



Isabelita Maria Crosariol

**Beyond talent:
Giftedness through the eyes of emotions**

Monograph presented to the Graduate Program in Letras at PUC-RIO, as part of the requirements for the title of Specialist in English Language.

Advisor: Prof. PhD. Beatriz de Souza Andrade Maciel

June 2022



Isabelita Maria Crosariol

**Beyond talent:
Giftedness through the eyes of emotions**

Monograph presented to the Graduate Program in Letras at PUC-Rio, as part of the requirements for the title of Specialist in English Language.

Prof. PhD. Beatriz de Souza Andrade Maciel

Advisor
Letras Departament – PUC-Rio

Rio de Janeiro, June 15th 2022



Isabelita Maria Crosariol

**Para além do talento:
Superdotação pelos olhos das emoções**

Monografia apresentada ao Programa de Pós-Graduação
em Letras da PUC-Rio, como parte dos requisitos para o
título de Especialista em Língua Inglesa.

Prof. PhD. Beatriz de Souza Andrade Maciel
Orientadora
Departamento de Letras – PUC-Rio

Rio de Janeiro, 15 de junho de 2022.

All the rights reserved. Total or partial reproduction of this work is forbidden without the authorization of the university, the author, and the advisor.



Isabelita Maria Crosariol

PhD in "Literature, Culture and Contemporaneity", Master in Literary Studies, Specialist in Literature, with an undergraduate course in *Letras* - Portuguese/English and a Professional Improvement Course in "High Abilities or Giftedness: Identification and Specialized Educational Attendance". Runner and mountaineer, with postgraduate courses in "Adventure Sports and Activities" and "Sports Psychology". Portuguese/English professor at IFSP – Federal Institute of Education, Science and Technology of São Paulo. Currently attending the undergraduate course in Physical Education. Someone who loves travel, nature, and life itself. A gifted person.

To my feline daughter Pretinha

Thank you for the love, the care
and the company. =^.^=

I love you so much.

Acknowledgements

A special thanks to Sandra Warren, responsible for compiling, in her book *Reflections on being gifted*, some poems written by gifted American children and adolescents. I thank you for the emails exchanged and also for your kindness in sending me the book. Some texts from Warren's book were chosen for analysis in this monograph. They are intense and deep, just as giftedness is.

To Beatriz Maciel, who oriented this work, my words of gratitude for the attentive reading of the first version of my monograph, for the dialogues in the orientation meetings, and for the suggestions to improve my text. I wish you immense happiness in your life.

To Bebel, coordinator and professor of the *Specialization Course* in English Language, who kindly accepted to participate in the evaluation panel of my monograph. I thank you for reading me, and also for making the course a welcoming space.

A more than special thanks to my classmates. You filled my days with your valuable presence. Anna, Carla, Gabi, Fabiano, Katharina, Leandro, Leila and Nathália, I really appreciate your existence.

Abstract

This work seeks to investigate, from an autoethnographic perspective, the emotional side of giftedness. For this, I use a hybrid and creative writing, in which I insert my experiences as a student, teacher, mountaineer, writer, literature researcher, gifted person, among others. Along this process, in addition to my experiences, I propose reflections on some poems written by gifted children and adolescents from the United States, in order to broaden the perception of diversity in giftedness. I also emphasize, through this strategy, a more human dimension of the gifted people (marking my perspective in opposition to a look exclusively focused on their IQs or on their talents). Without intending to give definitive answers on the subject, I do not propose any closed conclusion at the end of this research. My intention is to stimulate the debate so that we can formulate and propose truly inclusive initiatives for these individuals.

Key-words

Giftedness; Emotions; Literature; Autoethnography; Education.

Resumo

Este trabalho procura investigar, a partir de uma perspectiva autoetnográfica, o lado emocional da superdotação. Para tanto, emprego uma escrita híbrida e criativa, na qual confluem as minhas experiências como estudante, professora, montanhista, escritora, pesquisadora literária, pessoa superdotada, entre outras. Em meio a esse processo, além de expor minhas experiências, proponho reflexões acerca de alguns poemas escritos por crianças e adolescentes superdotados dos Estados Unidos, a fim de ampliar a percepção da diversidade na superdotação. Também enfatizo, por meio dessa estratégia, uma dimensão mais humana das pessoas superdotadas (marcando minha perspectiva em oposição a um olhar exclusivamente focado em QIs ou em talentos). Sem a pretensão de dar respostas definitivas sobre o assunto, não proponho nenhuma conclusão definitiva ao final dessa pesquisa. A minha intenção é estimular o debate para que possamos formular e propor iniciativas verdadeiramente inclusivas para estes indivíduos.

Palavras-chave

Superdotação; Emoções; Literatura; Autoetnografia; Educação.

Table of figures

Figure 1 – Renzulli’s graphic representation of his theory	22
Figure 2 – Me, at the beginning of the hiking	26
Figure 3 – Resting break under the trees	31
Figure 4 – Bromeliads adorn the trees	34
Figure 5 – Me, 6 to 7 years old, in the 1st year of elementary school	36
Figure 6 – The small waterfall	37
Figure 7 – Lower and less dense vegetation	45
Figure 8 – Me, on the rocks	49
Figure 9 – Pretinha with her lion	52
Figure 10 – Book <i>Isabelita em uma jornada pela floresta</i>	56
Figure 11 – Increase in the number of rocks on the path	61
Figure 12 – Book <i>Reflections on Being Gifted</i> , by Sandra Warren (2016)	62
Figure 13 – Title page - Book <i>Reflections on Being Gifted</i>	63
Figure 14 – Me, admiring the landscape	77
Figure 15 – The fog, little by little, seeking to settle in	79
Figure 16 – Me, at the summit	81
Figure 17 – Climbing the rocks for a nice picture	92
Figure 18 – Hiking with my students in Campos do Jordão, Brazil	94

Figure 19 – Walking among the trees	101
Figure 20 – Single track surrounded by trees	108
Figure 21 – The river seen from close up	109
Figure 22 – The spectacular sunset at the end of the hiking	117

Table of contents

Introduction	12
1 Why do we need to understand giftedness beyond talent? (or “A personal testimony”)	26
2 Gifted people and their emotions (or “Let us talk about giftedness”)	61
3 For an emotional approach to gifted education (or “We also want to be included”)	92
Final Considerations (or “It’s not the end. That’s a new beginning”)	118
References	120

Sooner or later, you're going to realize just as I did:

There's a difference between knowing the path and walking the path.

Morpheus – *The Matrix*

Introduction

Gifted Expectations

People expect you to know
everything, Which really isn't fair,
So why don't people stop and
look? Why must they compare?

Deborah Crum, age 9

On a hike up a mountain, except at climbing points, the ascent is never in a straight line: the more one dilutes the altitude to be covered in kilometers, the lighter the walk. Thus, the more I dilute my discourse about certain facts, the easier it is to say about them; the greater the possibility of reaching the summit, this special place where I can look down and contemplate my journey, observing, at the same time, from a new, albeit ephemeral perspective, the portion of the world that I see before me. Yes, ephemeral, because from then on, a new journey will begin, an invitation to new ways of seeing.

In writing what I am writing now, I appreciate a discourse that suggests more than the one that makes everything evident. I don't know everything and I don't have all the answers, but I have many questions. However, if you were to ask me what these questions are, I would have a hard time listing them here. They pass all the time in my mind like a fast continuous flowing river. They pass by, I reflect, investigate, try to understand them, have temporary answers... And then, in the midst of this never-ending flow, new questions arise. Thus, wanting me to register all of my questions here would be like asking me to freeze a river's flow, ignoring that its waters only flow because they are free. The same way, my flow of questions only happens because I let them be, not wanting, at any moment, to confine them.

In writing what I am writing now, I also appreciate a discourse that brings orality and writing closer together, not showing them as opposite. For a long time, I have been researching African Literatures in Portuguese and, among many works I have read, one text by Manuel Rui Monteiro (1985) left a deep impression on me.

That's a speech in which this author mentions that, when colonization started in Angola, it brought a weapon even more powerful than the cannons – the writing – which was used to try to destroy colonized people's identities. However, he felt the possibility of dismantling this oppression, using writing itself to exterminate what he felt was attacking him, but maintaining, in this process an “oraturized and oratorizing discourse” (MONTEIRO, 1995, *non-paged*), as an expression of his own identity:

Now, what about my text if it brought the writing? My text has to remain oraturized and oraturizing. If I lose the cosmicity of the rite, I lose the fight. Ah, I hadn't noticed. This is a fight after all. And I cannot remove from my text its main weapon. The identity. [...]

In the oral text I have already said: I won't touch it and I won't let it be undermined by writing [...]. Thus, I invent another text. I intervene in it, I un-write it in order to conquer, using writing as an instrument, a written text of my own, of my identity. **The characters in my text have to move as in the other initial text. They have to sing. Dance. In short, they have to be us, 'ourselves'.** In this way I reinforce my identity with literature. (MONTEIRO, 1995, *non-paged, my translation, our emphasis*)¹

Like Manuel Ruy Monteiro (1995), I consider this text that I'm writing here also as an expression of my own identity, which began to be constituted years before I had learned how to read and write – having orality played an important role in my initial constitution as an individual.

In my daily life, there are also many moments in which orality is present (on the trails, in daily conversations, in dialogues with students). And I would not like this text to become a space of renunciation of a register that I use so frequently. So, as in Monteiro's writing (1995) and in the writing of so many other African authors that I studied – including Ruy Duarte de Carvalho's narratives, that I analyzed in

¹ E agora o meu texto se ele trouxe a escrita? O meu texto tem que se manter assim **oraturizado e oraturizante**. Se eu perco a cosmicidade do rito perco a luta. Ah! Não tinha reparado. Afinal isto é uma luta. E eu não posso retirar do meu texto a arma principal. A identidade. [...]

No texto oral já disse: não toco e não o deixo minar pela escrita. [...] Invento outro texto. Interfiro, desescrevo para que conquiste a partir do instrumento de escrita um texto escrito meu, da minha identidade. **Os personagens do meu texto têm de se movimentar como no outro texto inicial. Têm de cantar. Dançar. Em suma temos de ser nós.** 'Nós mesmos'. Assim reforço a identidade com a literatura. (MONTEIRO, 1995, *non-paged, our emphasis*)

my Master's dissertation and in my Doctoral thesis –, also in this text of mine, the story-teller (whose trajectory is based on my own experiences) will try to reproduce some actions from real life (as walking in a forest) while she speaks and, in some moments, sings. On some pages, readers will also find some pictures taken by me, mostly on trails, that will help to put them a bit more into the context of a conversation during a hiking.

The use of the term "storyteller" in the previous paragraph dialogues with Walter Benjamin's (2006) reflections in his homonymous essay. In "The storyteller", the theorist exposes that the art of storytelling is increasingly absent due to the difficulty people have to exchange experiences. But, among all the written records that seek to narrate them, the best ones are those closest to orality and that "differs least from the speech of the many nameless storytellers" (2006, p. 363). Benjamin, then, adds, mentioning a German saying: "When someone goes on a trip, he [but also "she"] has something to tell about" (2006, p. 363); that's why travelers are good storytellers. Therefore, in the midst of the account of my journey in the mountains, this mode of writing chosen by me (as if telling a story) seems quite appropriate to share my experiences.

This writing style also results from my understanding that oral knowledge is extremely important, and that it should also be more valued in academic studies for the possibility it offers for learning and for human understanding. And, besides being a way to decolonize my discourse, this style is also a way to attenuate, from other texts about giftedness, aspects that I feel do not contemplate me as a gifted person.

My invitation now is for you to climb a new mountain with me. Standing in the woods is important so that, immersed in this space, we can construct new meanings about it. However, those who restrict themselves to a single place in the woods end up having a restricted view. So, let us follow the trail together and, little by little, step by step, everything will become less obscure. At each new step, we will have the opportunity to elaborate new ways of looking. Giftedness is, indeed, a theme surrounded by many questions, myths, stereotypes, reductionisms.

However, as we move forward, we will be able to expand what we already know, while trying to leave behind what no longer fits.

As we walk along, you may realize that much of what you thought you knew about giftedness was limited or problematic. You may also realize how much we still need to know about this theme and how complicated it is to use the same ruler to measure all the people in this group. Each gifted person is a unique individual. Therefore, I kindly ask you to also accept the invitation of little Deborah in the epigraph of this chapter: Stop, look, and try to understand each gifted person based on what she or he feels, says and does. Without comparing them to other people, but considering the specificity of who you have in front of you.

The metaphorical choice of a walk through the forest, up to the mountains, is not casual in this research. It is an invitation to think of ourselves as individuals, never static and always following new paths. It's also a way to remember that we are inserted in corporealities and through them, we interact with others and act in the world (MERLEAU-PONTY, 2012). It's a proposal to rethink the traditional teaching model, in which the sharing of knowledge takes place restricted to four walls and with students lined up². It's a reference to my arborescence thinking (SIAUD-FACCHIN, 2012), which unfolds in a branching manner and in multiple directions with each new idea that emerges. It's also a way to connect what I write here to my experience as a mountaineer and as a gifted person, marked by a "rainforest mind".

In the introduction to *Your rainforest mind: A Guide to the Well-Being of Gifted Youths and Adults*, Paula Prober (2016) mentions that, if we could think of people as ecosystems, gifted people would be similar to rainforests. This is because, although all ecosystems are of great importance to the whole, rainforests comprise a qualitatively different system by virtue of their greater complexity. Everything

² Some possibilities of teaching outside the classroom can also be seen in Peripatetics' practices (BALTUSSEN, 2016) and in teaching practices of traditional African (MOSWEUNYANE, 2013) and traditional Indigenous societies (QUARESMA; FERREIRA, 2013). Consequences of teaching limited to the classroom are enunciated by Valter Bracht (1999) and also discussed by me (CROSARIOL, 2020). These issues are referred in chapters 2 and 3 of this research.

will be fine, however, if this ecosystem is allowed to be as it is, without being pruned or turned into something it is not. Also, according to her:

The term 'rainforest mind' covers more than just thinking, cognition, or brain. It includes heart, soul, body, and spirit. [...] in my experience, giftedness is not only mental acuity or cognitive ability. It's not only about achievement. In my counseling practice and in the literature I refer to, giftedness is defined as a set of characteristics, including sensitivity, empathy, and perfectionism. It may or may not include high grades, achievement or eminence. Great accomplishments may occur, but not necessarily. After all, the rain forest achieves by simply being itself. (2016, p. XI)

Therefore, to invite you to walk in the forest is to invite you into my world, taking into account that we are not going to reduce giftedness in this research to cognitive aspects or performance indices. The perspective adopted here is based on a more humanized approach that, without considering those elements, makes more room for a discussion about emotions.

My name is Isabelita and I am 40 years old. From a very early age, my life has been marked by chalks, blackboards, and books. I am a literary being. Literature has accompanied me in most of my life as a refuge, resource to build knowledge, way of self-expression, material for teaching and research. If I am a Specialist, Master and Doctor in Literature, it is not because I simply studied for it, but because I am a literary being. If my discourse is among those that seek to break the rigidity of academic discourse and bring softness and affection, it is because poetry overflows through my fingers and in doing so, words create a space of warmth that brings me closer to you, who now read me.

Literature also humanizes me, as Antonio Candido (2004) would say: it acts as a form of knowledge, also diffuse and unconscious. It develops my humanity, once it makes me more understanding and open to nature, society and the other human beings (CANDIDO, 2004). I am a literary being. I could not, then, leave Literature aside in this research. So, I invited this old friend to accompany me on this journey in search of understanding the emotional side of giftedness.

Throughout this work, in addition to my testimonies about being gifted, you are going to read several poems (written by gifted children and adolescents from the United States) that have giftedness itself as their theme. My intention here is not to analyze their aesthetic quality, since my focus is not on the talent of the writers or on the artistic merit of these texts. They are poems written by authors whose voices will join to mine and, considering them in a dialogical process, I intend to observe the emotional aspects of giftedness that they express.

Written by people who are still quite young, these poems are legitimately recognized, in this research, as extremely valuable material in understanding giftedness beyond what is superficially seen. So, they do not appear in a separate analytical chapter, but permeate all the chapters of this research, composing a rich weft of a verbal fabric. In this process, the discourse of these poets is sewn by my own, revealing the diversity within this neuro-atypicality, which is giftedness, while at the same time I draw attention to the urgency of thinking about giftedness from new perspectives.

The poems analyzed here were compiled by Sandra Warren (an award-winning educator and writer active in the field of Giftedness) in *Reflections on being gifted*. According to her, the process of creating this book began with a request for gifted youth, ages 7 to 17, from across the United States, to send her poems about what it was like to be gifted in their conception. As a result, they shared their joys, fears, fantasies, disappointments, confusions, understandings of themselves and the world, enabling readers to know giftedness from their perspectives and experiences. (WARREN, 2016).

In Warren's view (2016), this kind of visibility is important, since even though many gifted people's experiences are similar to those of nongifted people, “some things, however, are unique to those with advanced abilities or exceptional talents. These people are different, and while being different can be challenging, there is a beauty in it that is worth exploring and celebrating”. (2016, p. V).

In this research, as you will notice in following chapters, the arrival of Warren's book in my hands is described using a literary license: while hiking in the mountains, I suddenly find her book and realize that it has a message especially

dedicated to me. The reality, however, is that I discovered a few pages of this book on the Internet, but had difficulty in making an international purchase of it. I then decided to write to Sandra Warren, with whom I later exchanged several emails. She kindly offered to send me the book and also wrote a special message to me. Only when I received the book, I became aware of its cover, what made me feel even more delighted, because of the connections with everything I was already writing about.

I have not found any material like Warren's book in Brazil. However, I think it would be really great if there were materials like this one published in my country, as well as academic research works about them. In Brazil, giftedness is still very much approached from the talent perspective, which is problematic not only by reducing the individual to his or her talent, but because many gifted individuals do not follow the development path expected and attributed to what is usually defined as giftedness (RIBEIRO, 2021). This includes underachievers, twice-exceptional people, or even those individuals who, due to countless factors in their lives, have not experienced situations in which their talents could be developed.

