FEATURE MOTION PICTURE AS A MEANS
OF PROFESSIONAL AND PERSONAL ENHANCEMENT
OF SENIOR SCHOOLCHILDREN

Abstract. The author of this article proposes a new approach to psychological work with general education students, which makes it possible to use the means of cinema for the professional and personal development of senior students. The article describes an experiment carried out using an author's feature film. This article is part of a study, the authors of which aim to identify, develop, theoretically substantiate and experimentally test the conditions for the effective use of television programs, feature motion films, as well as traditional psychological techniques as a means of professional and personal enhancement of senior schoolchildren. Theoretical and methodological foundations of the use of feature films as a means of professional and personal improvement of adolescents are offered.

Keywords: professional and personal enhancement of senior schoolchildren; film therapy; movie; humanization of education.

The democratic trends in the contemporary society's life, the declaration of the attitude towards man as the ultimate value of social existence have become the conditions for the identification and development of human creative potential, the formation of the individual and the citizen. This, in its turn, has actualized the problem of education humanization. Today, its orientation towards personality and its development become a leading trend, which is reflected in the main regulatory documents. The Law of the Republic of Kazakhstan "On Education" states: "Educational programs in the organizations of education shall be the component part of educational process and directed to formation of patriotism, citizenship,
internationalism, conscience and morality, as well as development of wide interests and abilities of students, pupils” [1, Art. 28, item 3].

The idea of humanization assumes the implementation of the comprehensive development principle in education with continuous general, socio-moral and professional development of an individual.

In the course of the research, we identified the theoretical and methodological foundations for the use of a feature motion films as a means of professional and personal enhancement of adolescents. We determined the selection criteria of feature films with professional and personal-forming potential. An author artistic teaching film has been prepared and educational and methodological support has been developed, which allows us to use the tools of cinematographic art for the formation of a moral professional and personal meaningful orientation of a senior students.

The basic educational institution for conducting the psychological experiment, which will be discussed in the article, was the "Lika" Gymnasium - a non-state educational institution of the Republic of Kazakhstan with a social and humanitarian field of education for students in grades 5-11, performing its educational activities in accordance with state license No. 0001666 of 21 July 1999. The content of the educational process in this gymnasium is based on the public education standard of the Republic of Kazakhstan.

In 2019, the 8th grade students of the above-named gymnasium took part in the filming of the author's artistic teaching film entitled "Little Big Story" (URL: https://www.youtube.com/watch?v=Q3Wp1uFwFU). The director of that short film was the author of the article, Sitora Mustafayeva. The main goal of creating the teaching film was to identify the psychological impact of cinematographic art on the formation of professional and personal enhancement of senior students. At the same time, some students took a direct part in the filming process, namely, they played the leading roles. Upon completion of the filmmaking, the film was shown to a wide audience and film experts within the Kinokimeria Film Festival, it received an award and favorable reviews [5, p.103].

In the course of our research, the picture was presented to students of the Lika Gymnasium. After the screenings, polls were conducted to identify the psychological
impact of cinematography on the formation of professional and personal enhancement. In addition, the pupils, who played the leading roles in the film, were asked to share their impressions of how their attitude towards the profession of actor and teacher had changed. We conducted discussions and exercises. The results of the research made it possible to draw scientifically relevant conclusions.

Motion pictures are an effective means for professional and personal enhancement of schoolchildren. The use of motion pictures in the course of the school psychologist's work contributes to the creative orientation of the student, the indicator of which is the summation of artistic, aesthetic, intellectual, communicative, culturological abilities; cognitive, artistic and aesthetic needs and motives; the presence of a subjective attitude to reality, and an objective professional view of the world in the mind.

The integration of motion pictures into the psychological process of professional education of senior schoolchildren allows for the smooth fusion of artistic and cognitive activities. The forming personality becomes the subject of these two types of activity, and the complex of abilities, inculcated in their unity is the basis for the formation of professional and personal potential.

