

Implications of teaching Magic through Disney's blockbuster film 'Frozen' for gifted learners in Education: Innovation in Curriculum Development

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Abstract

Innovation in curriculum development sparks off generation of new ideas that could benefit more gifted learners. It is the mission of educators to 'leave no child behind' for preserving the nation's heritage and knowledge, and gifted learners are of no exception (Mendoza, Charlotte, p. 28) Incorporating magic into English language classroom could certainly teach gifted learners to appreciate magic on one hand; on the other hand, let gifted learners critically reflect on themselves as to exercise their giftedness to the full yet to understand the limitations of giftedness. What is the point of teaching magic in Disney's blockbuster film 'Frozen' for gifted learners? This paper will first examine magic in multiple perspectives and analyze its applications in teaching magic through the film 'Frozen' for gifted learners. The results indicate that teaching magic could help to express emotions in psychology, to necessitate the importance of magic in human development in anthropology, to conjure up the imaginative fantastical world in literature, and most importantly, to educate people the significance of conceiving magic as the uttermost desired in life in the new millennium.

Keywords:

Education, Pedagogy, Magic, Literature, Imagination, Fantasy

Introduction

Magic satisfies our desire for survival. The philosophy of teaching magic in education is that magic is wish-fulfilling in everyone's heart and having magic integrated into our life as part of education is illuminating regardless of our ages. This paper argues that teaching magic plays an important role in education, for having the human capacity of imagining one-self powerfully performing magic is a universal human desire. To put it in simple words, magic fulfills our wishes. In this paper, the portrayal of magic in Disney's blockbuster movie 'The Frozen' will be examined to analyze how teaching magic through the Disney's movie 'The Frozen' could benefit gifted students. This paper concludes that magic could lead to positive impact upon our well-beings of humans and teaching magic could thus be significantly meaningful.

Magic satisfies our desire in real life. Magic is life!

Literature Review &

Research Methodologies

Historical development of Magic

Over the last century, magic has drawn the attentions of many philosophers, anthropologists, historians and theologians (Davies, Owen p. 1). Its essential meaning is hard to be pinned down. Human control of

supernatural forces is generally assumed. It is believed that magic could heal the sick or provide remedies for poverty or unfavorable circumstances such as earthquakes. Today, magic is in common usage with reference to the supernatural, superstition, illusion, trickery, miracles, and fantasies. Magic continues to pervade imagination in popular fiction in contemporary society. Magic spreads globally. The studies on magic are on the rise in recent years.

Magic could be interpreted from the perspectives of psychology, anthropology, literature and education.

Magic: from the perspective of Psychology

From the psychological perspective, magic could induce pleasure in private engagement. What is impossible to be done in reality could be achieved through performing magic. Magic satisfies our desire. A sense of awe and wonder in amazement could be triggered by excitement in magic. Magic is wish-fulfilling. Magic could be fun, for magic could fulfil infinite desires. Magic is an empowerment. Being able to control magic at own hands is a form of power. Magic empowers us. Magic makes our imagination come into actual or real force. However, magic that is out of control could cause fear. It could turn out to be a curse. It could be disastrous and could inflict harm upon others. It could be destructive at the utmost. Is magic desire or fear?

In reality, to people who believe magic does not exist but believe magic is real, magic should be concealed, suppressed, covered up, not let it show, not let it feel, be under control. According to Freud, human desire is the id, constrained by ego- the self, and the super ego- society. Magic is a repressed desire in society, for sorcery is strictly forbidden in civilization. Magic out of control could be an undesirable desire posing danger to society. As Kowalski C & Bhalla R (2015) put it,

(we have to) acknowledge the dynamic conflicts between the desires of the unconscious id, dominated by the “pleasure principle,” and those of the superego, which is governed, in part, by external world requirements. These *conflicts* are often managed within our-selves by the employment of ego defenses. (Kowalski C & Bhalla R , p. 1)

Yet, magic in terms of its survival values is important in human development, anthropology.

Magic: from the perspective of Anthropology

Why could magic help humans survive? Magic could fill the emptiness or the void of life. Magic is desirable, for magic enhances the values of survival. Anthropologists believe that magic is what human needs to keep them survive in human development.