In the latter case, we can also include gifted individuals belonging to socially marginalized groups due to racial-ethnic, social, gender, or even age issues, and who are relegated to ostracism. Yes, the structures of social oppression are also very active when thinking about giftedness, skewing the perception of who is a gifted individual. Notice, for example, that almost nothing is said about the elderly, the black, and the indigenous gifted. Even among girls and women, there is an unequal treatment. The world, still clearly sexist, does not adequately value our intelligence. For this reason, "many girls have learned to cover up or deny their abilities in order to be popular, fit in or feel 'normal'. This is especially true in middle school/ junior high" (GALBRAITH, DELISLE, 2015, p. 17).

In terms of research, I also realize that the vast majority of Brazilian studies focus on giftedness in children and in school contexts. Studies on gifted adults and elderly people – or even on children in other social contexts, besides the school – are still quite incipient. The teacher that has giftedness, on the other hand, is simply not talked about and it is even uncomfortably strange to note that, in English, the term “gifted teacher” is not often used to designate the teacher with giftedness, but

the teacher who teaches gifted students (as if it was not expected to see gifted people in this profession).

On the other hand, there is a growth, although timid, of dissenting voices that have sought to better understand who the gifted are, how they feel, what they need... Understanding giftedness as a multisystemic phenomenon that goes beyond the cognitive aspect, since it also encompasses the emotional, social, motivational spheres, among others (PANOV, 2002). This is an audacious attitude because, in a context where there is so much emphasis in what the gifted people can do, changing the focus to who this individual is and what she/he says is going against standards that segregate rather than include.

It is a fact that the concept of giftedness is not unanimous. Although in Brazil there is a certain uniformity in the understanding of this concept, it varies between different countries or even in different states of the same country. This is conditioned by several social, political, economic (etc.) factors. Concepts and definitions are never neutral.

In Brazil, the National Policy for Special Education (Política Nacional para Educação Especial) defines individuals with Giftedness/High Abilities as those students who show remarkable performance and high potential in any of the following aspects, alone or in combination: general intellectual capacity, specific academic aptitude, creative or productive thinking, leadership ability, special talent for the arts, and psychomotor ability (BRASIL, 1994). This is the definition most widely used in the country and it is aligned with the perception of intelligence as something multiple and not restricted to IQ test indicators. However, we still need to increase the visibility of gifted people's voices to better understand what giftedness is, from the perception of these individuals themselves.

Thus, writing about giftedness in this work involves considering the voices of some gifted people who wrote about this theme. The texts I have chosen are not authored by anyone famous, which is important to demonstrate that giftedness is something more common than we imagine; it is just not well known. Writing about giftedness in this work also implies writing about myself. And, as "emotions are constitutive elements of language" (NÓBREGA, 2020, *non-paged, my translation*),

I openly acknowledge here the importance that emotions play in what I am writing now.

My name is Isabelita. If I repeat my name now it is because I want you to keep in mind that I am a person, more than written words. I also want to say that I don't perform well in everything I do. However, in all the six areas listed by the National Policy for Special Education, I have abilities that stand out in comparison to the vast majority of the population. The academic area is one of them.

This course in “Especialização em Língua Inglesa” is the fourth *Lato Sensu* course that I am taking. I already have a *Lato Sensu* course in “Literature”, another one in “Adventure Sports and Activities” and a third one is in “Sports Psychology”. I have a Professional Improvement Course in “High Abilities or Giftedness: Identification and Specialized Educational Attendance” and am currently taking my second degree (in Physical Education). Besides being a runner and a mountaineer, I also have a Master degree and a PHD in Literature and work as a federal professor, teaching English. I have been working and studying since I was 18 and I am very happy this way. Teaching and learning are part of my life.

There are many people who do not understand how I can do so many different things at the same time in a very good way. There is a name for this: Multipotentiality. A multipotential person is “any individual, who when provided with appropriate environments, can select and develop any number of competencies at a higher level” (FREDRICKSON, 1974, p. 2). Not every gifted person is multipotential, but, in my case, multipotentiality is part of my existence.

I am part of a very expressive group that corresponds to approximately 5% of the Brazilian population: the gifted people. No, I am not a genius, I am not weird, I don't know all the answers. There are many things that I find easy and many others that I have difficulty with. However, in the activities where I have a lot of facility, I stand out a lot. I am also a very curious person and it helps me a lot.

I decided to use autoethnography as a methodological resource in this qualitative research, based on the recognition that what I write about, as well as how I write, is influenced by who I am and my experiences. As Magalhães (2018)

explains, autoethnographic discourses are usually written in 1st person and encompass various textual forms, such as argumentative texts, poetry, fiction, novel, prose, among others. Moreover, researchers appear on them as members of their personal narratives and assume, at the same time, their academic identity and their personal selves, by telling autobiographical stories based on experiences lived in their daily lives.

Adams, Jones, and Ellis mention that:

Autoethnographic stories are artistic and analytic demonstrations of how we come to know, name, and interpret personal and cultural experience. With autoethnography, we use our experience to engage ourselves, others, culture(s), politics, and social research. (2015, p. 1)

Also, according to them, the autoethnography problematizes the limits of scientific research, through a discourse that values personal experiences, stories, literature and aesthetics, emotions and the body, while demonstrating a high concern for identity, ethics and politics. In this process, it questions:

The goal of seeking universal Truths; especially with regard to social relations.
 The possibilities of making certain and stable knowledge claims about humans, experiences, relationships, and culture.
 The prohibition against stories and storytelling as ways of knowing.
 The bias against affect and emotions.
 The refusal to acknowledge “local knowledge” and how social identities (e.g., race, sex, age, sexuality, ability, class) influence how persons research, read and interpret, and write and perform.
 The standard use of colonialist and invasive ethnographic practices-going into and studying the culture, leaving to write about (represent) this culture, and disregarding member concerns, relational ethics, and what the representation might do to the culture. (ADAMS, JONES, ELLIS, 2015, p. 9-10).

In consonance with these issues, this research presents a highly critical discourse, which seeks, through a different register than the academically consecrated, to deconstruct myths associated with giftedness, while showing that different experiences imply different ways of being gifted. The recognition of this fact requires a sensitive look at human experiences, affections and emotions and also a creative look able to see beyond the surface. And, since emotion and

creativity will appear quite intensely throughout the pages of this research, the “imaginative-creative writing” and the “confessional-emotive writing” will be the most used autobiographical styles used here. However, other categories proposed by Chang (2013) will also appear throughout this hybrid text.

A creative style, in this research, is also a consequence of Giftedness itself. Joseph Renzulli (2016), one of the most renowned scholars in the field of Giftedness, formulated the so-called "The three ring conception of giftedness". According to this theory, giftedness is linked to three factors: above average ability, creativity and task commitment.

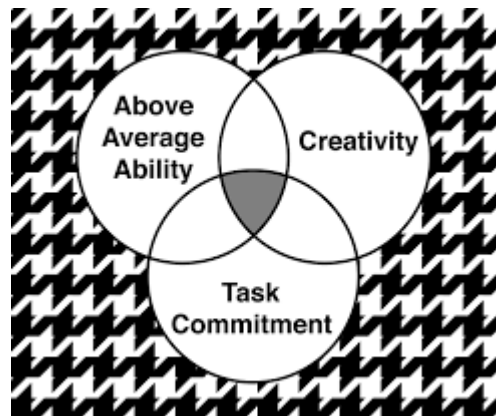


Figure 1 – Renzulli’s graphic representation of his theory

As the theorist explains:

Research on creative-productive people has consistently shown that although no single criterion can be used to determine giftedness, persons who have achieved recognition because of their unique accomplishments and creative contributions possess a relatively well-defined set of three inter-locking clusters of traits. These clusters consist of above average, though not necessarily superior, ability, task commitment, and creativity [...]. It is important to point out that no single cluster makes giftedness. Rather, it is the interaction among the three clusters that research has shown to be the necessary ingredient for creative-productive accomplishment. The shaded portion of Figure A represents this interaction. It is also important to point out that each cluster plays an important role in contributing to the display of gifted behaviors. (2016, p. 69)

Consequently, if I inhibited my creativity from appearing throughout my text, I would also convey a more limited idea of what my giftedness is. And, in a work in which I seek to bring much out of silence and question paradigms, this would not be appropriate. Thus, as mentioned before, the style of writing used in this monograph deliberately differs from the traditional model, as a consequence of a transgressive position. I am, through my writing, allowing myself to be myself.

Giftedness does not sum me up, but it is a very important part of my life and affects it intensely. Therefore, I will talk about it in this research. I understand, however, that this process of talking about myself demands the textual creation of a self that represents me, but is not entirely equivalent to me. This textual self presents fragments of my identity, considered the most relevant for me at the moment of the production of my discourse, reworked from the perception that I also have of them at this very instant. In this sense, my testimony is a product of the now.

As Ivancic mentions: "Writing is forging in the sense of welding together elements which have benchmarks of their own, and it is often also forging in the pejorative sense of masking the identity of the originator" (1998, p.3). However, here I want to lay bare this process.

I understand that my text is constructed and shaped by my past and present experiences and would certainly be created by me in other ways in other contexts. I also understand that even though there are common traits among gifted people, each individual has a unique experience. Therefore, I think it is very important that you then have access to the perceptions of other gifted people, in order to better understand giftedness as a neurodivergence within which diversity is present.

In the midst of this, I would also like to draw attention to the importance that reflections about my childhood and adolescence occupy in my research. In my perception, these two phases of life continue to exist strongly within me, since I am only what I am today because of the experiences that occurred during these phases. They contributed for me to become the person I am today: the teacher, the housewife, the researcher, the athlete, the eternal student, among many others of my identities. As I speak to you, although my speech seems to be produced in real

time - at the exact moment I utter the words - it is the result of a construction process that started 40 years ago.

The reflections about my adult phase will also be present in my account and I consider them very important, even as a way to give visibility, in the academic world, to the voice of an adult, teacher, gifted - in the midst of so many studies produced focusing on the gifted child as a student.

I know that

Clashes between writers' autobiographical identities and institutionally supported subject positions have the potential to contribute to changing the possibilities for self-hood available in the future. Every time a writer constructs a discursual self which draws on less privileged possibilities... they are like a drop in the ocean, infinitesimally redefining the possibilities ... which will in turn be available for future writers. (IVANIC, 1998, p. 28)

So, I hope that in the very near future we can have more research produced by gifted people in academia, in which they talk about themselves and about giftedness.

My name is Isabelita. I live with my cat Pretinha. And if I repeat my name a third time it is because I am more than what I can do, more than my performance in sports and in my academic career, more than my talents. I am a person with feelings and marked by affectionate relationships. And if I write Pretinha's name, it is because I want you to know that she is very important to me, because she makes my life lighter and sweeter. I am an individual, not a stereotype. I am someone who lives, dreams and feels. Just like the authors of the poems that you are going to read in the following pages. And this is my text, which I invite you to read.

This material was organized in three chapters. In Chapter 1, I expose, through an autobiographical discourse, how giftedness has been present in my life trajectory. This personal testimony contributes to bring a more humanized perspective of the theme. I do not, however, claim to speak for all gifted people and I do not show myself as a paradigm of what being a gifted person is. I only present

my testimony, influenced by my emotions and my way of perceiving life and the world. Giftedness is something multiple and no gifted person is the same as another.

In Chapter 2, I discuss the relationship between giftedness and emotions. From then on, the poems (written by gifted children and adolescents) begin to intertwine with the discourse that is being built. I also convoke some Brazilian and foreign theorists to help us reflect better about the emotional side of giftedness. We know that the emotional aspect is often left aside when thinking about gifted individuals. However, who are these individuals? How do they perceive the world and what do they feel? What specific emotional traits should we consider when thinking about giftedness? It is on these questions that I am going to focus, without intending to give definite answers.

In Chapter 3, I present some reflections on giftedness in school context, highlighting the need to consider the emotions of gifted individuals in the educational process. This is an invitation to overcome an exclusively cognitivist approach and to perceive gifted students as atypical subjects, who feel differently and who also deserve to be included. The poems are also going to be presented in this part in order to show, through the words of gifted children and adolescents how the experience of schooling affects them.

I believe that this research will be of interest not only to people who wish to know more about the subject, but also to gifted individuals in search of greater self-knowledge. I also believe that, while reading this material, some of you will also have the insight that you are or that you know someone who is gifted. I hope that this insight will motivate you to take a more affectionate look at yourself and the others.

Ready for the journey? Let's get started. Changing John Muir's quote a bit: The mountains are calling and we must go.

1**Why do we need to understand giftedness beyond talent?****(or “A personal testimony”)**

I went to the woods because I wished to live deliberately, to front only the essential facts of life, and see if I could not learn what it had to teach, and not, when I came to die, discover that I had not lived.

Henry David Thoreau

Now we begin our journey, on which I will be your guide. I have walked this path a few times and I know it well. However, nature is always surprising, and that’s why we need to be aware of where we are standing and what is around us. Even for me, who have been here many times, there is always something new, since the landscape is never static. It follows its own cycle and the rhythm that nature’s wisdom determines.



Figure 2 – Me, at the beginning of the hiking

We are going to walk today on a point-to-point trail. This means that at the end of it, we will no longer be where we started from. We will be very far from the beginning, on the other side of the mountain, and the scenario will be completely different from what we see now. This change in landscape is quite significant. It reminds us of the ephemerality of things and the importance of seizing the day. *Carpe diem*, isn't that the quote?

If you want, you can do this same hiking at other times. What happens, however, is that each time you take this trail, the path will be different because you, guys, just like me, will be renewed people, and nature, by itself, will also create new transformations... Whether it is because of trees that have grown, rivers whose water volume has decreased, animals that have decided to show themselves, or a sunnier or a cloudier weather.

Look at the weather today... Bright and sunny. There is not even a cloud in the sky. There is no need to hurry.

♪ [singing]

I can see clearly now the rain is gone
I can see all obstacles in my way

Gone are the dark clouds that had me blind
It's gonna be a bright (bright)
Bright (bright) sunshiny day
It's gonna be a bright (bright)
Bright (bright) sunshiny day

(NASH, Johnny, 1972, *non-paged*)

Follow me, guys. Remember that nothing is taken from nature except photos and memories; nothing is left in nature except footprints. We are going to walk calmly, contemplating the process of our journey. It'll be a wonderful day. In the meantime, I want to talk to you about something that I consider very interesting, but sometimes overestimated: the so-called talent. What do you know about it?

In fact, many people think of things like musical talent or artistic talent when they hear this term. Others automatically think of giftedness. Sometimes, even in academic researches (and it also happens in Brazil), these terms (giftedness and talent) are used interchangeably, as if they were equivalent. However, I believe this

synonymous treatment proves to be insufficient to explain certain specificities present in the multiplicity of possibilities that exist in giftedness. For example, in cases where the person has not demonstrated outstanding performance because he or she has not received sufficient stimuli in the environments in which he or she is inserted.

A lion is still a lion, even if he can't run and hunt dexterously because he is injured. So why would we tie giftedness (a constitutive phenomenon of the individual – since the person is born gifted, no one becomes gifted) only to a manifest performance, without further investigation?

You know that I practice several adventure activities. This certainly happens because I love nature and unusual physical practices, but it also happens because superficiality doesn't attract me. I like to explore things, to dive into them, to climb the high walls that knowledge sometimes seems to be, so that I can observe the facts of life from another perspective. But... I'll be honest with you... Reducing giftedness only to the manifestation of talent (in other words, only to an outstanding performance that is clearly seen) is so superficial. It's like being on the beach and look at the sea from the sand, believing that now you understand what an ocean is. It's like thinking you know the ocean without ever having entered its waters, disregarding, in this process, the depth of the waters and the wealth of life found therein. This superficiality doesn't interest me. I want to go deeper; I want to climb the mountains...

That's why I believe François Gagné's reflections (still little discussed in Brazil) can offer a rich contribution to a better understanding of this theme, since this scholar proposes different definitions for each of the terms:

Giftedness designates the possession and use of untrained and spontaneously expressed natural abilities (called outstanding aptitudes or gifts), in at least one ability domain, to a degree that places an individual at least among the top 10 per cent of age peers.

Talent designates the outstanding mastery of systematically developed abilities (or skills) and knowledge in at least one field of human activity to a degree that places an individual at least among the top 10 per cent of age peers who are or have been active in that field or fields. (GAGNÉ, 2004, p. 120).

The percentage mentioned by Gagné (2004) is not unanimous among giftedness researchers, not least because we know that giftedness itself has different definitions. But what particularly interests me here is the distinction he makes between giftedness and talent. I think it is an extremely important contribution. As you can see, according to him, both terms (giftedness and talent) refer to human abilities and both of them target individuals who differ from the standard, more specifically by virtue of their outstanding behaviors. However, while giftedness refers to something innate, talent refers to systematically developed abilities (GAGNÉ, 2004).

Also, according to Gagné (2004), natural abilities can be observed in the course of child development in the various tasks performed by children, which involve intellectual, creative, and physical aspects. In performing them, children usually manifest abilities at varying levels. When this level of expression becomes remarkable, it is possible to speak of giftedness. Moreover, although the manifestation of giftedness is usually observed in young children, it can also occur in older children or even in adults, when we consider the ease and speed with which some individuals acquire new skills in some field of human activity; "the easier or faster the learning process, the greater the natural abilities" (GAGNÉ, 2004, p. 123).

And what about talent? Well, once these outstanding natural skills are systematically developed and improved and that individual stands out among their peers, we can speak of talent. Thus: "Talents progressively emerge from the transformation of high aptitudes into the well-trained skills characteristic of a particular field of human activity" (GAGNÉ, 2004, p. 123).

As you can deduce, gifted individuals will not always develop certain talents. Consequently, limiting giftedness to this aspect (or even forcing gifted people to improve their talents) can be quite disturbing and problematic for the individuals involved. This misleading simplification can also, on the other hand, result in certain people not being identified as gifted because they have not yet revealed their talents. So before focusing on talents, we need to focus on people.

Even in my own case, I can say that in the course of my life, as I came into contact with new experiences, I became aware of my facility for many things and

this motivated me to dedicate myself more to them in order to improve my talents. However, I feel that I am constantly in a continuous process of discovery of my talents. My life is a big experimentation.