Psychological and pedagogical studies of scientists (A.V. Brushlinsky, L.C. Vygotsky, V.V. Davydov, A.V. Zaporozhets, V.P. Zinchenko, A.M. Matyushkin and others) convincingly demonstrate that art and cognition are special types of activity in which the creativity of the subject can be performed to the greatest extent. L.S. Vygotsky argued that “the real nature of art always contains something that transforms, overcomes ordinary feeling, and the same fear, and the same pain, and the same excitement, when they are caused by art, include something else beyond that they contain” [10, p. 282] In speaking of the most important aim of the art, L.S. Vygotsky probably meant catharsis, purgation. At the same time, the scientist ultimately reduces the applied meaning of art to its educatory impact.

Famous psychologists of the second half of the 20th century also noted the high importance of art in the process of personality formation.

In particular, A. Meneghetti proposed his own method - "cinemalogy", which he began to use for the purpose of psycho-correction of personality. He argued that
cinema, in its methodological completeness, has a healing effect on a person, making up for the fragmentarity of the above theories [6, p.16].

The cinematic culture-based method of cinemalogy involves a differentiated group of people discussing a fact of life presented in a motion picture. “Cinemalogy is a verbalization of a semiotic dialogue between the viewer and his imaginary reality. Who am I in this dialogue between the external image and the image that operates within me? The ability to speak out on this matter is cinemalogy" [7, p.99]. "The role of cinemalogy is to present a cinematic version of the fact of life in its dialectical completeness to a diverse group of persons with the sole purpose of testing in each of the participants his ability to interact with reality" [8, p.95].

Cinemalogy is used for various purposes: in psychoanalysis to open up the subconscious; during seminars for entrepreneurs and politicians - with the aim of forming the leadership mindset by means of cinema. With regard to the educational process, we can talk about psychological and pedagogical cinemalogy, namely, about the use of cinematography to help adolescents in professional and personal self-determination.

At the end of the 20th century, psychotherapist Bernie Wooder develops another area of "cinema therapy", using a new method to treat the emotional problems of his patients. The use of the cinema therapy method was in demand primarily in the mainstream of the psychoanalytic approach [2, p.34]

However, having emerged as a psychotherapeutic method, cinema therapy is now widely used as a method of psychological influence in the course of developmental work and for solving educational problems. Such possibilities of cinematic influence as the activation of self-knowledge, contributing to the formation of identity of personal qualities, tolerance and empathy are used in solving problems of personal development. A number of studies have shown that being "the most massive of the arts", cinema has a significant impact on the development of the world perception, the formation of a system of family values, moral and ethical development, the formation of the social (socio-role, civic, gender) and personal identity of a young person [3, p.112]
With that, a special problem is to select films that correspond to individual psychological, age-related and personal, including ethnocultural, characteristics of the participants in the psychotherapeutic process. In a research conducted by N.L. Karpova, a detailed map of psychotherapeutic patterns was developed, the presence of which in a movie makes an effective impact on a person, in terms of the changes he wants [4, p.80]

It should be noted separately that the approach to cinema therapy contains special opportunities, in which not a finished artistic work is used, but the shooting of a short plot is organized, the main character of which is the client himself [9, p.3].

How does cinematography ensure the development of the creative component of activity? - Let's move on to the analysis of the cinema's psychological impact on the professional and personal development of senior schoolchildren using the example of our "A Little Big Story". Description of the film is proposed by the reviewer Lebedeva N.A. - Ph. D., Professor, Kiev, Ukraine. Scriptwriter and director - Sitora Mustafayeva, producer and director of photography - Oskar Bakhteev.

The plot is based on a real story from the life of schoolchildren.

"The film begins very picturesquely: a close-up of the snow falling outside the window, snow on yellow leaves that have not yet fallen from the trees; close-up of a pigeon, the feathers of which are also covered with snow. The voice-over narration coincides with the image of a teenager looking out of the window, an elderly woman walking slowly: “A long time ago, a strange man lived in our street. His name was Yefim, but all people called him "Yushka'", and the beginning of A. Platonov's story" Yushka "unfolds before the viewer in an animated cartoon: when Yushka went to the forge early in the morning, other people waken up and were saying that Yushka had already gone to work - it's time to get up, woke up the young people. And small children and even those who became adolescents, seeing old Yushka making his way, stopped playing, got up, picked up old branches, pebbles, ran after him and threw them at Yushka. Yushka did not reply, and the children did not understand why he is not yelling at them like other adults. But Yushka walked on and was silent.