According to Hegel, magic is the 'oldest, rawest, crudest form of religion (Davis, Owen, p. 14 cited from

Hegel).' Marx in his well-known views expresses religion is relevant to discourse because man makes religion (Davis, Owen, p. 14-15, cited from Marx). This is where the origin of magic was rooted. Magic has long been existed since the beginning of civilization at the own hands of humans. If there were no social development of human beings, religion would disappear, and there will certainly be no place for magic. Charles Darwin notes that the language and model of biological evolution had been applied to social and cultural development that magic becomes more important. Magic is part of human evolutionary needs in terms of values of survival, as human biology is linked to social and cultural development of humans.

Edward Burnett Tylor is the first professor of anthropology at Oxford who confirmed magic as a major topic in anthropological studies. He coined the term 'survivals' for the primitive culture of magic being survived in the contemporary world, through which the different evolutions of societies could be traced (Davis, Owen, p. 15-16 cited from Tylor). Even though Tylor's views were hugely influential, it was the work of Cambridge anthropologist James Frazer who introduced the evolutionary model to a wider public. In his classic 'The Golden Bough', he laid out three stages of human intellectual movement from magic to religion to science (Davis, Owen, p. 16 cited from Frazer). Unlike Tylor who says human creates religion first and then magic exists with the assumption of human control, Frazer argues magic preceded religion, as religion grew from a realization of the failure of magic. If magic failed, religion will have its existential values. Religion presupposes magic.

Magic adds values of survival to humans in human development - anthropology that the prevalence of magic in literature becomes widespread.

Magic: from the perspective of Literature

The foci of popular literature is magic nowadays. Magic in literature has transformation power, for example, through disenchantment of the frog prince, the frog could turn into prince. Magic could also make what is impossible to happen. For example, a witch with magic could fly on the broom. Another example is that with the use of magic, plates and saucers can shake. The supernatural power of magic in fantasy literature is fascinatingly appealing.

The pervasive popularity of magic in literature underlines magic in some ways could be pedagogical in education.

Magic: from the perspective of Education

The pursuit of truth is what knowledge is about. Magic is tremendously intriguing and exciting for exploration in the known reality. The skeptical mind about whether magic exists driven by curiosity is an exploratory approach in the quest of truth of finding out what knowledge of magic is about.

Magic is wish-fulfilling in psychology. It adds to existential values of humans in terms of survival, being

integrated into culture of human beings in anthropology. Literature about magic reflects the desire of human in both psychology and anthropology. Magic "empowers" humans by its magic power through the alignment with fantasy literature. Therefore, education about magic could inculcate more gifted learners to know more about themselves of why they need to study literature about magic in a way to fulfil their desire as part of human development in culture. Education on magic seems to be an unexplored or untouched area in education to be pioneered. Little attention has been paid to studies on teaching magic exerting influences on gifted learners. Learning about magic in education is unequivocally significant in the philosophy of education nowadays.

Magic: from the perspective of Education - the significance of research to fill the gap

While all these years there have been more education research on economics as a driving force in determining whether one has the ability to move up to a higher social status by education, little attention has been given on the spiritual needs of humans, as the research on reconceptualization of religion in education ferment in recent years. Inadequate attention to spirituality of human has called for magic to be innovated in education to convince us that it is human desire that drive us to pursue magic in a propelling manner to grasp hold of what could be fantasized or dreamt of even more. What is impossible will become possible. Our dreams will come true as an aftermath of the pursuit of magic. Magic in education by its

philosophy underscores that magic having integrated into education could bring positive effects upon humans. This research fills the gap in education studies in the cutting-edge angle of "magic".

Application of Research Methods

Significantly, magic plays an important role in education and there is no doubt that magic could be illuminated from psychological, anthropological, literary and educational perspectives.