I also feel that, throughout my formative journey at school, no special attention was paid to me. And no, I didn't wish my teachers had given me more challenges or stimulated more my intelligence. What I miss the most was a welcoming look that came from them. In many moments, I suffered and cried because I felt I was different. But I don't blame any of my former teachers in any way. They didn't have adequate information about it at the time. Even today, many professionals don't. The point is I am now an Education professional and I have the possibility to do something different. That is why I am here today, talking to you. I also believe that you are here with me for the same reason. You have accepted to climb the mountain with me. You are also adventurers.

This reminds me of Paulo Freire when he writes:

How can the educator provoke in the learner the critical curiosity necessary for the act of knowing, the taste for risk, the creative adventure, if she herself does not trust herself, does not risk herself, if she finds herself tied to the "guide" with which she must transfer to the learners the contents considered as "saviors"? (2001, p. 37, *my translation*)³

I agree with him that an approach only focused on the content to be taught is not enough. We need to be adventurous people, people who are not afraid to take risks. We need to have the courage to question what we think we know about Education, so that we can get in touch with something new.

Olzeni Ribeiro (2021) is a Brazilian researcher and professor who is openly against the emphasis on talent and on the cognitive aspect of giftedness. In one of her works, she mentions that there is a strong current of thought that emphasizes the talent development of the gifted, believing that this will avoid demotivation, disinterest, maladjustment, and discipline problems. However, it is necessary, in

³ Como pode a educadora provocar no educando a curiosidade crítica necessária ao ato de conhecer, seu gosto do risco, da aventura criadora, se ela mesma não confia em si, não se arrisca, se ela mesma se encontra amarrada ao "guia" com que deve transferir aos educandos os conteúdos tidos como "salvadores"? (FREIRE, 2001, p. 37)

her words, that we slow down the attention and efforts devoted to the cognitive abilities of these individuals. According to her, instead of basing ourselves on a philosophy that focuses on self-fulfillment through the promotion of talents, our concern should be on the individual's growth from an understanding of her/his human essence and her/his complex structure of thought and emotion (RIBEIRO, 2021).

Talent is important, but it is not everything.

Let's stop now, a little under these trees. Use the opportunity to take, not only now, but throughout our journey, as many pictures as you wish. Memories are a precious thing, aren't they?



Figure 3 – Resting break under the trees

Walking is good, you know, but nature also invites reflection. To humanize giftedness, from now on I am going to speak more about myself. In this process, I will try to be very careful with what I tell you and also with what I write in this notebook that I am taking with me, so that it reaches my future readers in the best way. I will also try to be respectful to myself and my history, as well as to those who want to approach the most valuable thing I have: my existence.

Why did I bring a notebook? Well, because as I write in it, I feel as if I am putting my house in order, organizing this sacred temple that is called ME. There were things that, for a long time, I had hidden under the rugs. Not seeing them used

to give me the false feeling that everything was organized, that everything was clean. Well, it was not. But I'm going to confess: lifting the rugs is not always easy, especially when you have spent 40 years making use of this artifact. Try to figure out the size and weight of those rugs, big enough to cover everything. No, it is not really about secrets, but mostly about things that I would rather not face until then.

Lifting the rugs can at first convey an idea of mess, of dirt that is difficult to face. All the hidden chaos will be exposed there. However, it is the vision of chaos that allows its ordering.

I have been lifting the rugs and realizing they are lighter than I thought. Yes, I didn't lift them all at once. I am lifting them little by little and organizing, in my own time, everything that I see there. This process started a few years ago when I decided to speak publicly about the bullying I suffered as a child and about the panic syndrome and the eating disorders I had in adulthood. Hiding all this for a long time had hurt me immensely, and I wanted to bring this fact to the attention of others in the hope that my bad experiences would not be repeated with anyone else.

Openly addressing giftedness here is the result of a similar motivation. Those who are gifted already know that they are different, and it is not always easy to deal with this perception. Nowadays there is more information being disseminated, but, in my childhood and adolescence, knowledge about this subject was very little. For a long time, I didn't understand why I was so different, why my rhythm seemed faster, why I felt everything in a more intense way. It seemed like I was the wrong one and this made me try to adjust myself, try to hide certain parts of me in order to feel integrated. But, after all, I still used to think I was different.

Since I was a child, I knew that other people looked more alike to each other than to me (and interestingly enough, several of the few friends I have had throughout my life are more like me) ... Ever since I was a little girl, I knew I had some facilities, and knew they bothered some people who didn't have the same facilities as I did. This, in many ways, made me reclusive, both in the school and family contexts. It was me and myself in my own mental world. And so, from a very young age, I had the feeling that things would only adjust in my life if I mobilized myself to do so, not depending too much of anybody else. It was me on

my lonely wanderer's journey. There were many stumbles and falls in this process, many aches and pains and wounds, but I picked myself up and kept walking.

On TV, little information was disseminated about giftedness in my childhood. I remember there were many stereotypes, but I also remember a movie that used to be played on TV quite often in the afternoon called *Little Man Tate*. There is a moment in it in which the little 7-year-old protagonist mentions a phrase that he read in a fortune cookie: "only when all things around you are different will you truly belong". This makes perfect sense to me.

I always knew I was different, but I only got the confirmation of my giftedness from a professional as an adult. I have to say that this was one of the most important things that happened in my life. But not because I would now know more about my talents and potential (I already had a great insight into this). It was important because this information made sense of and explained most of the experiences, feelings and emotions that I had gone through up until then. It was the release to a path of peace with myself, to start to free myself from the traumas of childhood and adolescence.

A very interesting thing happened when I had the confirmation that I was gifted: at first, I wasn't curious to know more about giftedness. I had been around it for so many decades and knew what it was like. I was interested in knowing what it was like not to be gifted, because I saw in that understanding a way to get along better with other people.

Another thing that occurred was my surprise to realize that many emotional traits that I believed were linked to my personality were actually influenced by giftedness. Virgolim (2007) mentions some of them in her book: perfectionism, perceptiveness, need to understand, need for mental stimulation, need for precision and accuracy, distinct sense of humor, sensitivity/empathy, intensity, perseverance, self-awareness, non-conformity, questioning authority, introversion (although there are extroverted gifted people). All this defines me very well. And then I became interested in learning more about the emotional side of giftedness. You have no idea how fundamental this knowledge was to me. I came to understand myself in a way that I never had before.

Let's walk some more while we talk. I am very happy to hear that you came from so far away for this journey. Many of you didn't even know each other before. It is so beautiful that we are gathered here, in the midst of this beautiful landscape, albeit with winds paths, to think and dialogue together.



Figure 4 – Bromeliads adorn the trees

Do you have a question? Yes, feel free to ask. Do you want me to talk more about giftedness and emotions? Excellent. Let's go. We are here for this.

One of my favorite topics when talking about giftedness are overexcitabilities. Dabrowski defines them as "higher than average responsiveness to stimuli, manifested either by psychomotor, sensual, emotional (affective), imaginal, or intellectual excitability, or a combination thereof" (1972, p. 303). Not every gifted person has overexcitabilities, but most of them do. Some have only one. Some gifted people have a few. I have all kinds. This means that, by virtue of having a more stimulated nervous system than is standard, the stimuli are received by me at a higher intensity than for most people. It is not uncomfortable as long as we know how to deal with it. I didn't always know, but when I learned, everything became easier.

Because of overexcitabilities, I have a need for vigorous physical activity and to always be engaged in some tasks, I like to be in motion and can walk or run for a long time without getting tired. Clothing labels disturb me, as well as certain

sounds, lights, tastes, food textures. I have stopped eating a lot of things that people usually eat because they give me migraine, stomach ache, anxiety or tachycardia. Speaking, however, of something very good from a sensory point of view, certain things give me a good feeling as inexplicable as being able to touch the sky: being in a landscape with nature for the first time, a tasty food, a good touch.

I also get emotional more easily than most people and have a high level of empathy. I feel a deep connection with nature and animals, which made me go vegan 14 years ago. I am very creative, curious, introspective, I like to learn and understand the whys. I am also perfectionist, ambitious and my goals are usually very high – I confess that this wears me out sometimes. So, I have done my best to accept the limitations that I have. I know I'm intense and sometimes I want to rest, but my mind doesn't let me because it keeps generating new ideas. So, in the last few years, peace of mind has been one of my greatest pursuits. Happiness and peace of mind.

But I also want to comment with you about a much more uncomfortable side of giftedness that affects many gifted individuals. Have you ever heard about Alice Miller? She is an important scholar in the field of giftedness. In her book *The Drama of The Gifted Child*, she revisits the concepts of "true self" and "false self" created by the pediatrician and psychoanalyst Donald Winnicott, in order to explain that gifted people usually camouflage aspects of their "self" to be accepted. As a result, many of them end up not experiencing aspects of their true self, what makes everything worse:

Such people are enamored of an idealized, conforming, false self. They will shun their hidden and lost true self, unless depression makes them aware of its loss or psychosis confronts them harshly with that true self, whom they now have to face and to whom they are delivered up, helplessly, as to a threatening stranger. (MILLER, 1990, p. XX)

This explains why I consider that much of my childhood and adolescence was not happy: I didn't fully experience my true self during these periods.

I was a very quiet child and teenager, with few but good friends, extremely anxious, marked by high levels of self-demand, perfectionism and compulsive

eating (which later gave way to the beginning of an anorexia and then to more than a decade of bulimia). Someone who used to cry a lot, was sad about bad TV news, and who was always looking for solutions to the world's problems. Someone who saw obvious things where others didn't and who was extremely worried about many things. When I was about 10 years old, a doctor told my mother: "Your daughter has adult concerns".

I remember that until I was 6 years old, I was happier than sad and I really enjoyed being in kindergarten. But when I entered the first grade, the building was big, the people were many, and the environment seemed colder. I cried at the school gate. I didn't want to go in. I asked my mother to take me away. It was no use. So, I walked into class and kept going.

I rarely had absences and had excellent grades, but if you ask me if the schools I attended made me happy, my answer would be "no." I liked some of my classmates, some teachers, but I didn't like the method, the rigidity, the authoritarianism, the content-based teaching. These schools were considered very good institutions in my city and I know that I learned many important things from them that made it possible for me to get where I am now. But they did not make me happy in fact. Yes, that is why I decided to become a teacher: to do things in a different way. Let me show a picture of my childhood. Nice, isn't it?



Figure 5 – Me, 6 to 7 years old, in the 1st year of elementary school

Well, I need to recognize: I also had many happy moments when I was younger, but most of them were out of school: at home, with my pets, on the trips I took with my family, playing with my cousins, visiting my grandparents. But, especially in the school context, happiness was not a word that defined what I felt.

Let's rest some minutes here. Look what an amazing place. It's safe for swimming. If you wish, you can also have a snack now. Our break will last 30 minutes.



Figure 6 – The small waterfall

The shade from the trees is good. People are bathing in the river. I am writing now. There are still things to organize, as this is an ongoing process... But as I write everything gets lighter. There is a lot of stuff under the rugs that is unnecessary weight and shouldn't have been kept there so long. Writing is a way to liberate, to free myself. And, on a second thought, I prefer my house without rugs...

Let's go back to childhood. I also have a loving look at that period. And even though I eventually remember unhappy moments in the midst of it, when this happens, I embrace the little Isabelita who continues to live within me and everything is fine. According to Virgolim (2007), gifted people are often evaluating their experiences and everything around them. They are able to separate things in their minds and see all the intricate ways in which they could be improved, including themselves. So, this intense reflecting on my life occurs daily. I am laying bare here to you what is commonplace to me.

My contact with books started early. I remember that when my sister got her first schoolbook, I had the feeling that I liked the book more than she did. In pre-school, I was already reading fluently and didn't understand why some children had difficulty reading single words written on the blackboard.

At home, life was simple, but, among other pieces of furniture, there was a bookshelf with many books. Money was not much, but my parents always valued education and I am immensely grateful to them for that. At the age of 7 to 8, I had already read all the books in my house, including the professional ones. When my parents told my teacher about my reading habits, she was indifferent. However, one of the saddest memories I have on this subject is related to something that happened when I was between 8 and 9 years old: in 3rd grade, a classmate told the teacher that I had done the exercises from several chapters not taught by her. She asked me if it was true. When I said "yes", she made me erase all the answers. I was punished for knowing more.

Some time later, my father subscribed to a 30-volume collection of a famous encyclopedia. Every month a volume arrived at my house along with a children's magazine. I liked both of them... very much. I used to look forward to the delivery day and read everything. Literally everything. I used to read the children's magazine and all the entries in the encyclopedia. I remember that in one of them I read the words "Master degree". I liked it. I was so enchanted by books that one of my favorite times of the year was when my parents bought the textbooks – one of the few exclusive books to me. Before classes started, I had read them all. I used to feel that kind of "clandestine happiness" that Brazilian writer Clarice Lispector (1991) talks about.

I believe that my first creative texts were some song lyrics, whose theme was still childish, but which I never showed to any adult. As far as I remember, I probably only talked about it with my sister at the time. I also remember that I used to imagine myself in mental music videos. I don't know if anyone else does this, but I have probably imagined myself in more than 3000 mental clips throughout my life. It still happens nowadays: I listen to a song and the clip is already forming in my mind in an involuntary way.

I didn't follow an artistic career, but I like my voice and I've always liked singing. When I was 18, I joined the English School Choir, but I couldn't stay because the meetings were at the same time that I would have classes at university in the evening. On the other hand, fortunately, during my professional life, I have basically worked with either teaching English or Literature, which are subjects that allow for a high degree of creative exploration. I even taught an extension course called "English with Music". It was too amazing, because my students and I used to sing in every class.

We don't have music now, but we have the sounds of nature. Pay attention on the singing of the birds. Are they talking to us or to each other? And what about you? Was the bath in the river good? Was the water cold? I loved being here, under the shade of these trees. I wrote a lot in my little notebook while you were having some fun. I turned it into my field diary.

I want to tell you something: I'm taking a course in English Language at PUC-Rio – a graduate course. At the end of it, I need to present a final monograph. So, I am writing on this “field diary” some notes for this research monograph. Its title is going to be *Beyond talent: Giftedness through the eyes of emotions*. I hope you can read it later. You are going to feel as if you were doing another hiking with me. But, before I start writing the final version, I am using various resources that can help me make some notes about my experiences. This “field diary” is one of them.

No, my intention is not to give a completely faithful account of my experience. We know that this is impossible. There are emotions involved, physical and temporal distances, memory interferences, and so on. I once read in a book about autoethnographies that:

The truth is that we can never capture experience. As Art said, ‘Narrative is always a story about the past,’ and that’s really all field notes are: one selective story about what happened written from a particular point of view at a particular point in time for a particular purpose. But if representation is your goal, it’s best to have as many sources and levels of stories recorded at different times as possible. Even so, realize that every story is partial and situated. (ELLIS; BOCHNER, 2000, p. 750)

Thus, in the text of my monograph, I will start from my experiences, but always understanding that what I write are representations about them, never the experiences themselves. My awareness of this fact makes me comfortable to explore with more freedom what I am going to write. That's why I intend to dialogue with literature by adopting a more creative writing style in this academic research.

To paraphrase Ellis and Bochner, whom I quoted earlier, my goal is not to accurately portray what happened to me, but to convey, in this future research, the meanings associated with my experiences. I want "to tell a story that readers could enter and feel a part of" (2000, p. 751) by writing "in a way to evoke readers to feel and think" (2000, p. 751) about my own life and about their lives in relation to mine. I want them to experience the experience that I will have written about. So, my text also needs to have space for my readers to insert themselves into my story. My text needs to be dynamic and intense, like a walk in the forest. :)

Well, you are all rested now, I can see that. Let's continue, then, the ascent up the mountain. Since this route is quite steep, we will walk calmly. There is no need to hurry. Soon we will be at the summit. Hummm... Let's sing together, people? This time you are going to repeat the word "bright" after me, OK? And in "sunshiny day", we all sing together. It will sound more wonderful that way.

♪ [singing]

I can see clearly now the rain is gone
I can see all obstacles in my way

Gone are the dark clouds that had me blind
It's gonna be a bright (bright)
Bright (bright) sunshiny day
It's gonna be a bright (bright)
Bright (bright) sunshiny day

(NASH, Johnny, 1972, *non-paged*)

Wow. It's too beautiful. You were brilliant. Congratulations!

Now, I want to tell you about my adolescence. When I was in high school, here in Brazil, I did well in practically all subjects, largely also because I could easily identify what the teachers expected from the students. My grades were

excellent, even without having the same resources at home as my classmates, most of whom had better financial conditions than mine. I didn't even have a computer at home, but I still did very well. Incredibly, the exception was Physical Education classes: I was a disaster in this subject and for a long time I thought I was no good at it. The point, however, was that classes didn't please me. That was it.

I have recently watched a documentary about Elvis Presley in which the narrator tells us that the king of Rock 'n' Roll had problems with only one subject at school: Music. For someone who, from an early age, had a musical hypersensitivity and was self-taught, school classes must have been really discouraging. For me, Physical Education classes were also horrible. Fortunately, Elvis dedicated himself to music following his own path and I fortunately also discovered, by myself, my talent with sports. Nowadays I am a runner, love the mountains, practice several adventure sports and activities. I am also a Physical Education student, have a *Lato Sensu* course in "Adventure Sports and Activities" and another one in "Sports Psychology".

Something that I recently learned in my undergraduate course in Physical Education was that in the 1980s (when I was a child) the so-called "Physical Education Crisis" occurred in Brazil. The term was created to designate a new position held by teachers and researchers of this area, who were against the teaching model propagated until then – the Competitive (Competitivist) –, implemented during the Brazilian dictatorial regime. This teaching model was based on the practice of four sports considered essential (soccer, handball, basketball and volleyball) and was focused on technical improvement by the students, valuing only those with better performance. Also in this context, sports were used as a means of social alienation so that people would not notice the scenario of torture and persecution created by the dictatorship. (HEROLD Junior, 2018).