After the animation we see an old teacher walking through the snow to work, a landscape with a park and a school. Much attention is paid to details: boots, chalk,
a close-up of sugar lumps and a glass of tea, as if preparing the viewer for the significance of these things. High school girls come: young and fashionable, beautiful and proud, or maybe they are the embodiment of pride? They did not do their homework, did not read the story "Yushka". The teacher understands everything and therefore continues reading the story to them herself, so as not to “notice” how a girl kills a fly on the windowsill with a book, how a boy sleeps on a desk, how a student eats candy, how two teenagers sort things out in a whisper...

“Why are you stomping our earth, God's scarecrow? If only you died, or what? Maybe it would be more fun without you, otherwise I'm afraid of getting bored. And here Yushka got angry in response, for the first time in his life: “Why am I to you? How am I disturbing you? I am set to live by my parents. I was legally born. The whole world needs me too, just like you. They can't live without me either! " After reading the tragic scene, the teacher left the classroom. The culmination is that, wanting to fake the marks in the class register, children pour tea on it, soiling the most fashionable girl. In anger, she throws the teacher's boots out the window... The teacher said nothing, just went home almost barefoot...

The main character of the film caught up on her with the words: "Nina Andreevna, your boots." To which the teacher replied: “Don't, my dear, I’ll make it this way...” Naturally, the next lesson in literature was canceled.

The scenes of the film are arranged rhythmically - the main character at home is reading "Yushka", a snowy landscape outside the window. “However, life became worse for people without Yushka because there was no Yushka who unrequitedly endured all other people's evil, squandering, ridicule and grudge” [recording while watching the film]. The end of the film is optimistic: things are drying on the balcony, our hero, returning from school, sees them - the teacher is at home and everything will be fine. Someone needs her lessons, and bad deeds will sooner or later return to the one who commits them. The teacher's humble perception of reality reveals the wisdom of A. Platonov's story, bringing the content of the school curriculum closer to real life.

Objective:

A) Creation of conditions for the formation of the following value priorities of schoolchildren: maturity of judgments; freedom, self-sufficiency, independence in
judgments and actions; responsibility and sense of duty; strong will; honesty; sensitivity.

B) Outworking the personal subconscious patterns in relation to the teaching profession.

The exercises are designed to focus students' attention on the smallest details of the teacher's professional activity.

For example, we invite students to read movie clips as text and pay attention to what words and phrases the teacher uses to draw the class's attention. Then we ask them to try on the role of a teacher.

Next, we look at episodes in which students express their attitude towards the teacher, and discuss what feelings and emotions induce the student to behave constructively / destructively.

Then we analyze an example of the students' shown aggression towards the teacher.

From our point of view, the formation of the moral base of the professional personality of students is facilitated by such tasks as, for example:

1) Answer the questions:
   – What qualities must a teacher have in order to succeed in her/his profession?
   – How do these qualities relate to ethical canons?
   – What is primary, moral or professional, and is it worth breaking up these concepts?
   – What can make a person give up big money?
2) Describe the main character as a teacher and as a person;
3) Reflect on the topic: what professional and personal qualities a person needs to achieve success in life, etc.

Conclusions:

A motion picture has psychological and pedagogical potential due to the fact that it can be used as an interpretive space for the work of the student's consciousness to develop his own opinion, to strengthen the need to have the opinion. A motion picture provides a context from which professional and personal meanings can be drawn.
The selection criteria for motion pictures with a professional and personal-formative potential are:

– aesthetic (films are selected that correspond to the categories of artistic value);

– professional and ethical (determined the educational potential of films, the ability to use them for the purpose of forming professional and personality-relevant qualities in schoolchildren);

– nature-aligned (the selection of films is made taking into account the psychological and social characteristics of the student age);

– emotional (interests and genre preferences of students are taken into account);

– professional and instrumental (films are highlighted that demonstrate the procedure for actions and methods of professional activity);

– terminological (estimation of the terminological richness of films);

– the criterion of continuity (the selection of films is carried out taking into account the adequate base of general professional, special and linguistic knowledge, abilities and skills available to students).

References:
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