The animated movie 'Frozen' has taken the world by storm, earning more than \$1.2 billion at the box office worldwide. It is currently the fifth highest grossing film of all time and is the highest grossing animated film (Piatek-Jimenez, Katrina; Phelps, Christine M cited from Konnikova, 2014). The song 'Let It Go' is children's favorite song they are humming anywhere even on the bus, signifying their carefree attitude of letting the inside unhappy feelings go, and has been translated into 41 different languages (ibid, cited from NPR Music, 2014). The movie's soundtrack earned the title of the top selling global album for the year 2014, with over 10 million copies sold (ibid, cited from, IFPI, 2015). The movie is so popular, with tie-in products, like the princess's dress, ice-out Barbie, DVD, musical, and cartons of milk. Disney's 'Frozen' remains 'hot', as Bulik, Beth Snyder (2014) states. Disney's film 'Frozen' as a vehicle of technological advancement could "enable, enhance and transform" English

language classroom for gifted learners. According to Chen Jingping, Dai David Yun, and Zhou Yehan (2013),

Gifted education as a field needs to shift to a more contextual, developmental approach (Dai & Renzulli, 2008) and embrace a growth mindset rather than a fixed mindset (Dweck, 1999). It needs to *situate students in this global, high-tech knowledge age, taking full advantage of technology innovations in education* (Bereiter, 2002; Collins & Halverson, 2009; Zhang, 2012). Only in this way can gifted education fully participate in and benefit from the social and scientific dialogue of changes in education. Technological innovations are a distinct part of this ongoing dialogue that often serves as an engine for educational innovation ... (As a result, more) *innovative practices of using technology in gifted education are urgently needed* (Chen, Dai and Zhou, p. 174).

Popularity of Disney's 'Frozen' leads us to investigate the point of teaching magic in Disney's 'Frozen' that illustrates these perspectives - psychological, anthropological, literary and educational perspectives. In this study, how magic in Disney's 'Frozen' could be taught to benefit gifts students will be discussed to find out more about the pedagogical values of magic in education.

Research questions are: **How could gifted learners benefit from teaching magic through the movie?**

Why is this so important for gifted learners to learn about magic? What is the significance of teaching magic to gifted learners?

Analysis of Teaching Magic in Disney's 'Frozen': Discussion of the pedagogical implications in Innovative Curriculum

Ice as Magic that could freeze anything: teaching the wise use of ice in education

Ice could freeze anything in the magic form. It is essential to get to know the important use of ice wisely in education, even though we could be in awe and wonder in the amazement of magic performing ice freezing anything through the magic movie.

In Disney's movie 'Frozen', 'Ice is a magic that cannot be controlled ... stronger than one, stronger than men, stronger than a hundred men' is in one of the lines of the opening song, where the men are using plough to break the ice. Ice in literature is a symbol of extreme coldness against which human beings could hardly stand. Given the nature of ice, ice could be a magic that could be out of control pervasively from the psychological perspective. It is so powerful that it could be stronger than a hundred men. The idea of using ice is based on the anthropology that humans use ice to cool down the heat. Yet, from an educational

perspective, ice has to be used wisely. Therefore, the control of using ice as the magic must be learned.

Manipulating ice to perform magic could be fascinating; however, the ability to use ice performing magic

wisely has to go through the philosophy of education, which is to take advantage of ice to perform magic in

a controllable manner satisfying human needs in society. It yields high pedagogical values to teach gifted

learners to make use of giftedness; however, the awareness of practical function of giftedness constrained

by rules in society should be heightened. Truly, gifted learners may resonate with Elsa performing magic

by taking advantage of ice to freeze anything. Whereas creativity should be emphasized in training for

gifted learners, critical thinking about the pragmatic value of using ice is a required skill for assessing the

giftedness of gifted learners. Ice to be employed to perform magic should have embedded the rules of

the proper and wise use of ice in society. Creativity and critical thinking should both be reinforced for

gifted learners. For example, teachers could design some brain-storming exercises in the English

classroom to ask students to think about the functions of ice, and the ways of employing ice to perform

magic. Teachers could elicit their response by asking what ice could do and what if using ice to perform

magic is going too far. How are these related to their giftedness in critical thinking?

The Magic of a Frozen Heart: teaching its metaphorical meanings in education

A frozen heart could yield pedagogical implication in its analogy to problem-solving in

education. We all need to unfrozen our frozen heart.