What I find most interesting, in the midst of all this, is to see that I knew, already in my childhood, that this form of teaching was not the most adequate. And I am happy to know that adults of that period mobilized themselves, so that this reality could be changed. Thanks to them, the teaching of Physical Education has, for decades now, been more inclusive, valuing the participation of all individuals. Moreover, this curricular component is no longer centered only on sports. There is

also room for dance, gymnastics, fights, games and play. And... adventure sports and activities are also included in the curriculum. :)

But I want to talk more about my adolescence... At the age of 12, I wrote the poem below, the only one, among everything I wrote in past, that I still know by heart. The difference in relation to my previous texts is that, from then on, the human experience began to appear in a denser and more introspective way.

Queria-te para mim
 Pois sabia que sem tua presença
 Eu não era nada
 Mas o que me restavam
 Eram lembranças sem fim.

Depois das juras de um amor inexistente
 Um amor sofrido e calado
 Deixaste-me de lado
 Como se eu não fosse gente.

Largaste-me sozinha
 Na beira da estrada
 Por mim não sentias mais nada
 Vai ver a culpa foi minha.

This poem doesn't have a title in fact, but I also want to share with you its English version. It would be something like this:

I wanted you for me
 Because I knew that, without you,
 I was nothing
 But what I was left with
 Were endless memories.

After the vows of a non-existent love,
 A suffering and silent love,
 You left me aside
 As if I were not a person.

You left me alone
 On the side of the road.
 You felt nothing for me anymore.
 Maybe it was my fault.

Despite the love theme of the poem and the intensity it has in dealing with such a delicate topic as emotional dependence, at that time of adolescence, when one of the main interests is flirting, I had no interest in it. I always had a high level of empathy and was very observant. I intensely captured other people's emotions, which became my own. So that's what I used to write about. Because when I wrote, other people's feelings became mine.

During my adolescence, I wrote a plethora of literary texts about facts and emotions that I captured from the world. There were 3 or 4 texts a day: deep, beautiful and intense. However, every time I wrote, I felt filled with all those feelings in an equally intense but painful way. Poetry can also hurt, it can also bleed, and I didn't know how to manage that. In addition to managing my own feelings, I still had to deal with what the others' feelings did to me and write about everything... It wasn't always easy to deal with the emotions that emerged in the writing process. Sometimes, poetry gushed out of me like an unstoppable hemorrhage: it came out easily, but in a painful and uncomfortable way.

At that time, I used to listen a lot to the songs of a Brazilian band called Legião Urbana and I used to write a lot of poems. That was basically my greatest entertainment. On the other hand, I wasn't so much excited with the writing texts required by the teachers (despite my excellent grades in this type of activity as well), perhaps because they demanded more conventional writing patterns, or, above all, because I didn't like to expose myself to teachers and classmates.

But I remember the day the high school literature teacher read one of my creative texts and said, "Guys, we have an artist in class". Before this, I already thought I was too different because of my way of thinking. Besides, I was fat, I wore glasses. Being an artist didn't seem to be something that would bring me closer to others. I used to feel that the school and the social world valued people within the standard. I also used to feel that education was, in a certain sense, a ruler... It was a ruler, but also a sickle, which cut off from the system those who were different. In Australia and New Zealand there is even a term used to designate this cutting process. Gifted people there are called "tall poppies":

The popular name for the gifted in Australia and New Zealand is “tall poppies.” The tall poppies syndrome is a social phenomenon of attacking those of exceptional ability. The symbolism of cutting off the heads of “tall poppies,” so that none is elevated above the rest, has a grisly history. There are real dangers in distinguishing oneself from one’s peers. Intelligence represents a social advantage that may appear threatening to the group. (SILVERMAN, 2012, p. 133)

As high school ended, I had a very hard time deciding which course I would take the entrance exam. I was inclined to so many things... But I clearly remember the day a classmate threatened me. She said: "If you apply for Physics, I will kill you". I asked her why she was saying that and she said, "Because you are more intelligent than me". I found this very sad. I always tried to be very quiet so as not to attract so much attention, but it didn't work. There were people who hated me for what I knew, even if they didn't have the real dimension of how much it was.

In fact, Physics was one of the options I had in mind. I had a Physics professor in high school who was certainly gifted. He was doing a PHD, here in Brazil, and was a great inspiration for me. Once he said I was the best student he had ever had. However, I preferred to wait another year before choosing the course. Meanwhile, I started an English course. It was fun: I also sang a lot of foreign songs in the choir of the language school, and I liked it. My mind was made up: I was going to study *Letras* and deepen my knowledge of language and literature. *Carpe diem*.

As a child, I used to teach puppets, neighbors, relatives. As a teenager, I was so enchanted by the movie *Dead Poets Society* that I watched it 9 times in the same week. I studied, for most of my childhood and during the whole adolescence, in very authoritarian and traditional schools and wanted to do something different, just like that teacher on that screen. I was fascinated. I also wanted to change educational practices and make learning meaningful for my students. Thoreau's text, in the epigraph of this chapter, I also got to know through this movie. I identified with it so much that the quotation became engraved in my thoughts and in my existence.

I would be one of the first people in my family to take an undergraduate course, and I knew the difficulties and sacrifices involved. Even working while studying, life was hard. I had the best grades in my class, but the university didn't

give me any scholarships because of this. I worked hard, but there was no money left. I could only finish paying for the course one and a half year after finishing it. But I was extremally happy.

As we go up the mountain, the vegetation becomes less dense. The trees are also lower. At the same time, it seems to be warmer. We have been walking for a few hours, but I am happy to hear that you are enjoying yourselves.



Figure 7 – Lower and less dense vegetation

Do you want to know more about the period in the undergraduate course?
Ok. I will tell you.

I was approved in first place in the selection for the course and, from then on, many things changed in my life. Until then, incredible as it may seem, I was used to sleep at 9 pm. From then on, I would study in the evening and would prepare myself to enter the job market. On the first day at university, a guy kissed me. It was the second kiss in my life. The first had been when I was 14, when I had not expected it, and I had not liked it. This time I had already been excited, even though my history with the boy had come to nothing.

Until then I didn't have much parameter on how to behave in flirting and this favored malicious approaches of several guys in the following years. I was

considered pretty, I attracted a lot of attention, but I was extremely naive. The men who approached me also tried to invalidate my intelligence.

There is a concept, when we think about giftedness, called asynchrony, which is: "The greater the degree to which cognitive development outstrips physical development, the more "out-of-sync" the child feels internally, in social relations, and in relation to the school curriculum" (SILVERMAN, 2012, p. 44). This is also true for gifted people of other ages. From the point of view of love relationships, it took me a while to mature. Until then, the knowledge that I had about it came to me through books and the observations of others. I would still have a lot to learn from living.

Being in contact with more people during my undergraduate course helped me a lot in my emotional development. However, another important fact also happened at this moment. The same year I started my course in *Letras*, at the age of 18, I was also approved in a difficult exam to work for IBGE (Brazilian Institute of Geography and Statistics) as a supervisor. I also started, in 2000, teaching private classes for adults. This interaction with other people and in other environments that demanded from me, until then a very quiet person, well-developed communicative skills, made me take off.

In a very short time, I was already a different person. I was confident and secure. When my contract with IBGE finished, I was invited by a professor to teach English in an extension course at the university. Some preparatory courses also hired me to teach students who were trying to be approved in difficult examinations. That's how I realized that I was very good at communicating with others. I was also an excellent professional. I had emotionally matured many years in just a few short months.

During my undergraduate studies, I was also approved in several public selections for jobs. In one of them I got the highest score out of 35,000 people. I had not studied specifically for this exam, but I have always studied, I have always read. The belief that the gifted have everything without effort is not true. Our dedication is immense.

Talking about sad memories, I remember that some people in my undergraduate course didn't like me because I was restless. But I didn't have this behavior due to lack of respect or consideration. I needed to communicate with friends in class to get more stimulation and continue to be in the classroom. So, my behavior was not because I didn't want to be there, but to try to stay there somehow. Some colleagues were also bothered because they had the impression that I didn't study and didn't pay attention to the classes, but still took the highest marks among all of the students.

In my perception, I could have taken that course years earlier, in my early teens. I understood everything too quickly and the lack of novelty bothered me. If one day one of these former colleagues reads this text, I want them to know what was happening to me and to know that for some years now I have been able to control myself better and not seem so unquiet.

I also remember one day, when one of the professors asked me out loud: "What happened to your grades? You got 10, 10, 10, and 9.5". I felt really bad about this. My own self-demanding levels were already high. Why would anyone make it worse? Other people weren't charged like that. So, in a sense, being different wasn't such a big advantage. Those who were within the standard seemed to suffer less.

Over time, I luckily managed to accept myself and overcome a considerable part of my extreme perfectionism. Nowadays, I don't care if I get a 9.0 or a 9.5 (grades in the Brazilian educational system are usually in the range between 0 and 10, this being the highest). A grade below 9.0 still bothers me, but, compared to before, I've made great progress.

I also want to say that, at home, for a long time, I felt I didn't have the opportunity to talk openly about my achievements. I don't know if my parents didn't celebrate them in order not to make my sister sad, but the fact is that, from my childhood to my early 30s, I didn't get a "congratulations", a "well done", a smile or a hug from them for my dedication and achievements. In the midst of these memories, I also remember that, when I was very young, there was one time in swimming school when I had done very well in the proposed activity, and the teacher was going to put me in a more advanced group. Since my sister didn't make

it either, my parents said I would stay in the same class as her. This frustrated me, but I understand that, for them, it would be complicated to take two children to classes at different times.

I don't know if everyone heard the question. Elaine asked if I felt sad for the way my parents acted.

Well, I felt sad while I was living those experiences. However, the temporal distance makes me perceive things differently now. I know that my parents acted in the way they thought was the most appropriate at that time. And honestly, I feel that they did their best (within their knowledge and possibilities) to raise me and my sister well. In spite of the restricted money, they did their best to pay for schools that would give us a good education, and I recognize that thanks to the education I received, I got where I did. So, I have to thank their dedication in this regard. They also took us on trips, when possible, had birthday parties, bought gifts on special occasions.

As time went by, my parents have also become more affectionate people and, for almost a decade now, they have celebrated my achievements. My sister also became a great professional, with several courses, including in the area of Special Education. In the end, everything worked out fine. Why would I be sad then?

Let's stop for a while. Are you thirsty? The water from this river is drinkable. Come here and fill up your little bottles. This water is fresh and delicious. Incredible, isn't it?

Look. Come here. These rocks offer a great angle for photos. Yes, go over there and I'll take a picture of you, guys. "Click". "Click". "Click". I took three pictures. See if you like them. One more? Ok. Oh, with me? That's great, let's go. I'll set the timer here and that's it. "Click". One more picture, folks. Smile. "Click". A picture of just me now? Ok. All right. "Click". That's beautiful. It looks great. I loved it. Please send it to me later so that I can keep it as a souvenir. Thank you! :)



Figure 8 – Me, on the rocks

Let's go on, guys. See this bifurcation? Some people go wrong here. Our trail is on the left. Follow me. I want to tell you a little bit about what happened after I graduated in *Letras*. Well, two years later, when I was in my first *Lato Sensu* course in Literature, I was also working as a teacher in the São Paulo state system. The demand for work was immense and I came into contact with many realities that I didn't know. Seeing so many students with problems I couldn't solve made me feel powerless. At the same time, I wanted to teach all the classes so that they could have a better future. Working mornings, afternoons and evenings and studying on weekends, my body couldn't take it. I had Panic Syndrome with agoraphobia.

My first crisis was inside the classroom. I was devastated and had to be off classes for 8 months at the beginning of the treatment. After that, I decided to reduce my working hours. By this time, I used to think I would die at any moment and one day I had this thought: "If I am going to die, it will be doing what I want: a Master's degree" (I had never forgotten those words in the encyclopedia).

Then, I registered for 3 exams in 3 different universities, took my tranquilizers and got on the buses alone to make the trips. I was not used to air-conditioned buses and got sick. But I took all of the exams – with panic syndrome,

39 degrees of fever, on tranquilizers – and was approved in the three universities. Yes, I had made it.

From then on, I continued living in Taubaté, where I used to work, but also started traveling every week to Rio de Janeiro to attend classes. I kept having panic attacks and traveling. And I kept on living. Yes, I was more alive than ever, participating in conferences, giving lectures, being applauded, substituting one of my professors (who would later become my advisor in my Master's and PhD) in the undergraduate classes at the university. I was very happy. For the first time I had the feeling that I was in a place where I belonged. At work, however, it was quite different.

I was working in the Teaching Directory Boarder – region Taubaté (an administrative office of Educational State Board of São Paulo). Just like me, there were two other teachers who, due to their Master's degree course, were away from the classroom and working in the Pedagogical Workshop (a sector responsible for teaching practice). At the time, the then recent Brazilian Law 10639/2003 required that racial issues be addressed at all levels of education and I was researching this issue. However, except for me and one staff member at the Pedagogical Workshop, no one in that sector wanted to know about it.

The other two Master's students and I were put to the tedious task of cataloging books. They both didn't seem to mind, but I did. And, despite the regrets, I was doing my job well, with a speed that was around four times faster than the others. This annoyed most of the people in the sector, and since I always finished everything faster and nobody liked to see me standing still, they gave me even more work. This was unfair. I was punished for my ease.

One day I couldn't stand it and said in a meeting that I felt I could collaborate more if, instead of cataloging books, I worked on preparing the teachers to work with ethnic-racial issues in the classroom. I was not a librarian and had no knowledge in this area. My speech was seen as an affront. The supervisor of the Teaching Directory Boarder and the director of the Pedagogical Workshop called me aside and said that what I was researching didn't interest anyone. This happened

on a Friday. Next Monday, I was transferred to another building. They didn't want me there anymore. I was also without a pay for a few days.

Years later, I was invited by the Teaching Directory Boarder of a neighboring city to give a lecture about ethnic-racial relations to the Sociology, History, Geography and Philosophy teachers of that region. It was a wonderful event. By that time, I was not working in the state school system anymore. I was in my PhD and I was a professor at a university, where, among other disciplines, I also taught African Literatures.

What about panic syndrome? The last panic attack was at the beginning of 2008. In 2009, I finished my Master's degree and started my PhD. At the end of that year, I had a tough exam to get hired at the university where I had my undergraduate degree. I was approved, with many compliments, in first place. Some time later, I started to live alone, and after a few months, my sweet cat Pretinha started to live with me. From then on, my life was filled with happiness, peace, joy and fun. She became my best companion.

The experience of teaching at university was wonderful. I taught several subjects, organized many events (one of them was even international), supervised many students' work, published texts with them. It was incredible. Especially in my childhood and adolescence, I grew up believing that things in my life did not interest anyone. I was very non-standard and all the discourses (from media, from people around me) used to emphasize that the standard was what to be followed. This idea frustrated me. It was with teaching and with my academic career that this changed. I started to notice people interested in attending my classes, listening to my lectures, having my presence. Later, what I posted on social networks about myself and my life started to be followed daily by a group not so numerous, but with frequent presence. Being me was really good, and I was extremely happy with it.

However, I was not yet prepared to deal with the discomfort that other people felt when they saw what I was doing. Working as a professor at university, I suffered persecution, moral abuse. History repeated itself in my life. One of my colleagues once said, "I know that you want everyone to think that you are the best professor here". I told him: "Actually, that never crossed my mind. My goal is for

the students to learn, and for that, I do my best”. But he wanted to be the best. So, as time went by, his harassment intensified and this was one of the reasons I wanted to change jobs. So, I decided that I would start taking federal selection exams in order to have more peace and better job opportunities.

By this time, I started to be treated for bulimia, when, after more than 12 years of disease, I finally had the courage to tell someone (the doctor, in this case) what was happening to me. The medications swelled me up a lot and I gained a lot of weight. On social networks, however, plus size models were increasingly prominent. That representativeness was important. I felt welcomed. For the first time in my life, I felt at peace with my body.

When I was finishing my PhD, I worked 60 hours a week in two different cities. I did this because I wanted money to buy my own apartment. In the middle of this crazy routine, I read 60 different books in 2 months for my thesis. It was a very difficult time, but Pretinha always stayed by my side while I wrote the thesis, supporting me and also reminding me to rest. She was my greatest companion at that time. For this reason, my doctoral thesis was entirely dedicated to her. During the pandemic period, Pretinha was also my great companion and attended several classes in the *Lato Sensu* course in English Language with me. Therefore, that monograph that I said I would write will also be dedicated to her. Look how beautiful this picture of her is.



Figure 9 – Pretinha with her lion

The year after I finished my doctorate, I participated in two very difficult selection processes to try for a job at federal level: one in the state of Rio de Janeiro and another in the state of São Paulo. I was working a lot at the time, but even so I organized myself to study for the exams. To take one of them, a friend gave me a hand: I don't drive and, since I had to teach at the university on Friday night, I wouldn't be able to get on time to the city where I would take the exam (about 5 hours away). He picked me up at the end of the class and we traveled during the night. I took the exam and returned home.

In a few days, I would still have the exams in my state, besides having to return to the state of Rio de Janeiro, and then to come back to my city to teach at the university. By this time, I was already part of the teaching staff of some undergraduate courses and two Master's courses, but I was not happy with the treatment I received from some colleagues. I was ready for the new. Some time later, the results were released. I was approved in first place in both the Rio de Janeiro and São Paulo selections. I chose to stay in my home state. This was the beginning of a new life.

I have been a Permanent Professor at IFSP (Federal Institute of Education, Science and Technology of São Paulo) for eight years and I am very happy with my job. The feeling I had when I started working there was that nobody saw me as a competitor. I got the real feeling that I was among peers and that the collective involvement of the group was desired there. I am not saying that it is a perfect environment, because I know that perfection does not exist, but it is an environment in which I feel comfortable to work.

I teach basically high school, undergraduate and graduate students, but the vast majority of my classes are with technical high school students from both Mechanical and Industrial Automation courses. I like to work with them in English classes with activities that awaken their critical sense, creativity, communication and cooperation (there is even one in which we address the topic of giftedness, questioning myths and stereotypes).

I love to listen to them and learn from them. Since routines tire me out, every new year I try to diversify the classes and make them more meaningful for the new

groups. I also prioritize strategies that include the students who have more difficulty with the content and at the same time are able to attract students with more knowledge of the English language. I have even created an interdisciplinary project in which I take the students on hiking. *Carpe diem!*

From the moment I started working as a permanent professor at IFSP, in August 2014, I had more time to take care of myself. By this time, I was quite sedentary, so I hired a personal trainer and started training with him the next month. It was then that I discovered I was really good at physical exercises.

