoretical knowledge on pedagogy and psychology to the individual characteristics of and the specific conditions of teaching and educating gifted children;
- **making moral assessments of one's pedagogical actions in respect of gifted children;**
- resolving various psychological issues;
- **engaging in reflection about one's pedagogical actions by way of comparison with the experience of the movies' protagonists;**
- engaging in reflection about the subjective reasons behind difficulties experienced in working with gifted children;
- resolving contradictions in working with gifted children;
- trying to come up with novel ways to pedagogically influence and interact with gifted children and provide them with psychological-pedagogical support;
- developing a full picture of the pedagogical reality of working with gifted children, which **will integrate the theoretical, sensuous (empirical), and moral aspects of one's understanding thereof.**

4. While pedagogues are aware of the significant potential of motion pictures for helping resolve difficulties in working with gifted children, they have used it insufficiently – just 15.4 % of pedagogues invoke in working with gifted children pedagogical conceptualization of movies about gifted children. With that said, 70 % of pedagogues feel that watching and conducting pedagogical analysis of films about gifted children can be of help to the pedagogue in building interaction with the gifted child. This suggests the need to develop in educational organizations the right conditions for pedagogues to use motion pictures as a source of pedagogical information relating to working with gifted children (e.g., establishment of criteria for selecting such films, creation of a film library, development of a methodology for scholarly-pedagogical analysis and discussion of such films, application of the acquired knowledge in practical activity, organization of a pedagogical cinema club, and organization of cinema-based training).

5. Motion pictures for use in working with gifted children may be selected based on the following **criteria: high cultural level; positive story; the movie's plot matching the pedagogue's difficulties and the pedagogical and psychological substance of their work with gifted children; topical pedagogical idea; problematicity; humanistic orientation.** It will help to use both domestic and foreign films.

6. Pedagogues may use motion pictures for resolving difficulties in working with gifted children across the following areas: independent watching and analysis, individual work with a psychologist (psychotherapy and consultations), group discussions at instructional meetings and teachers' meetings, and **cinema-based training as a form of enhancing one's qualification.**

**7. One's perception and conceptualization of motion pictures may vary depending on whether one watches a movie for entertainment purposes or to get help with resolving difficulties in working with gifted children, and these differences may be associated with scholarly-pedagogical reflection and the discovery of scholarly-pedagogical meanings, values, and ideas.**

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