In Disney's movie 'Frozen', 'A frozen heart is worth mining.' (from the song where men are ploughing to break the ice) A heart beats. A frozen heart stops beating. It is worth mining a frozen heart to dig deep down into why a heart is frozen and whether a frozen heart can be saved. In literature, a frozen heart can be unfrozen by disenchantment of magic. In anthropology, a frozen heart means death. In psychology, a frozen heart is worth exploring, creating uncertainties in excitement. Metaphorically speaking, 'a frozen heart (that) is worth mining' could be educational, as 'a frozen heart' metaphorically means the crux of the problem to be solved in reality. Gifted learners are good at problem-solving. Through the movie, the gifted learners could be taught to crack 'the frozen heart'. Also, the gifted learners are creative. By the movie, they could be prompted to exercise imagination to interpret 'the frozen heart' in multiple intelligent ways. Having the abilities to solve problems and exercise creativity are strengths of gifted learners. In school, these skills are assessed in defining the attributes of "gifted" learners. For example, the teacher could ask students what a frozen heart means to them and give them a problem for them to solve to relate their feelings towards a frozen heart to a state of attempting to solve the problem. As Plucker and Callaman note, 'conceptions of *giftedness* mirror theoretical *progress with related constructs, such as intelligence and creativity* (Plucker & Callaman, p. 391 cited from Plucker & Esping, 2014).' And they pinpoint,

One of the most significant developments was the first definition offered by the federal government that proposed that giftedness was manifested in *six distinct areas—general*

intellectual ability, specific academic aptitude, creative or productive thinking, leadership ability, visual and performing arts, and psychomotor ability (Marland, 1971)—and was *directly related to a need for specialized programming in schools*(ibid) .

Magic could be fun but be rebellious: teaching the control of emotions in education

The fun but the rebellious magic implies (in a parallel way) the necessity of educating people to control emotions deep in the frozen hearts.

In Disney's 'Frozen', Elsa does the magic to form snow to create a snowman, upon Anna's request. Watching Elsa to perform magic by moving her hands in circle, Anna claims it is 'amazing.' Elsa steps on the ice which spontaneously breaks. Wherever she steps ice freezes. She even uses magic to build ice cliffs for Anna to jump upon. However, Anna gets hurt by sliding down imprudently. The King and the Queen take both Elsa and Anna to the trolls. It is found out by the troll leader that Elsa is 'borne' with the power instead of being cursed. Elsa is advised to wear a glove to 'conceal'. This gives a clue to contemporary education. Humans can satisfy desire by conceiving how to perform magic; however, going this too far could easily get hurt. To gifted learners, being able to excel in demonstrating/showing talents or giftedness (like performing magic) is a gift; however, nowadays to them this giftedness could be a curse! It is the educator's obligations to teach gifted learners to appreciate their inherent giftedness (like having the

ability to perform magic in alignment with Elsa making fun of magic creatively in the movie), whilst being aware of the danger of going this too far (that means excessively using giftedness in a wrong way, in alignment with Elsa having danger with magic in the movie). Attitudes do matter for gifted learners being able to be the gifted to the full. And it is the educator's responsibility of guiding so. For example, the teacher could ask students to think about the strengths versus the weakness of performing magic in parallel to taking advantage of their giftedness whilst realizing its limitations or drawbacks. There should be education on how to exercise our imaginary power to fulfil our desire and when to conceal the self for protection, not to expel self to the extent that the self is out of control, leading to madness. To release self to express desire or to control self to let it conform to what is laid down as rules in society are both important in philosophy of education nowadays.

Borne with magic or being cursed: to teach the use of wish-fulfilling magic under control in education

Magic is wish-fulfilling, yet we have to educate ourselves to control magic when being in alignment with magical characters making magic wishes in the magic movie.

In Disney's 'Frozen', Elsa is borne with the magic rather than being cursed. The magic power she bestows upon Anna has fainted Anna. The troll leader says luckily the ice is not touching her heart but her head, which can be healed. All magic even the memories of magic have to be removed in order to be safe for her;

yet, the fun will remain intact. In literature, someone born with magic could exercise magic to have fun.