Two years later, in June 2016, I saw a post on the internet with a video about Ernestine Shepherd, an almost 80-year-old woman who was considered the oldest bodybuilder in the world. It was exactly what I wanted for myself. Not exactly to be a bodybuilder, but to reach active, healthy, happy longevity, practicing physical activity. After some research on the internet, I made an appointment with a nutritionist in my city. My diet was already healthy, but I didn't know how to organize my meals properly. Besides, my metabolism was still very slow due to many years of bulimia and the obesity that had re-installed during the treatment with medicines. She helped me a lot.

Leaving the nutritionist's office, I immediately changed the way I used to eat. I continued working out and started watching my body change. I was getting lighter, with a body shaped with muscles. My performance in sports was evolving without that excess load. More and more I realized the immense potential that I could achieve through my body. Over the course of a year, I reduced 45 kg.

Yes, changes in my life happen with an impressive speed. It has always been this way. And because I can develop a very intense focus, this enhances the results.

I was already very involved in adventure activities by this time. Hiking was my favorite activity. But I remember that one day, in the year of 2018, I decided that I would run 10km. I had never done this in my life, but something inside me told me that I would do it very well. I had undergone a major surgery to remove leftover skin from weight loss 3 months before and just 2 months before the doctor had released me for physical activities. Well... I ran the 10km and posted it on

social networks. I received many compliments, but some people were annoyed because I could run faster than people who had been training for years. Three months later I participated in a running race and took 3rd place in my category. From then on, running became part of my life. Currently, I have the least amount of body fat and the biggest amount of lean mass I've ever had.

That little girl who in the past was convinced that she was not good at sports had no idea that she always had potential for running. There was never any encouragement in this direction from teachers, from school or other people close to her. But fortunately, almost 30 years later, she had woken up. She had become an athlete.

Sometimes, in my thoughts, I embrace this little child that still lives inside me. Even as an adult, I enjoy playing and doing other things that I could not properly experience when I was younger. On one of my birthdays, I even gave myself as a gift some books sold online whose main characters can be customized by us. The written text and the scenarios are created by the publisher, but, even so, the end result is very beautiful.

In these books, I placed little Isabelita living many adventures: in forests, in the savannah, in oceans. There are also stories that take place on my birthday, in adventures with Pretinha (yes, I put her in the books too) and even in the time of the dinosaurs. Literature once again helped me to reinvent my story and make it more beautiful.

Look! I have some images saved on my cell phone.

This is the book cover. In English, the title would be *Isabelita on a journey through the forest* (ADEMIR FILHO *et al*, 2020). I will also translate for you into English the message I wrote there: "To Isabelita. May your life be full of adventures. A big kiss from the adult version of you." My inner child loved. Well, in a certain sense we have been adventuring here in a similar way to what happens in the book, haven't we? I'm also loving it.



Figure 10 – Book *Isabelita em uma jornada pela floresta*

Well, in this year of 2018, I was also already practicing several adventure activities and sports in a very systematized way and continued with them. The following year (2019), I started the *Lato Senu* in “Adventure Sports and Activities”, and, besides working as an English teacher, I was also studying Spanish and training in an intense way. Besides running, I was doing bodybuilding workouts, long trekkings and taking pilgrim routes of over 200 km in distance, in which I used to walk 50 to 60 km a day. I was running a lot. I got to know a good part of the coast of the Brazilian state of Espírito Santo by running. I also ran a lot in the state of Minas Gerais and in my own state, São Paulo.

For 2020, my plans were to reach the summit of Kilimanjaro, the highest mountain in the African continent. However, the pandemic came. I didn't want to risk my life. I didn't want to die or have sequels, even if I survived. So, I continued training at home and studying hard. I stopped traveling and decided that I would improve my knowledge to become my own trainer.

I started the *Lato Senu* in “Sports Psychology” and the undergraduate course in Physical Education. This same period, I also did a course on training for runners. Thinking about my professional improvement, I also started the *Lato Senu* in “English Language” (by PUC-Rio) – that course for which I will write the monograph based on everything we have been talking about so far. Yes, I did all

this while working 40 hours a week in my job. However, as we were in a very problematic moment of the pandemic and I had taken a break from traveling (which used to happen almost every weekend), this was something possible.

I want to say that I know many things, but I don't know a lot more. That's why I'm always reading, interacting with people and studying. According to Virgolim (2007), gifted people have, among some common traits, a need to understand things and an intense need for mental stimulation. They have a pressing need to understand the meaning of the world and of the things, and to create their own world. Due to loss of interest in familiar stimuli, they also have a preference for novelty and challenges. Moreover, these people have a need for precision and accuracy. All this explains me well.

I also want to say that there are also things I get asked and whose answers I give probably frustrate a lot of people. "What technique do you use to read so fast?", "What did you do to make writing so easy?", "How do you stay so focused?", "What technique do you use to do well in examinations for jobs?", "How do you get such fast results in physical training?".

In fact, there was initially not exactly a technique that preceded the practices. It wasn't something planned. For me, certain things simply happened more easily than for other people. I, realizing this, started to dedicate myself more intensely to them and everything flowed. So yes, there is also a lot of study and deep dedication. This explains, for example, why I have taken so many courses in areas where I don't intend to work professionally: it was to learn, to know more, to be someone better. I would like, by the way, to take many more courses, to do many more trips, but the 24 hours of the day are not enough. So, I've been making choices and waivers.

Sometimes I feel that I live in one life the amount of life that 3 or 4 other people would have lived all together. At such times I understand Fernando Pessoa's (certainly a gifted man) desire to create heteronyms. That way he would be able to live more lives.

Are you enjoying the walk? I'm so glad you are here with me today.

It was not always easy for me to tell others how I felt. One of the difficult parts in the process of talking about things I can do easily is giving the unintentional impression that I'm trying to boast. I am afraid that other people will have that perception. Sometimes I prefer to stay away or shut up to avoid that kind of situation, although recently I am starting to deal with it more easily. I hope that if knowledge about giftedness becomes more widespread, we can feel more comfortable with others and more comfortable in being ourselves...

For a long time, I wanted to meet people like me. In recent years, that has changed. Many people who do me immensely well are nothing like me. This has helped me to be more tolerant and more grateful for life's experiences. I feel that we need to learn to deal with each other better. Not only for the world to know more about gifted people, but also for the gifted to be aware that the vast majority of people function from another dynamic. I believe that this way we can all respect each other more.

Even among other gifted people, I feel different. After all, if there are common traits that bring us together, there are also countless aspects that differentiate us. I got used to being unique in the world, to being a "free spirit", as defined by Nietzsche (2000, p. 157). So, this realization of the continuity of difference doesn't bother me. It's all right. For some years now I have found my unique way of being cool, fun, and admirable.

Sad moments are part of life. But, when I realize that I am now 40 years old, I feel immensely happy to have overcome sadness, I feel proud to have decided to embrace myself and be myself, without the obligation to be perfect or to look like others. As Alice Miller says: "Experience has taught us that we have only one enduring weapon in our struggle against mental illness: the emotional discovery and emotional acceptance of the truth in the individual and unique history" (MILLER, 1990, p. 3). This was something I learned on my own over the years.

I am immensely grateful for my life, my health, Pretinha, my friends, my family, my apartment, my work, my courses, the many trips I have taken. I have learned to rewrite my story by living, and for a few years now I have been immensely happy.

Before I forget, there is something I would like to say to you: We must not generalize giftedness and believe that it manifests itself in the same way for all gifted people. Nor should we be so naive as to think that all gifted people are happy or that all are sad. Not all gifted individuals will experience all of these emotional conflicts that I mentioned. Here I brought my own particular experience and that's it. However, it is very important to emphasize that considering the emotional side of gifted individuals is extremely necessary to understand them better.

We also need to keep in mind that

Brighter doesn't necessarily mean happier, healthier, more successful, more socially adept, or more secure. Neither does brighter necessarily mean hyper, difficult, overly sensitive or neurotic. In terms of emotional and social characteristics, brighter may not mean anything "different" at all. But while gifted kids don't all have the exactly same personality traits, they do face common concerns.

Like members of any minority, gifted students may feel insecure just because they're different from the norm. Teenagers and preteens in particular desperately want to be like everyone else, and any difference, whether positive or negative, can be a cause for anxiety. But sometimes gifted kids are very different; they may feel isolated, alienated, or alone, and as a result, become anxious. (GALBRAITH; DELISLE, 2019, p. 60-1)

Human, all too human. Let's keep walking.

How about if we all sing the whole song together this time?

♪ [singing]

I can see clearly now the rain is gone
I can see all obstacles in my way

Gone are the dark clouds that had me blind
It's gonna be a bright (bright)
Bright (bright) sunshiny day
It's gonna be a bright (bright)
Bright (bright) sunshiny day

Oh, yes I can make it now the pain is gone
All of the bad feelings have disappeared
Here is that rainbow I've been praying for
It's gonna be a bright (bright)
Bright (bright) sunshiny day

Look all around, there's nothing but blue skies
Look straight ahead, there's nothing but blue skies

I can see clearly now the rain is gone
I can see all obstacles in my way

Gone are the dark clouds that had me blind
It's gonna be a bright (bright)
Bright (bright) sunshiny day
It's gonna be a bright (bright)
Bright (bright) sunshiny day

(NASH, Johnny, 1972, *non-paged*)

2

Gifted people and their emotions**(or “Let us talk about giftedness”)****Being Gifted**

Being gifted is not all bad.
But when I’m mocked, I get mad.
I can’t explain just how I feel
Sometimes I think this can’t be real!
I get use to it after awhile,
So now I’m gonna give ‘em a smile!

Lisa Zgodzinski, age 12

We are now very close to the summit, but, contrary to what many people think, the summit is never the end point: the summit is the middle of the path. After it, there is still the way down; so, we still have a considerable distance ahead of us. However, there is no need to hurry. It is still 10:30 in the morning. Since we started walking very early, everything is on schedule. Appreciate the journey.



Figure 11 – Increase in the number of rocks on the path

At this point the vegetation already starts to get very low. It is different, but it is just as beautiful. I like to sit here sometimes and look at the horizon while I reflect on my own life. Being in nature is being in my second home. I feel immense peace and a sense of communion with everything around me. More than feeling in nature, I feel that I am part of nature. Isn't it beautiful?

Come, the path is... Just a moment. It looks like someone forgot something there... A book.... *Reflections on being gifted: poems by gifted children...*

Wow. We've been talking about that topic ever since, haven't we? Hummmm... Look at this cover: it is so me! It even looks like this book was written for me. Those trees, that river... This image represents me in so many ways. And look how the book camouflages itself in the middle of the landscape here. How nice that I found it.

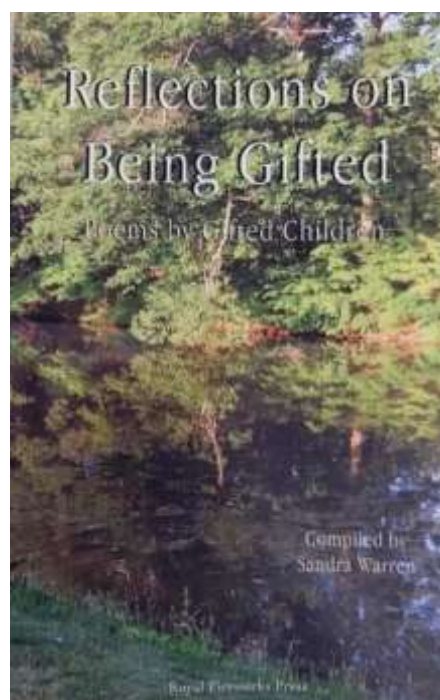


Figure 12 – Book *Reflections on Being Gifted*, by Sandra Warren (2016)

Look. There is a message:

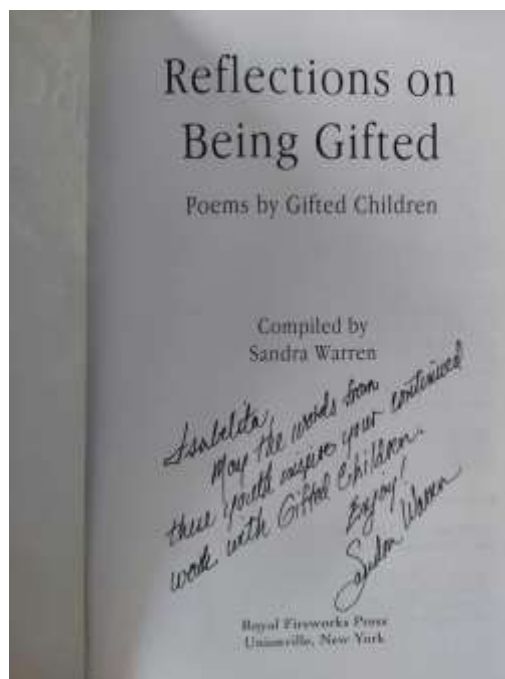


Figure 13 – Title page - Book *Reflections on Being Gifted*

The book is for me! Someone left a book for me! This fact reminds me a quote of unknown authorship that goes like this, "A gift is something you've been given and you shouldn't have to apologize for that" (GALBRAIT; DELISLE, 2019, p. 29). That goes for giftedness and also for this book... But I want to do another digression...

In my Master's course and also in my PhD, I researched the work of Ruy Duarte de Carvalho, a very intelligent person, you know. Certainly, a gifted one. He was an anthropologist, a poet, a novelist, an essayist, a draftsman, a university professor... And he had a very interesting writing style in line with postmodern anthropology, what motivated him to question the authority of the ethnographic discourse. So, mixing literature and anthropological discourse, and also facts of his life with fiction, this Angolan writer produced several narratives marked by extreme originality, in which he laid bare the process of ethnographic writing.

As James Clifford (2002) explains, although much ethnographic writing is produced in the field, the actual making of an ethnography is done elsewhere. As, authors and actors are separated from the original context of their productions, this fact produces consequences for ethnographic authority. Therefore, a generalized

"author" is invented in order to account for the new context in which the initial texts are fictionally relocated. Postmodern anthropology denudes this process by presenting itself as a more dialogical and open form of ethnographic realism in terms of narrative style. Thus, ethnography is brought closer to literature insofar as the self, the other, culture and its interpreters appear as less reliable entities.

Ruy Duarte de Carvalho makes use of this writing style in his narratives and I openly recognize I was influenced by him. This is why I prefer to adopt a style of academic writing that openly shows my writing as a construction created by an authorial self, which has similarities with the version of "my own self that experienced some situations", but which is also distant from it. After all, each retelling of my experiences is a re-elaboration of what was lived by me. It is re-creation and, in a certain sense, fictionalization, since the initial information is reworked from a new and different perspective.

My own authorial self is also a creation. And no, this is not be something exclusive to my text. This happens in all academic texts, even if many people do not realize it. My own authorial self does not exactly coincide with my everyday self (by the way, my own telling about this "everyday self" would already involve a new process of identity construction). The persona that is going to sign my monograph is shown by me the way I wish others to know her.

By the way, what if I told you that one of my identities (as a researcher) decided to create an authorial self (called Isabelita), which in turn decided to put me (also called Isabelita) here with you, as if we were characters in a text, in a mountain hiking scene? Would you believe me? I have so far told you that I am going to write my monograph about this hiking (something I cannot do now, as we are walking). But what if I say that, as we walk, the author-self is writing about us and that we are in her narrative? Have I confused you? I hope not.

Wait a moment now. I'll need to tie off this rope for the next climb. It is a very steep and slippery section. The rope will give you more firmness. As soon as I have finished tying it, I will give you an OK and you can make your way up the hill, leaning on the rope and keeping your bodies close to the rock. Do this one at a time for safety. You will see how much fun it will be.

OK. Rope tight. Come along.

Yes. Excellent!!!! You guys were amazing. What did you think of the experience? Very different, wasn't it? Let me tell you something: This was the most technically difficult point in our hiking. Mission accomplished. From now on there will be the fatigue of the climb, but no great technical difficulties. The summit is also very close. We will have a short rest break before it and, when we arrive there, we will take a longer break for you to enjoy the view.

Now, talking again about the book I found, I would like here to call attention to another curious fact. In Carvalho's narrative *Os Papeis do Inglês* (2009), there is a moment in which the narrator suddenly finds a book, just like in Joseph Conrad's *The Heart of Darkness* – a novel with which the Angolan writer's narrative is in dialogue. And researching this issue in depth, I discovered in Homi Bhabha's book a very interesting chapter called "Signs taken for wonders: Questions of ambivalence and authority under a tree outside". This British Indo-theorist writes in it that:

There is a scene in the cultural writings of English colonialism which repeats so insistently after the early nineteenth century - and, through that repetition, so triumphantly inaugurates a literature of empire- that I am bound to repeat it once more. It is the scenario, played out in the wild and wordless wastes of colonial India, Africa, the Caribbean, of the sudden, fortuitous discovery of the English book. It is, like all myths of origin, memorable for its balance between epiphany and' enunciation. The discovery of the book is, at once, a moment of originality and authority. It. is, as well, a process of displacement that, paradoxically, makes the presence of the book wondrous to the extent to which it is repeated, translated, misread, displaced. It is with the emblem of the English book - 'signs taken for wonders' - as an insignia of colonial authority and a signifier of colonial desire and discipline, that I want to begin this chapter. (BHABHA, 1994, p. 102)

Bhabha also adds that, in these narratives, "the discovery of the book installs the sign of appropriate representation: the word of God, truth, art creates the conditions for a beginning, a practice of history and narrative" (BHABHA, 1994, p. 105). The book they left for me is not a British book, but an American one. However, considering the role that the United States occupies on the world stage, I believe it is quite pertinent to reflect on the role that the English language plays in

what I write. It is not, in fact, a position of submission to the other's culture, but the understanding that I can put myself in contact with other cultures by using this foreign language that I have also turned into mine in a decolonizing gesture. Thus, my text is the result of an anthropophagic process of using elements of a foreign culture to produce something of my own.

And, look at these pages. There are several poems written by gifted people on it. It will allow me to enhance gifted people's voices in that research I told you I'm doing. It will be too valuable. I will add the voices of these authors to mine.

Many times, when giftedness is approached by specialists, the voices of the gifted are still silenced, as well as their emotions. Thus, although a statement that it is important to take the gifted out of invisibility is often emphasized, these people continue to be marginalized by a new mechanism of oppression, this time more discreet. I also have the impression that many Brazilian researchers write their texts having in mind gifted people's parents and teachers, not the gifted people themselves. So, many of these texts seem repetitive and superficial to me, not very interesting. I don't feel myself contemplated when reading many materials produced in this area in Brazil. It's as if they don't dialogue with me. It is important to do things in a different way.

Well, I don't want to wait to read the book they left for me only when I get home. I am quite curious. Aren't you too? Hummm.... Let me see. I'll read some poems from the book for us to enjoy. How about that? Just a minute. This one seems very interesting:

Being Gifted

Being gifted is okay;
It's learning in a different way.
Some people think we play all day.
If you could see the way we're mocked,
You might get a terrible shock.
Being gifted is not fun and games.
Our goals are high,
And so are our aims.

Mark Deptowicz, age 10
(WARREN, 2016, p. IV)

Little Mark is fortunately aware that being gifted is OK: it is one of the many possibilities among the many available amidst neurodiversity. On the other hand, this boy also reveals in his poem some dilemmas he faces in his routine. First of all, we can think about the stereotypes present in the discourses he hears, more specifically those that nurture the idea that for gifted people everything is easy: "Some people think we play all day" (WARREN, 2016, p. IV). In fact, as Mark himself explains: "Being gifted is no fun and games/ Our goals are high, / And so our aims".

It is pertinent to remember that Mark is still a child. However, his life, from an early age, is marked by the annulment of what is socially considered proper for a child, as if from an early age he already knew that his goals and his high expectations were the most important thing. Who has contributed to nurturing this belief? The school? The family? Why, in Mark's conception, can't games and fun be part of the everyday life of a gifted person? We do not have the answers to these questions here. However, it is worth investigating some emotional traits that this boy expresses and that are commonly present in gifted children: high-involvement and super-sensitivity.

When Mark states that he is not dedicated to games and play, but rather to his high goals, this demonstrates the high involvement he has with the tasks he proposes to do. This means that:

While most other children seem comfortable letting thoughts come and go and are relatively unbothered by unsolved problems and inexact answers, gifted students dream repetitively of treasured problems, pictures, patterns, or concerns. They are obsessed with the intricacy or beauty of phenomena at hand. (GALBRAITH; DELISLE, 2015, p. 63)

It is important, however, not to confuse high involvement with perfectionism. Perfectionism (also observed in many gifted people) means that a person cannot fail; it is the need to always get approval in order to feel good about oneself. This can affect health (generally speaking), self-confidence, relationships with others, and the way one enjoys life. "Perfectionism is not about doing your best or striving

for high goals. Instead, it can actually block your ability to do well” (GALBRAITH; DELISLE, 2015, p. 63).

Notice the difference in the emotions expressed in this other poem:

A mistake I made

Oh, no!
A low grade.
Some people will think
I will need aid.
But I am not really dumb.
I just need some fun.
It's not a big deal
To make a mistake,
But it does make my heart ache.

Kara Dove, age 11
(WARREN, 2016, p. 32)

Although Kara recognizes that she is not “dumb” (what she lacks is fun) and that her “mistakes” are not a big problem, every time she makes (what is considered) a mistake, she feels as if her heart hurts: “It’s not a big deal/ To make a mistake/ But it does make my heart ache” (WARREN, 2016, p. 32). This is perfectionism and this girl is suffering a lot because of it.

To better understand Kara’s situation, we need to analyze the high level of demands that this girl feels are placed on her. As Kara reports, in the view of others, if she gets a low grade, it’s considered a failure, a sign that she has made a mistake and needs help. This thinking is a consequence of the mistaken belief that gifted people do well in everything and only get very high grades. A myth that homogenizes all the gifted, that puts them in the posture of “infallible superheroes” and that, in doing so, contributes not only to the development of perfectionism, but also to some mental disorders such as depression and anxiety.

In the case of gifted people, a great but not maximum grade can be mistakenly perceived as a drop in achievement, as a sign of a problem. Therefore, in addition to their own high self-charges, the level of demands to which the gifted are subjected are also usually high and it is important that we reflect more about this.

Perfectionism and the fear of making mistakes lead to a lot of suffering. Now, imagine what suffering is like for people who are already, by nature, more prone to greater sensitivity.

In line with this fact and coming back to Mark's poem, it is relevant to mention that, when this boy reports the bullying he suffered, this fact is presented by him with great emotional intensity when he says, "If you could see the way we're mocked, /You might get a terrible shock" (WARREN, 2016, p. IV). Mark does not even go into more detail about what this experience is like, but the act of not saying is still more meaningful. It expresses the horror of the unspeakable, alluding to the fact that no words can describe this traumatic experience of being bullied: it is necessary for people to see it in order to understand.

In this process, this emotional overexcitability does not minimize the seriousness of bullying, which remains a horrible and reprehensible form of aggression; it implies that a disturbing fact will be perceived even more disturbingly by highly sensitive people as Mark. And from what I'm picking up on in this book, he is not the only child to highlight the links between bullying and giftedness. Take a look at what Britta writes:

Friends

People are different the world around.
You have friends and enemies.
You know above-average people, below-average people,
and average-people.

People look different, sound different, and think different.

And then there is the class.

If you are the smart one, it's you against the class.
The members are different than you, but the members are
the same,
Except you.

You are the oddball because you are smart.
But friends are the same, and friends are on your side.
But friends are also people, so friends are different than you.
You have smart friends, below-average friends, and average
[friends].
And if you are smart and have an average friend,
When that friend is mad, he becomes a member of the class.

You want a friend, but you want to be smart.
 There is nowhere to go,
 No way to know what to do.

Britta Waller, age 10
 (WARREN, 2016, p. 19)

Britta is so young – she is only 10 years old – but she writes with deep sensitivity about the way she imagines she is seen by others, including in the school context. She seems very mature in her reflections, but also someone very vulnerable to what other people try to do to her. I liked so much to read this poem.

It really catches my attention when she initially highlights the fact that difference is something present in people all over the world; after all, each individual is unique. As Britta suggests, these differences are not only restricted to the way each one appears to be, but also to the different ways in which each individual thinks and resonates. On the other hand, she also suggests that, even though this plurality is, many times, socially recognized, it is intriguing to observe how social practices can be marked by polarities that emphasize exclusion relations, such as the one that separates people in friends and enemies. After all, friends are those who "belong" to the group, while enemies are those who are repudiated.

It is also interesting to note that Britta exposes another type of classification that leads to exclusion: the one that separates individuals into 3 groups - "above-average people, below-average people, and average-people" (WARREN, 2016, p. 19). In this case, not being in the average makes the person be perceived as a deviant, which decreases her/his chances of being included.

As a microcosm of society, the school context is not immune to segregation practices. Thus, in the classroom: "If you are the smart one, it's you against the class/ The members are different than you, but the members are the same, / Except you" (WARREN, 2016, p. 19). It happens this way because, even though we know that each individual is unique, power relations fabricate a homogenizing discourse that makes students with average performance be perceived as equal to each other and in opposition to the others. Consequently, these individuals are contrasted with the ones considered exceptions (students with above-average performance and

students with below-average performance), in order to emphasize the dichotomies between those who are closer to the average (and to the standard) and the others.

In this context, then, "You are the oddball because you are smart/ But friends are the same, and friends are on your side / But friends are also people, so friends are different than you." (WARREN, 2016, p. 19). And because of this difference, some "friends" who were initially on the side of the gifted person may drift away. After all, among the friends of the gifted, there may be people who are in the average and some who are out. If they are in average, they may have more difficulty in coping with this situation for the reasons stated above. That's why Britta writes in her poem: "if you are smart and have an average friend,/ When that friend is mad, he becomes a member of the class." (WARREN, 2016, p. 19).

So, in this poem, Britta makes it clear that it is not always easy for a gifted person to have friends. She also emphasizes in her text how much it bothers her that in order to have friends, she would have to disguise her giftedness, to disguise an important part of herself: "You want a friend, but you want to be smart./ There is nowhere to go,/ No way to know what to do" (WARREN, 2016, p. 19).

In addressing friendship relationships among gifted people, researcher Linda Silverman comments that:

In general, gifted children are well adjusted, but making friends becomes more difficult the further the child's abilities veer from the norm. It is more challenging for children above 160 IQ to find others to relate to, than children at 130 IQ, who are closer to the norm. Hollingworth (1942) considered IQ scores around the 125 to 145 range to be "optimal" for leadership, since these children are more likely to share the vocabulary and interests of their age mates. Recent support has been found for Hollingworth's contention that the lower range of the gifted spectrum is the optimal level of intelligence (S. Shaywitz et al., 2001). Highly, exceptionally, and profoundly gifted children may actually be socially advanced, but they have little in common with average children their age. When they are placed in programs with true peers—that is, children who are their mental equals and who share their interests and values—they make friends easily, keep those friends indefinitely, become elected as leaders, show social awareness, and have positive views of humanity. (2013, p. 81)

It's important to emphasize that giftedness is not just about IQ. However, IQ indicators are certainly tools that can help us better understand gifted individuals, including their socioemotional and behavioral aspects. As Silverman (2013) points out, the higher the IQ (and, therefore, the greater their distance from the norm), the greater the difficulty in socializing with children of the same age who are not gifted. However, this should not be, *a priori*, understood as a difficulty of the socialization process itself, because when exceptionally and profoundly gifted individuals are placed with children with similar IQ, values and interests, positive aspects of sociability and leadership stand out.

Also considering behavioral aspects, Hollingworth wrote in 1942:

In the ordinary elementary school situation children of 140 IQ waste half their time in school. Those above 170 IQ waste almost all their time. With little to do, how can these children develop power of sustained effort, respect for the task, or habits of steady work? (*apud* SILVERMAN, 2013, p. 81)

. According to Silverman, completely refusing IQ may not be the best choice even when we consider the twice-exceptional individuals, because when “IQ testing is abandoned, when children are only deemed gifted on the basis of demonstrated performance, [...] most twice exceptional children are imperceptible” (2013, p. 13). Therefore, it's necessary to consider the IQ not for the number itself, but for what that number signals about the individuals.

Yes, these are tears streaming from my eyes. I see myself so much in Britta's poem, and it hurts me to know that, even today, there are children who feel the same way I did. I have always had few friends (and I love them so much) but, even in adulthood, there were some people who turned away from me because I excelled at something they didn't do so well at. But it wouldn't be fair to me if I wasted or if I disguised my potentials. Don't you think?

I'll tell you, guys, something: I was very afraid the first time I decided to tell other people that I was gifted. I was afraid that they would never want to talk to me again. So, the first friend I told was someone I suspected was also gifted. And it was all so beautiful: he ended up telling me that he had also been identified by a

psychologist. For the second friend I told, it was more difficult. I thought she would treat me badly, but her answer surprised me: "I have always been sure of this". I was so moved and cried: she knew I was different and didn't care. In fact, it was my difference that made her admire me. I found that very beautiful.

However, unfortunately we need to recognize that, socially, difference is not always well regarded. Therefore, we need to consider the fact that the gifted people can be potential victims of bullying not specifically by virtue of giftedness, but because they are non-standard people. Pay attention to the following poem:

One Wish

If I could have one wish,
 I'd wish I could be like everybody.
 I'd wish I could write this dumb paper
 And wish for things that other kids do.
 Paula wishes for a new bike,
 And Brian for a giant ice cream sundae.
 I wish that things that don't bother other guys
 Don't bother me.
 I would like to be like everybody
 And not be called a weirdo.
 But this is stupid because I am me,
 And everybody's wish will come true
 But mine.
 So I wish I were dead.
 Then I wouldn't have to worry about
 Being a smart mouth.
 If I could have just one wish,
 I wish I didn't have to write this dumb paper.

Jennifer Kriska, age 10
 (WARREN, 2016, p. 10)

As we can observe in this poem, the perception of difference is already noticed very early by many gifted individuals, which can generate deep discomfort in them. Little Jennifer has this awareness and, because of this, she initially expresses in her text the desire to be like the others and to be able to wish things that the other children usually want: a bicycle or a giant ice cream cone.

However, what Jennifer desires is something that cannot be satisfied in such a simple way, since it does not simply involve the purchase of an item. She wishes to no longer be bored with things that do not bore other people. She wishes to be

treated well, instead of hearing offensive words. But this reality seems so distant and impossible to her that she eventually verbalizes her wish to die. She wants to end her cycle of suffering, putting an end to everything that reminds her of the bad way she feels (like the writing of the poem itself).

According to Silva and Rondini:

Bullying has part of its origin in the rejection of what is different, in the provisional judgments and prejudices crystallized in the environment surrounding those involved.

The aggressions can be motivated by a different sexual orientation than the others, by racial issues, by physical aspects, and/or by an above – or below – average school performance. Within this scenario, the gifted student may present a school performance above the others (among other characteristics capable of placing her/him as "different") and may be susceptible to repetitive aggression from her/his peers.

Myths, stereotypes and prejudices can contribute to the gifted being classified as a different element in the school environment (MACIEL, 2012). Stereotypes of NERDs and weirdos can contribute to the creation of an environment of segregation between the student with high abilities and his peers, while some myths, such as global giftedness and constant giftedness (WINNER, 1998), can generate undue charges and mockery by teachers, schoolmates and even the gifted themselves with themselves. **Myths and stereotypes, combined or isolated, can develop frustration and/or a sense of inferiority in the gifted** (MACIEL, 2012), **two feelings with strong links to bullying practices.** (2019, p. 48, *my translation, my emphasis*)⁴

⁴ **O bullying tem parte da sua origem na recusa ao diferente, nos juízos provisórios e nos preconceitos cristalizados no ambiente que cerca os envolvidos**, de maneira que as agressões podem ser motivadas por uma orientação sexual diferente dos demais, por questões raciais, por aspectos físicos e/ou por rendimento escolar fora da média, seja ele para mais, seja para menos. Dentro desse cenário, o estudante superdotado pode apresentar um rendimento escolar acima dos demais (dentre outras características capazes de colocá-lo como “diferente”) e pode ficar suscetível a sofrer agressões repetitivas dos seus pares.

Mitos, estereótipos e preconceitos podem contribuir para a taxaço do superdotado como um elemento diferente, no ambiente escolar (MACIEL, 2012). Os estereótipos de NERDs e esquisitos podem contribuir para a criação de um ambiente de segregação entre o estudante com altas habilidades e seus pares, enquanto alguns mitos, como a superdotação global e a superdotação constante (WINNER, 1998), podem gerar cobranças indevidas e zombarias, por parte dos professores, colegas de escola e até mesmo dos próprios superdotados consigo mesmos. **Mitos e estereótipos, combinados ou isolados, podem desenvolver frustração e/ou sensação de inferioridade nos superdotados** (MACIEL, 2012), **dois sentimentos com fortes ligações com as práticas de bullying.** (SILVA; RONDINI, 2019, p. 48, *my emphasis*).

These Brazilian researchers emphasize, however, that the gifted are not always the victims of bullying. Subject to the frustration-compensation mechanism (among other factors), these individuals can become, in some cases, the aggressors. In these circumstances, the domain of giftedness can cooperate with the carrying out of the aggressions. This occurs, for example, in situations in which mastery in general, verbal, and social areas can make it easier to identify what bothers someone in order to use this information against that person. (SILVA; RONDINI, 2019).

It is important to reinforce once again that bullying results from the rejection of what is out of the standard. However, “standard” is a variable concept, since it changes depending on the place and the social group involved. In this process, other factors (physical characteristics, racial issues, socio-economic conditions, cognitive aspects, age, presence or absence of disability) that move the individual away from the standard valued by a certain group, may increase the possibility of social exclusion.

In the Brazilian context, it is then necessary to take a special look at gifted individuals with greater deviation from the socially established standard. This includes women, transsexuals, non-binary people, non-white people, individuals with a non-standard sexual orientation, people with a lower socio-economic status, gifted elderly people, individuals living in more isolated communities or rural regions, the underachievers (those who present a discrepancy between ability and performance), the selective consumers (the gifted who deliberately have lower performance in certain activities, as they see no purpose in doing them), the gifted who also have autism, dyslexia or dysgraphia, among others (the so-called "twice exceptional"), and also the highly, exceptionally and profoundly gifted, to whom more specific attention is still needed.

Notice that, with the exception of individuals from the last group mentioned (who are often shown by the media discourse from an exotic and stereotypical view), little or almost nothing is said about gifted individuals from other minority groups. Thus, when thinking of someone gifted, most people automatically imagine someone white and male, probably wearing glasses and some eccentric clothes.

However, when we contrast this limited perception to all the heterogeneity that makes up giftedness (taking into account not only the multiple identity aspects of gifted individuals, but also the various types of giftedness), it is clear how huge is the social ignorance about this theme. It is also clear how powerful are the various forms of silencing that, following logics of social inclusion/exclusion, also affect the understanding of giftedness. As Linda Silverman states

When all of these factors are taken into account, it becomes clear that giftedness is largely invisible. The visibly gifted are high achievers, and they represent only the tip of the iceberg. The vast majority of the world's millions of gifted children are hidden from view. Less likely to be recognized at home or at school, most of these children do not think of themselves as having special ability. Some may demonstrate unusual facility outside the school walls, while masquerading as "normals" in school, working overtime to disguise themselves. (2013, p. 16)

Disguising oneself results from trying to be accepted. That's why Silverman also writes that "Giftedness is rarely expressed in groups; outliers conceal their differences. Shape-shifting dragons are easier to recognize away from the crowd." (2013, p. 4). But "If one notices that there is something special about a child and conveys a glint of recognition, the sleeping dragon within may awaken and begin to breathe fire into this little person's soul" (2013, p. 2).

Another important point to consider when we talk about giftedness and bullying and social exclusion is the fact that oppressive practices cannot be considered as resultant of an individual act. They must be seen as an individual-social act, whose basis is sought in subjectivities, cultural elements, and values that sustain a certain hegemonic sociability (SILVA; AZIANI, 2007). Therefore, changing this scenario requires us to question this hegemonic vision and the power relations generated from it.