However, from the psychological perspective, magic has to be controlled, or else this could pose a

detrimental effect. From the anthropological perspective, magic could be fun that heals the soul. From

the educational perspective, although magic does not exist in real life, magic in fantasy literature could

makes our dream come true. For example, Elsa and Anna in Disney's movie 'Frozen' could perform magic

to build the snowman Olaf. In alignment with them, gifted learners could feel they could make a snowman

by magic, too, when watching the movie. For example, teachers could ask gifted students to exercise

their imagination to draw something that does not exist in real life based on the movie, such as their

experience with ice and share among themselves in discussion. By this opportunity, the students could

draw ice palace, ice fractals, icicles, icebreakers etc and learn the "ice vocabulary". Gifted learners are

imaginative dreamers. The more imaginative and creative the gifted learners are, the more intelligent

they could be in achieving higher ability or higher-order thinking. Magic is power for gifted learners.

According to Haroutounian, Joanne,

Creativity is an integral element in gifted identification (B. Clark, 1983; Gagné, 1991;

Piirto, 1992, 1994; Renzulli & Reis, 1991; Tannenbaum, 1991), with talent development

emphasizing the need to nurture invention of thought (Haroutounian, p. 51 cited from Davis,

1986; Davis & Rimm, 1989; Perkins, 1990).

Magic is beautiful but dangerous: teaching no fear in education, as fear could make things worse

Having no fear over adversities in our life is our targeted education aim, as suggested by the beautiful but dangerous magic in the magic movie.

In Disney's movie 'Frozen', according to the troll leader, there is beauty in the magic power of Elsa, but also great danger. The power of Elsa will grow as time goes by. She must learn to control, bearing in mind fear as her enemy will ruin everything. In literature, magic is beautiful yet dangerous. In anthropology, magic is a real hit yet humans must learn to control it. In psychology, fear could make things worse. Therefore, Elsa has to stay calm to keep things under control. In education, magic is like fulfilling dream that the beauty of magic must be acquired through education, in spite of its danger as a result of fear. For gifted learners, fear evokes a sheer sense of sensitivity when encountering adversities in adventures. It will lead to problem-solving skills and critical thinking - qualities of gifted intelligence. Pedagogically, situational tasks that provoke fear in a journey could teach gifted learners to grapple with difficult situation in life, eliciting positive intelligent or other gifted responses of gifted learners. And this is how leadership could be trained through teaching with the highlight of no fear. As Joseph S. Renzulli (2012) says, we need ***'talents to create a better world'*** (Renzulli. p. 158) for the 21st century. He further goes on,

If we can have an impact on social capital and effective and empathetic leadership, then we will be ***preparing the kinds of leaders who are as sensitive to human, environmental, and***

democratic concerns as they are to the traditional materialistic markers of success in today's world. (ibid)

For example, the teacher could provide students an unpleasant situation based on the movie, and ask how they could tackle the difficult situation by problem solving skills in team work. They can then compare which solution is best among them-selves. This is how leadership could be learnt through cooperative learning and the teacher's excellent guide.

Feel the magic, let magic show: teaching the inner world of magic in education

Feel the magic in our inner world could heal our souls. Educate us to let the magic show.

In Disney's 'Frozen', as magic is dangerous, magic power has to be hidden from everyone by limiting Elsa's contact with her. Elsa's identity is secretive. Unable to show her identity of having magic power, Elsa has no choice but to conceal it, not to feel it, not to let it show. As Kowalski C & Bhalla R (2015) state,

Elsa deliberately suppresses her emotions, and indeed her powers, in order to perform the functions required of her. The reality that becomes clear, however, is that underneath the external

composure *lies a host of unconsciously repressed feelings struggling to surface*. (Kowalski C & Bhalla R, p. 3)

Concealment in psychology is a kind of suppression. In literature, Elsa hiding away from the magical power is an unknown mystery. Why does she have to hide the magical power? Could her magical power be destructive? Why cannot be it constructive? In anthropology, magic may not be rational in human's world that covers up or conceals magic may be the norm. In education, we should learn to feel magic, not concealing magic because magic shows our feelings inside. Let magic show could be meaningful to human's life. Education brings forward to the necessity of having the inner world of magic for humans express him-self. For example, humans could have a sense of comfort in an idealistic pursuit of magic for believing that magic could turn desire into real force. An example is that by magic, the city could suddenly be filled with flurries of snow. Magic has transformative power, from emptiness to magical vibrancy. For gifted learners, inner world is manifested in magic that let magic show by feeling could enable them-selves to express better, which is a good sign of giftedness. Having the tendency to withdraw themselves from others in solitary, gifted learners should be taught to making full use of giftedness to perform magic in multifarious forms, such as painting, singing and writing calligraphies. Many successful geniuses are gifted in more than one domain, and it is by the feelings inside they show that they could resort to giftedness to become more talented. (More on creative arts will be discussed.) For

example, teachers could ask students to name great people from the past to the present and prompt them to think about how their inner world like letting magic show contribute to the success of their life as genius.

Liberation of Magic: setting oneself free playing around with magic in education

Liberating ourselves in alignment with magical characters having fun with magic could keep our momentum of playing feverishly with magic going!

In Disney's 'Frozen', Elsa is the isolated queen on the icy mountain with no footprints. Inside her heart, the storm is whirling like the wind is howling outside. Psychologically, release her overflowing feelings from inside, she manipulates magic to create ice of different shapes and sizes beautifully in a carefree manner, setting herself free. The repetitive 'let it go' is a creative psychic force turning magic into power of ice in varied forms so as to let the inner suppressed feelings go. Gifted learners having the momentum of having fun with magic could motivate them to acquire different skills by engaging a wide range of tasks. Momentum keeps gifted learners behaving more giftedly. For example, the teacher could ask students to list out what they can do with magic beyond reality in visual forms and words in discussions to keep them engaged.

Going beyond imagination, testing the limits and breakthrough: teaching no rules in the pursuit of imagination in education

Testing the limits of physical world to go beyond imagination in breakthrough could strengthen creativity in our education.

In Disney's 'Frozen', Having no more fear, Elsa has power of doing whatever she likes in the liberation of freedom, even to test the limits and breakthrough. With her supernatural kind of magical power, the ice changes colour in the ground via the flurry of snow, mountains of frozen fractals in peculiar angles move up progressively and crystals are formed in icy blasts. Icicles are constituted. As Piatek-Jimenez, Katrina; Phelps, Christine M (2016) point out, ice fractals, as defined as “a rough or fragmented geometric shape that can be subdivided in parts, each of which is (at least approximately) a smaller version of the whole” (Piatek-Jimenez, Katrina; Phelps, Christine M , cited from Thomas, 2002, p. 203) can be brought into mathematics classroom for fun. Learners could exercise imagination to formulate ice fractals of various shapes and understand the formulation by applying mathematic principles. In literature classroom, gifted learners can exercise their imagination to draw ice fractals in various shapes and forms. As Elsa in the movie says, there is 'no right, no wrong, no rules for her' to intensify or magnify magical power to fulfil her wish of playing around with ice and snow without boundaries. She could even heavily step on the ice to break the ice in different directions, and powerfully have her hands move up to let the storm rage on to build

icy cliffs. Magic is "power" to her in the liberation of freedom at the snowy mountain. In literature, anthropology and education, imagination of magic power is certainly needed in human's heart.

Magic as a creative force: teaching magic turning into creative arts Vs getting away from the dangerous emotions alert in red

Magic is a creative force which can be found in creative arts; however, when doing creative arts we need to be alert to controlling the negative emotions. Creative arts is a key to humanities in education.

We have to learn creativity against emotion in education. In Disney's 'Frozen', in order to save Elsa, Anna seems help from Kristoff and Kristoff, Sven and Olaf embark on an adventure with her. Anna climbs up the icy stairs of the icy bridge and finds Elsa. Elsa asks her to leave her alone, or she will be unable to control the magic herself. The ice palace is frozen with sharp ice in different shapes or what we call icicles. As Zahed, Ramin (2013) notes, this is 'a key scene in the movie that involves Elsa building a dazzling ice palace using her special magic (p. 3).' The frozen castle becomes red to signal alert. Inevitably, Elsa's uncontrollable magic has made a giant snow monster to scare them all away. Magic responds to emotions of the inner self in an uncontrollable way. Educating how to conceal self to avoid dangers arising from magic is necessary in the real world, yet in literature, magic authentically expresses our feelings inside.