Shall we sit here? You can take the opportunity to cool down a bit or even have a snack. It is already close to lunchtime, isn't it?

It has been a while since I wrote in my notebook the last time. Will I remember everything later exactly as it happened? Certainly not, but for the time being, I prefer to leave everything to my memory. It will certainly take care of

selecting what was most significant to me, which will leave my account with a more unusual touch. Besides, I have been enjoying this interaction with you, guys, also enjoying the reading of the poems. I feel that my voice is not lonely anymore. And writing in my notebook right now would take some time out of our dialogue.

I'm going to take a moment to contemplate this view. [Meanwhile, Luciana took a picture of me without me knowing.]



Figure 14 – Me, admiring the landscape

[Some minutes later, Luciana spoke with me and I answered.]

Do you think I should at least write a short text? OK, here's what I'll do: I'll write a single note in my "field diary" to register this moment. It will be something very concise:

I like the people who are here and I like the shade that the leaves on the trees make on my backpack. I like to look at the horizon and realize how immense the world is. I have walked so much throughout my life and I feel grateful and happy for the daily learnings and for all those who have crossed my path.

(Pause for chewing and enjoying the snack, followed by a few minutes of that comforting silence where no one needs to say anything to anyone. Just being together is enough. It brings peace.).

[Speaking now in a calmer way, as if a weight on my back has gone away].

I would like to read the poem below because it casts a more hopeful and optimistic eye for when we think about friendship relationships involving gifted individuals. I believe that the reality described in this text should not be the exception, but something common. And this makes me think about how urgent and important it is to work more and more with our students on teaching strategies that encourage respect among everyone.

Gifted

Friends
Turn away,
And they are no longer companions.
They think you are unimportant
Yet significant.

But when they realize what “gifted” really is, they
Realize,
Know, and
Are understanding.
But most of all they
Talk with you like normal.

Some friends are
Understanding,
Kind,
Caring, and
Very sympathetic
From the start

Christa Alexander, age 12
(WARREN, 2016, p. 24)

"Understanding,/ Kind,/ Caring, and/ Very sympathetic/ From the start".
Sounds a lot like you!

Changing the subject, have you ever heard of the Peripatetics? This Greek word (that means “walking from place to place”) is used to designate Aristotle's philosophical school. It is said that this school received this name because this Greek philosopher used to teach in the open air, walking under some trees that surrounded the Lyceum. According to Professor Han Baltussen:

The derivations of the name labels are not as certain as one might expect: they could be the men from the 'shaded walkway' (peripatos in Greek); or the origin of the name could be the verb peripateo ('to walk around'), originally describing how Plato and Aristotle were in the habit of walking while teaching. (2016, p. 2)

And although the term Peripatetics designates a school, it does not imply the existence of a physical construction; the term is used in reference to "a gathering of people" (BALTUSSEN, 2016, p. 2). According to Peripatetics, learning is something that can happen beyond the walls, just as we are doing. And, yes, it was also the belief in teaching beyond the walls that motivated me to talk to you about giftedness as we walk through the forest.

So, let's continue with our hiking?

[...]

We have been walking for 20 minutes since our last stop and look how interesting the fog is here. Nature always amazes us. One minute the sky is all blue and cloudless, and then suddenly the fog rolls in and fills it.



Figure 15 – The fog, little by little, seeking to settle in

The top of the mountain is just very close and we have lots of things to see and to learn. There is a small cave up ahead and we must go through it. Its height is a little low, so you will need to put your heads down. Be careful not to get hurt. I'll

turn on my headlamp so you can get a better look inside. Anyone who has brought his or her own headlamp or flashlight, please light it too.

Follow me. Now we are entering the cave. Incredible, isn't it? Here, I feel inside the womb-nature, ready for a new birth. Suddenly, I discover each of my parts as if observing them for the first time. I don't know what is to come, but I'm not afraid. I feel that it is in this moment, still recollected, that much of my strengthening takes place. I am growing up very fast and preparing myself to enter new worlds. I was thought so fragile and inexperienced, but I carry with me the wisdom of other (re)births. For me, experience is like a tree with deep roots, on whose branches I can see the renewing of leaves and the emergence of new fruits. Deep inside me is a world of infinite possibilities.

A long time ago, I adopted myself. But now I'm really trying to understand why I did that if I am also the one who generates myself... Perhaps because at times I felt the need to unfold myself into many, as an attempt to better deal with the plurality that constitutes me. In a sense, that is also what I have been doing on this walk, isn't it? But, my awareness of this fact is growing more and more. This time, then, I perceive things in a different way: I generate myself at the same time that I am reborn in myself.

Now turn off the lights of your flashlights, please. What do we perceive of the outside world? We have here the darkness and the shadows formed through the light that timidly tries to settle in. The shadows shape our perception of what we will find ahead. However, they are not, in fact, what we will later see. They are only projections. Soon, we will leave the cave. Our eyes, used to the darkness, will probably feel some discomfort, but gradually they will get used to this new way of looking. Come on.

Done: we left the cave. Plato (2000) would be proud of us. Up ahead it is the summit. Let's walk a little bit more and that's it. "Arriving on the summit of this dividing crest, one of the most exciting pieces of pure wilderness was disclosed that I ever discovered in all my mountaineering" (MUIR, 2008, *non-paged*).

Are you happy? Well, I am too.

(Pause for contemplation.)



Figure 16 – Me, at the summit

While the group contemplates the magnificent view, I seek a balance between the landscape outside and the landscapes I carry within myself. I have written less than before in this field diary, because the book I found has intrigued me a lot. Writing only about my experiences seems also little when I have the opportunity to listen to and read other sayings.

I've been enjoying to talk to the people that are here with me. They smile a lot and have such a light face. I have been entertaining myself with them and also learning with their experiences. Every trip to the mountain is also always different because people are never the same, but these human beings are really precious and have done me so much good. The book I found at the beginning of this trail has also been my companion. I have left it handy at the top of my backpack. Now, I'll take the opportunity to read one more poem. It is interesting because when these kids write about themselves, in a sense, they also write a little bit about me.

I'm going to read another poem, guys. If you want to hear it, you can come closer.

War

No one knows exactly what would happen if a nuclear war
[occurred]
Most likely it would blow us out of thin air.
Why do we use our intelligence for destruction?
When we could use it for the benefit of all mankind!

David Danks, age 9
(WARREN, 2016, p. 58)

This poem by David reminds me of my childhood. When I was the same age as him, I also used to think about the world's problems and try to find solutions for them. This made me, many times, slow to fall asleep.

Just like him, I used to think: "It is not so difficult to think of a solution for certain social, economic, political problems. But then why aren't they solved?". The only plausible answer that used to cross my mind was: "Because some people don't want them to be solved. Because some people have more benefits if these problems continue to exist". This constataion used to bother me. There were too many people using intelligence for bad things, not for the benefit of humanity. It was something really sad.

According to Sandra Warren:

Because gifted people tend to be so sensitive, they usually are aware of the things that are happening around the world, in their country, or in their community, and they wonder why so little is being done to solve the problems they see. Their idealism enables them to envision a better world than the one they live in, and their empathy drives them to want to help ease the suffering of others. Gifted children question why things are the way they are, and they become frustrated that solutions seem so elusive to the adults in charge. They often feel responsible for fixing the problems they see, and they can become involved in social causes at surprisingly early ages. When they do tackle a problem or a concern, they usually remain committed. They want to spread understanding, and they want solutions. (2016, p. 58)

It is also this same perspective that guides Noah in the following poem:

Our World

Well you see the world now, as it is,
 And you think it is a miracle that we exist.
 With war and crime and poverty,
 It's tearing us apart, you see.
 So what do we do? We jump around,
 Destroying each other town by town,
 Threatening, cursing, dumping waste,
 Vaporizing our world with haste.
 But what if the world were a peaceful place
 Where there was a smile on every face?
 And pollution and sickness won't be,
 And the deaf could hear and the blind could see.
 Where inflation and famine would not exist,
 And fulfillment would come of everyone's wish.
 That we could all join hands and say,
 "Thank the Lord, there's peace today!"

Noah Levin, age 10
 (WARREN, 2016, p. 63)

Noah's poem begins by presenting some of the world's problems, so many and so varied, that make us astonished when we think about the miracle that is our existence. In the previous sentence, I used the 1st person of plural on purpose, because that is precisely the effect that this text creates: it invites us to think of ourselves as a collectivity. This effect is created not only by the use of the pronoun "you", signaling the readers with whom the poet dialogues, but also by the use of the pronoun "we" (as a synonym for humanity) in some emblematic verses of the text.

Thus, after presenting some problems such as wars, crimes, and poverty, the author asks, "So what do we do?" (WARREN, 2016, p. 63), a questioning which is followed by the dire conclusion that many people not only refrain when it comes to solving the problems that affect human beings, but also cause other equally serious problems. Noah demonstrates this way a sensitive and analytical look at the reality that surrounds him.

However, in the following lines, we notice that he is not satisfied with merely noticing the gravity of the situation. What he truly desires is a way to positively change this scenario. In this sense, there is an idealistic perception of facts manifested by a utopian tone in the last lines of the poem. It is something quite

similar to what is observed in Yoko Ono and John Lennon's song "Imagine" decades earlier.

All of them (Noah Levin, Yoko Ono and John Lennon) desire the cessation of everything that hinders humanity from living in communion and peace. And, just like in the song, the boy's poem is explicit in its desire for a more dignified living condition for all, through a process of collective collaboration. Noah openly expresses his desire for a world where everyone has a smile on their face and where everyone holds hands with each other; a world without pollution, disease, physical restrictions, hunger, inflation. Yes, Yoko and John were right: they were not the only dreamers.

Taking a little digression, I would like to bring up an important observation here: "Imagine" is the most prominent song in John Lennon's solo career, and for a long time it was believed that the song was composed by him alone. However, to compose the song, the artist relied on poems written by Yoko Ono in her book *Grapefruit*.

In a BBC interview in 1980, Lennon acknowledged Yoko Ono's contribution in the composition of the song and justifies the absence of credit to her due to his machismo: "those days I was a bit more selfish, a bit more macho, and I sort of omitted to mention her contribution" (*apud* ROGERS, 2018, *non-paged*). However, only in the year 2017, she officially received credit for the authorship. In an interview given one year later, to *The Guardian*, already 85 years old, she comments that her name had not appeared in the credits because: "We felt that it was better with the Lennon name. Songs sometimes have their own power and meaning, so Imagine was definitely better with John's name, at the time." (*apud* ROGERS, 2018, *non-paged*).

As we can see, the machismo present in the music industry also influenced the silencing of Yoko's participation in the project. Poet, singer, songwriter, Yoko already had a prominent career before she met John Lennon. However, it was considered that there was no space for her protagonism – an Asian talented woman. Thus, her name and participation in this song lyrics were omitted. Her talents were publicly disregarded and delegitimized.

We need to recognize that there are significant differences in the way giftedness is socially dealt with in people of different genders. As Professor Kathleen D. Noble emphasizes:

The role of sexism in obscuring the recognition and expression of giftedness in women is irrefutable. [...]
Even when women do succeed in taking themselves seriously, many find that they have only a limited range of options through which to express their abilities. As a culture, we acknowledge and reward only those talents and abilities that have direct, marketable value, and what has value has largely been determined by and for men. We tend, therefore, to dismiss “gifts” that aren’t rewarded materially or that aren’t technologically oriented, and we discount those that are stereotypically “female” (e.g., the ability to love, to understand, to empathize, to be compassionate, to be altruistic, to cope, to survive, to live life with grace, integrity, and authenticity). Yet, by failing to appreciate the value of these abilities in ourselves and others, we perpetuate a misogynistic and constricting conception of giftedness. (1987, p. 368)

In this 1987 essay, Noble also comments that a significant part of this problem lies in the reluctance (or inability) to recognize giftedness in women. Thus, "part of the solution lies in teaching women to recognize, accept and nurture giftedness in themselves and each other" (1987, p. 368).

Despite more than 30 years of this essay, much still needs to be done. I am here doing what I believe is my part: showing myself as gifted, with the pains and delights of my giftedness. Many women who have come before me have helped to open the paths where I’m walking now. Because of them, I am here today. I hope that my testimony also contributes to change this sexist scenario. I wish that more and more gifted girls and women are proud of who they are and show it to the world. We can inspire and motivate many people. "You may say I'm a dreamer/ But I'm not the only one" (ONO; LENNON, 1971, *non-paged*).

Now, let's get back to our hike. We will start the descent down the mountain. Some people believe that this is the easiest part. In fact, it is the time when the cardiorespiratory part is least required; however, you need to be very attentive to the places where you step and the way you step in order not to have any kind of fall,

sprain or overload on your joints. So, we will continue walking at a leisurely pace. One step after another and we will go very far.

Oh, I would like to comment with you on another very important fact: the way many gifted people deal with moral issues.

In addition to being exquisitely perceptive of and receptive to stimuli, sensitivity in the gifted can also mean moral or emotional sensitivity. Many gifted students are super-sensitive to ethical issues and concerns that are considered unimportant by their peers. Even as young children, they may try to “make things right” at recess and try to ensure that everyone who wants to play a game gets the chance to do. (GALBRAITH; DELISLE, 2015, p. 63)

I notice this issue a lot in my life. For me, it is extremely important that I try to have the most appropriate moral conduct in my day-to-day situations. But many times, I realize that certain facts affect me much more than other people. While I am extremely concerned about what is happening, many people don't seem to care at all.

It has been this way since childhood. Since I was a little girl, I found it strange, for example, to eat meat, because I knew it was part of an animal. I also remember that when I was around seven years old, when I was playing at teaching my dolls, I used to manifest a special attention to those dolls who, in my imagination, had some disability. The intriguing thing is that there were no disabled people in my immediate environment, but I was already thinking about teaching strategies that were more appropriate for these individuals.

I also remember one time in preschool, when the teacher asked us, the students, what we didn't like. I thought of saying something like violence, wars, but the other children were saying things like cockroaches, going to bed early. I remember not seeing much sense in it, and so I said the first thing that came to my mind: onions. Actually, even onions were quite indifferent to me, but I tried to give an answer following the same pattern as the others given in order to avoid an embarrassing situation. But it is a fact: ever since I was a little girl I have been concerned about the world's problems and I try to act in the way I consider most fair and appropriate.

I also noticed that this feeling was quite intensely during the COVID-19 pandemic. In this period, I did the social isolation as requested, wore masks, sanitized myself properly, took the vaccine shots. The first friend I met was only 20 months after the pandemic had started spreading in my country. I also saw my sister only after that time. My mother I had seen a few times from afar before that.

Before the pandemic, I used to travel a lot (almost every weekend I used to do some adventure activity in nature). However, when the restriction measures started in Brazil, I decided to take a break from traveling and going out. At that time, I saw the huge number of cases, the frightening number of deaths, and I couldn't understand how there were so many people who continued to travel, going out without a mask, acting as if life was normal.

Honestly, I couldn't enjoy myself knowing that so many people were suffering in the ICU and so many were dying. So, I focused on my studies, in my job, in my physical training routine at home, in Pretinha ... And only started to walk around (but still close to my condominium) when the situation became safer.

Look. There is a poem in this book where the author exposes how a mass death scenario also affected his emotions. Let's stop here a little bit just so I can read it to you.

One Day

I have a story to be told,
So listen, my children, well.
My story to be told
Is about a living hell.

It all began one morning,
A sunny day in June,
When a rumble was heard.

By some it was discarded
As a quake or a thunder,
But others realized all too well.

A black cloud formed, and energy stopped.
The ominous mushroom was lurking
On a red horizon.
The dead were lucky.
How is one to live

When all others are dead?

Couldn't step outside,
 Couldn't stay in.
 The land was covered with ashes.

In the shelters, tears were heard
 Of a mother mourning her children
 And of families who lost.

How am I to stay
 There is no tomorrow
 For someone loving today?

Nobody wins; all people lose.
 Animals lay covered in the black snow.
 It's Winter now, but still June.

And nobody's home to build a snowman.
 There's just nothing;
 Nobody won.

I had a story to be told,
 But there were no children for me to tell,
 Because nobody survived
 The day of living hell.

Tracy Carroll, age 12
 (WARREN, 2016, p. 60-1)

Let's walk and, in the meantime, following Luciana's suggestion, each one of you can comment a little about it.

OK. Luciana wants to be first. Humm... Very interesting what you say. Indeed, the way Tracy describes the scene makes a great impact on us. She has such a great sensitivity that it even seems as if she were there, living the whole situation.

Yes, Elaine, indeed, the description is very full of details and we are left in doubt whether it really happened or not. Is the content of the poem mere fiction? Did it really happen? The situation reported is so vivid, so believable.

I agree, Fabiano. The text really seems to have been written by a real survivor of a big catastrophe. It is someone who clearly feels uncomfortable in having to deal with the awareness of so many deaths.

I also agree with you, Lucas. There is a deep empathetic relationship with those who are gone. Tracy writes, in an empathetic and harrowing way, about the pains of mothers, of families, of those who survived.

In fact, Linda Silverman explains us that:

Empathy is more pronounced in gifted than nongifted samples and has been documented in gifted children in many countries (Pramathevan & Garces-Bascal, 2012; Schechtman & Silektor, 2012). Their empathy renders the gifted vulnerable. They have difficulty with the cruelty portrayed in movies, television programs, commercials, books, and children's games. There is a permeable membrane between real and imagined experience, particularly if both Emotional and Imaginational OE [overexcitabilities] are strong. When they watch brutality on the screen or read about it in a book, they respond viscerally as if they had witnessed the acts in reality. Easily overwhelmed by the cruelty in the world, they find it difficult to remove disturbing images from their minds. (2013, p. 142)

Linda's sentence "They respond viscerally as if they had witnessed the acts in reality" (SILVERMAN, 2013, p. 142) is in line with the findings you have brought.

Commenting about it now makes me understand better why writing about certain things (even if they were literary texts) gave me the feeling, as a teenager, that I was hurting inside. Indeed, feeling is something visceral for gifted people with certain overexcitabilities. As I grew older, I became more aware of this and began to find it easier to manage this situation.