Magic lives in our heart. It is creative, lively, and energetic. Magic should be placed in our education that we should turn magic into creative arts form rather than suppressing our inner self to conceal feelings deep inside our hearts. Magic could enable gifted learners to have high achievement in creative arts. Creative arts is indeed a core to humanities (which every human needs) in education. For example, the teacher can train gifted learners to experience different kinds of creative arts such as painting and drama to understand their values of life via the articulation of the inner world in relation to creative arts. As Haroutounian, Joanne points out,

the field of *gifted education* is in a perfect position *to encourage substantive arts experiences* in arts and integrated arts/academic classrooms that instill artistic knowing rather than merely use the arts peripherally. (Haroutounian, p. 45)

Therefore, Haroutounian, Joanne (proposes) that

we teach every student in every classroom to learn *how to think like an artist* (ibid).

She notes,

The function of the arts is to bring order out of chaos, coherence out of the endless state, the gibberish of the stars, and to render people capable of thinking metaphorically. *The arts*

are an *essential* part of public education, and without their special lucidity, the college graduate is only half a conscious soul (Haroutounian cited from Albee, 1988, *ibid*).

Love is the power of magic: teaching love as human nature in education

Love is the power of magic, a core value of humans to be learnt in education through the magic film.

In Disney's 'Frozen', Anna is struck by magical power of Elsa that her heart had been frozen. It is only the act of true love that could thaw the frozen heart. At first, Anna thinks Prince Hans whom she first meets would kiss her to disenchant her magic spell. However, the betrayal of Prince Hans offers Krisoff an opportunity to save Anna instead. This is a feminist perspective of romance, according to Rudloff, Maja (2016). The twist of the story is that in order for Anna to save Elsa from the killing of Prince Hans, Anna comes closer to Elsa, being frozen that Prince's knife gets broken as well by the frozen-ness. Elsa bursts into tears that it is the act of true love from her sister Elsa that Anna is disenchanted. Anna is unfrozen, and everywhere in the city was unfrozen by Elsa's magical power. Love is the power of disenchantment. It is a theme where most magic literature is found to shed light on the love - essence of human nature. This plays a key role in psychology, literature, anthropology and education. Love, a core value of humanities, has high pedagogical values in classroom, as magic is life, not dead, and the magic of love is a medicine of everyone whenever we get sick. Deeply engaged with emotions, gifted learners are fully awakened by

the power of love. Emotions could be out of control by the heavy awakening of the power of love. Humans who are named as mortals are all emotionally shaken by the power of love. For example, the teacher could elicit students' emotional response in reaction to the touching moments in the love story in the movie. Gifted learners could express their feelings towards the power of love more easily in short essays writings. This is in a way to release their emotions deep in their hearts. Love is magic.

Conclusion

To conclude, it is crucial to spell out the magic when teaching the Disney's movie 'Frozen' for gifted learners to feel gratified with their giftedness, despite being aware of the drawbacks of giftedness. Similar to having the omnipotent power of magic, gifted learners are gifted, performing best in talents. **Gifted learners are best at performing magic, figuratively speaking.** Magic could express inner self according to emotions in psychology, necessary for human's survival in anthropology, appealing in literature, and most importantly, pedagogical meaningful in education. Therefore, it is significant that these illuminating teaching implications could bring positive impacts upon our well beings. As little research has focused on curriculum development for gifted students in Hong Kong (Shane N. Phillipson, Sivanes Phillipson, and Deborah M. Eyre, p. 247), a pilot study on examining innovative curriculum materials that involve magic in English language classroom for gifted learners in Hong Kong could be carried out in the near future. Further research on developing teaching materials based on the teaching implications illustrated could be done more to facilitate teaching and learning.

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