I consider Tracy's poem fantastic. Notice that children are the interlocutor in this text. However, instead of telling them a story with a happy ending (as those produced for this audience usually are), Tracy states that she will talk about a "living hell" (WARREN, 2016, p. 60). For us, this information could shock. However, as we read the poem, we realize that this "living hell" is also the scenario of these children's lives and deaths. What the poet narrates, therefore, is something very familiar to her interlocutors.

In some moments, the story seems to approach a narrative for a child audience: "It all began one morning,/ A sunny day in June,/ When a rumble was

heard" (WARREN, 2016, p. 60). However, soon after, Tracy announces the breaking of the equilibrium situation: the rumble, which it is not clear what it is, is heard, the energy stops, and a black cloud forms in the sky. The reference to the "ominous mushroom [...] lurking/ On a red horizon" (WARREN, 2016, p. 60) highlights the possibility of a nuclear accident. The balance of this is tragic: a frightening number of deaths.

For those who are gone, there was death. For those who are still living, however, death is also present. For them, it will not be easy to go on living carrying the weight of grief and pain. That is why Tracy exposes the following realizations: "The dead were lucky./ How is one to live/ When all others are dead?"(WARREN, 2016, p. 60); "How am I to stay/ There is no tomorrow/ For someone loving today?"(WARREN, 2016, p. 60); "Nobody wins; all people lose" (WARREN, 2016, p. 61); "There's just nothing;/ Nobody won" (WARREN, 2016, p. 61).

Tracy also writes about a place covered in ashes, the difficulty of those who survived to leave and to stay in their homes, the mothers' mourning, the families' pain, the animals covered by the black snow, the empty houses. In a scenario with so many deaths, even those who were alive also died in a metaphorical sense. Even the children with whom the poet dialogued at the beginning of her text, by the end of it, are dead. The poet is alone with her loneliness.

Pretty intense. Isn't it?

I am feeling deeply affected, from an emotional point of view, after this reading. How about something lighter as we go down that stretch?

I really like your suggestion, Lucas. We can sing "Imagine" together. We are all dreamers, aren't we?

♪ [singing]
 Imagine there's no heaven
 It's easy if you try
 No hell below us
 Above us only sky
 Imagine all the people
 Living for today

Imagine there's no countries
It isn't hard to do
Nothing to kill or die for
And no religion too
Imagine all the people
Living life in peace

You may say I'm a dreamer
But I'm not the only one
I hope some day you'll join us
And the world will be as one

Imagine no possessions
I wonder if you can
No need for greed or hunger
A brotherhood of man
Imagine all the people
Sharing all the world

You may say I'm a dreamer
But I'm not the only one
I hope someday you'll join us
And the world will live as one

(ONO; LENNON, 1971, *non-paged*)

3

For an emotional approach to the education of the gifted
(or “We also want to be included”)

Gifted

Giving me a chance to grow,
I get a certain feeling in the class
Feeling a feeling no one else does,
Thinking at a higher level of thought;
Even though it is hard work.
Doing it is a lot of fun!

Jason Podogil, age 11

Luciana, can you take a picture of me by that rock, please?



Figure 17 – Climbing the rocks for a nice picture

Great. That's great. Thank you very much. You told us that your sister doesn't like the pictures you take. I have to say that I loved this one. It's really excellent.

See that river down there, guys? Near the end of our hiking, we will pass by it. It looks pretty far, doesn't it? But we will be there much sooner than you think. Are you tired? I am glad you're not. And I am very happy to know that you are so pleased with this experience that you are all thinking about hiking other trails. It's just like that: after we do one hike, we want more and more.

After that river that I showed you, there is a place that has a wonderful view. It works as a kind of belvedere. Towards the end of our hike, we will stop there to watch the sunset. At this time of the year, the sun sets earlier – this is one of the main reasons why we started our walk very early today. Safety issues are clearly involved, that's for sure. The landscape in the evening changes completely. More attention and more care are needed. Come with me. It's in this direction. Be careful not to trip over the root of this tree.

It really makes me happy, guys, when I think that, in some traditional Brazilian indigenous (QUARESMA; FERREIRA, 2013) and African societies (MOSWEUNYANE, 2013), learning happened and, in some cases, still happens like this: in the midst of nature. I find it fascinating that we have the opportunity to experience something similar. I really don't believe that learning can only occur with students sitting in a row in a classroom, without moments of practical experimentation.

That's why in my monograph for my graduate course in "Adventure Sports and Activities", I proposed an interdisciplinary project through which high school students, organized in small groups, would get in touch with content from several subjects by doing hiking with me. This photo on my cell phone, for example, was from the day I helped lead my 3rd year high school students through a trail in Campos do Jordão State Park (here in Brazil), with the support of the park monitor and the Physical Education teacher from my campus. Everybody loved the activity and had a lot of fun.



Figure 18 – Hiking with my students in Campos do Jordão, Brazil

On a certain page of the monograph for the "Adventure Sports and Activities" course, I wrote that walking is not only a way to experience the world, but also a way to create meanings about the world, in a process in which body acquires significant relevance, as it is both subject and object of displacement, the one that inhabits the landscape and is also part of it (CROSARIOL, 2019).

Bodies are not only biological, but they are the location of culture, to use Homi Bhabha's expression (1994). Bodies are also artistic, historical, religious (etc.) and their displacement founds specific embodied experiences. So that, even if several walkers walk the same path, the perception of the experience and the attribution of meaning to it will occur in different and even in contradictory ways (TONIOL, 2011). The meaning that each person constructs about the world while walking is, therefore, unique. And, understanding walking as a body practice goes far beyond perceiving it from a physical dimension. The body is both a language and a form of subjectivation (FERREIRA, 2013). The body is the way our existence is inscribed and allows itself to be inscribed in the world.

From a pedagogical point of view, the way the body is regulated by educational institutions is significant and raises some questions: What is intended by conditioning a student's body to remain seated mornings and afternoons and only get up for biological needs (drinking water, using the bathroom, and feeding)? What

is the point of making us believe that learning will occur only if our bodies remain quiet or restricted to the classroom space? What is the intention in trying to convince us that the exploration of body potentialities will only happen in a specific moment (the Physical Education classes)? What is the intention with the arrangement of the students in rows, so that students cannot interact with others? What is intended with the normalization of these behaviors and the conditioning of these bodies?

As Valter Bracht explains:

Both theories of knowledge construction and theories of learning, with rare exceptions, are disembodied - it is the intellect that learns. Or else, after a phase of dependence, the intellect or consciousness finally breaks free from the body. Even theories about motor learning are partly cognitivist. The role of corporeality in learning has historically been underestimated, neglected. Today it is interesting to notice a movement towards recovering the "dignity" of the body or the corporeal with respect to learning processes. (1999, p. 71, *my translation*)⁵

This disembodiment in the teaching-learning process is not restricted, however, to Basic Education. In *Teaching to Transgress*, bell hooks calls attention to the fact that, in the university context, there is a "grave sense of dis-ease among professors (irrespective of their politics) when students want us to see them as whole human beings with complex lives and experiences rather than simply as seekers after compartmentalized bits of knowledge" (1994, p. 16).

According to this theorist, this results from the objectification of teachers within bourgeois school structures, which depreciates the notion of integrity and emphasizes the separation between body and mind. As a consequence, both teachers and students are conceived without their life practices, experiences, and habits of being. And in this sense, it does not matter if the student and teacher have

⁵ Tanto as teorias da construção do conhecimento como as teorias da aprendizagem, com raras exceções, são desencarnadas - é o intelecto que aprende. Ou então, depois de uma fase de dependência, a inteligência ou a consciência finalmente se liberta do corpo. Inclusive as teorias sobre aprendizagem motora são em parte cognitivistas. O papel da corporeidade na aprendizagem foi historicamente subestimado, negligenciado. Hoje é interessante perceber um movimento no sentido de recuperar a "dignidade" do corpo ou do corpóreo no que diz respeito aos processos de aprendizagem. (BRACHT, 1999, p. 71)

experiences that can impact their lives. What matters is that their minds function in such a way that they are able to do the activities in the classroom (hooks, 1994).

In our case, as we are, therefore, walking since the beginning of this journey, we reinforce that we are not just brains, nor are we machines. We are human beings.

And, if I'm sharing my experiences with you, it's because they exist. Not because I'm a teacher, or because I'm a student or because I'm gifted; but, above all, as a consequence of the humanity that resides in me. It is as human beings that we should look at gifted people. Not as machines, powerful calculators or bodies drained of experiences. And... How incredible it is to be able to talk about emotions while being, at the same time, in motion, don't you think?

There is also another important one that I would like to highlight. Before the colonization of the American and African continents began, teaching-learning was not done following the models that we have today as a norm: with students sitting in chairs one behind the other, with so many theory (sometimes disconnected from the reality), with an emphasis on high grades and encouragement of competition among students (the collective good was valued), with so many written material (the knowledge was transmitted orally).

The changes that occurred in these traditional practices were influenced by the colonization process, which instituted a new form of teaching-learning that became the hegemonic standard. However, this model is not the only valid.

I am not saying here that we should replace the most practiced teaching model by another one, but that there can be gains if we also open ourselves to other possibilities, if we decolonize our thinking and our practices. And this goes beyond inserting materials in the classroom that refer to Afro-Brazilian, African, and Indigenous history, culture, and literature. If we insert these materials, but the way we teach remains the same, the decolonization of teaching will occur more slowly.

Decolonization of thoughts and practices is important not only for Education (as it is generally conceived), but also in the field of Gifted Education. If we consider the fact, previously mentioned, that belonging to another minority (ethnic, social, gender, among others) can amplify the marginalization of certain gifted

individuals and inhibit the manifestation of their abilities, we need to admit that something needs to be urgently done to change this scenario.

When I think about decolonization, I am not referring only to the ethno-racial issue. We must remember that with colonization also came the imposition, as a norm, of a discourse that elected the white and heterosexual man as the standard. In this process, a “careful (re)production of what is ‘normal’ helped to strengthen the subject positions of power held by the majority white, heterosexual man and its discourses” (CARROLL, 2018, p. 23). And, if we think about the gifted person, this is also the image consolidated in the social imaginary: a white heterosexual man or boy.

Therefore, thinking beyond talent and thinking about giftedness from an emotional point of view requires us to consider these issues. In this book with the poems I am reading, we have fortunately observed that there are several girls who have also written their texts. Opening this space for their visibility is important. I admit, however, that I missed a greater indication of the other identities that make up these boys and girls. I wonder how many of them belong to other minority groups. We don't have this answer, but I would like to leave this question open, highlighting the need for further research in this direction.

If we need to decolonize teaching practices, it is also quite certain that we need to problematize what we think we know about giftedness. We must, of course, recognize that the discussion on the subject has broadened over time. On the other hand, the expansion of these discussions requires us to revisit our certainties and also to be prepared for what we don't yet know, to launch new questions and to move from our uncertainties. Some theories of the past have already proven to be obsolete. Many theories of the present have proven to be repetitive. And what about us? Are we open to something new?

Yesterday I read on Instagram a post by Jorge Forbes (2021), a renowned Brazilian psychiatrist and psychoanalyst, who has deepened his studies on Jacques Lacan. Referring to the French psychoanalyst, he said that people usually feel better (even if it seems paradoxical) in accepting they have a small tumor than with the idea of not having a name or an explanation for what they feel. That's because

uncertainty is uncomfortable, but it is important that we do not cling to the comfort of pain (or, in other words, that we do not get stuck with bad things that bring us comfort because they have already been named and explained). Instead, we should learn to face the risk of uncertainty, so that we can experience the insecurity of new ways of being.

Let's stop and sit down for a moment. I would like to read a poem to you. Before start reading it, however, I would like to ask you not to waste the opportunity to seize this moment. Take a deep breath, feel that air entering your lungs and becoming part of you. Let nature freely enter into your bodies and feel fully integrated with it. Look at the landscape. Remember the river I told you about? It is now a little closer, and we can observe, in more detail, the vegetation that surrounds it. Too beautiful this place, isn't it?

Well, now we can go to the poem:

Am I Gifted?

Am I Gifted?
Why am I here?
Am I really special?
I'm not really sure.

I get F's,
And that's just a start.
I get A's,
I don't feel smart.

Am I gifted?
Is that why I'm here?
I really don't know

Randy Daykin, age 12
(WARREN, 2016, p. 5)

This poem, which makes room for uncertainty, is so rich. Notice, for example, that the title itself starts from a question, "Am I gifted?" We don't know if Randy makes this question (as well as the others) for himself or for the readers, but what matters is that the questions are there and are quite significant.

Randy has some certainty, as we can see in the second stanza: he gets F's and A's (low grades are mentioned first by him) and he does not feel smart because of it. However, it is the questioning that predominates in his text, being intensely present in the first and third stanzas, and putting in evidence a main doubt: After all, is it possible for a student who does not feel smart and who gets low grades to be gifted?

For a long time, the myth that was strongly propagated was that gifted people were good at everything and only got high grades. We know, however, that giftedness is not something homogeneous. It manifests itself differently in each individual and it's not assessed only by grades on report cards. So, it is perfectly possible that a gifted individual gets one (or even several) F's. This can result from personal or social problems, low motivation with the content taught, lack of interest, lack of stimulus or even some difficulty in some area.

However, it is necessary to investigate why this is happening. If low grades occur and there is no intervention from the school, this is omission. As part of the group with specific educational needs, gifted students have the right to a differentiated teaching proposal that helps and provides them with more appropriate conditions for the development of learning. In the Brazilian case specifically, this is foreseen mainly by articles 58 and 59 of the *Law of Directives and Bases of National Education* (BRASIL, 1996)⁶, that I intend to discuss with you later.

But now, considering Randy's poem further, it is also important to mention that it makes explicit something that often afflicts gifted individuals: the so-called Impostor Phenomenon. This phenomenon is not considered a disease, but it is so powerful that it affects the way the individuals perceive themselves and their behaviors.

Filarowska and Schier explain us that

⁶ The *Law of Directives and Bases of Education* (*Lei de Diretrizes e Bases da Educação*), also known as LDB, is the most important educational document in Brazil and defines how education should be conceived in the country. It is a federal law enacted in 1996, which has been updated ever since, with the enactment of new laws. High Abilities/Giftedness is mentioned in its articles 4, 8, 58, 59, 60, 78 and 79.

The impostor phenomenon means the sense of intellectual falseness that exists among people who experience a discrepancy between their own attitude towards their achievements and the evaluation of these achievements by other people. According to external criteria, persons with impostor phenomenon are seen as being successful, but according to their own internalized standards, they perceive their accomplishments as not significant. They contribute [sic] them to good fortune, lucky chance or beneficial contacts. (2018, p. 35)

Thus, in Randy's conception, although some experts have identified his giftedness, when he looks at his performance, he is left in doubt as to whether he really is what these professionals claim him to be. Just as with this boy, the perception that gifted people affected by the impostor phenomenon feel is that they are a fraud, and that from the moment everyone finds out about this, everything will be worse. Notice that this situation occurs not only because of the socially fed belief that gifted people are infallible heroes, but also because of the excessive social overvaluation of the achievements and accomplishments of gifted people, which often override the emotional aspects of these individuals.

Thus, it is not uncommon for gifted people who have had a remarkable performance at one time (whether in childhood or at another stage of life) to develop a great fear of not repeating that great achievement (FILAROWSKA; SCHIER, 2018). If the pressure from others were not so strong in relation to the manifestation of the talents of the gifted, these individuals would feel more comfortable in being who they are, and would not charge themselves or suffer so much.

Filarowska and Schier also mention that "It has been assumed that the impostor syndrome could be related to the perception of intelligence as a constant and invariable feature of the individual, which has been confirmed by a performed study" (2018, p. 38). I believe that the following poem helps to highlight this premise well:

A Gifted Child

I know the look, the glare.
I come across it every week, every day.
It comes from a classmate or a teacher.
Some have the nerve to say it right out or at least start to.
And just to name a few of these:

From a fellow student,
 "I thought you'd do better than me."
 I asked, "Why?"
 "Because you're a...oh, never mind."
 From a teacher,
 "You, of all, should understand this problem."
 Again, I asked, "Why?"
 "Because you're a...oh, never mind."
 From a friend,
 "I get better grades than you.
 How come? I'm not a..."
 "A what?" I asked.
 "Say it!"
 "OK, a gifted child!"

Carrie Jeram, age 14
 (WARREN, 2016, p. IV)

Let's walk again. Meanwhile, we will comment on the poem. Please check to make sure that you have picked up all your belongings and that everything is okay. In a few minutes we will make a longer stop and you will have enough time to rest and to eat. Are you ready? Let's go. Notice how the landscape is now becoming more similar to that at the beginning of our walk.



Figure 19 – Walking among the trees

Hummmm... Well, thinking about the poem, it's quite interesting to observe how oppressed Carrie feels in the school environment. Every day, teachers and classmates look at her with incomprehension, judgment, and condemnation. It is as

if everyone at school expects this student to be perfect: that she has no doubts or difficulties and that she always presents the best grades in the class. In this poem, teachers and other students have a misconception of what giftedness and intelligence are and don't realize how cruel they can be to gifted students.

It is also noteworthy that the sentence "Because you're a...oh, never mind" (WARREN, 2016, p. IV) is repeated in the poem. It doesn't appear only once. This repetition alludes to the frequent embarrassment of other people in relation to giftedness, and on the other hand, exposes the harmful consequences of this fact in the life of a student who feels all the time being evaluated, charged, compared, pressured.

So, in addition to the poem presents a commonplace fact in this student's life, it also clearly exposes the emotions experienced by this gifted teenager, victim of the incomprehension of others. In this process, "Emotion travels, and as it does, identities are produced across space and over time. As identities stabilize or sediment over time, they do so related to loaded histories" (LEWIS; CRAMPTON, 2015, p.118). Therefore, it is inconceivable to understand Carrie only considering her cognitive aspect. The events experienced an individual help her/him to compose his/her own identity and, if the school is not a welcoming space, the consequences can be quite serious.

Let's try to check now some poems written by children who feel more welcomed in their school environment. This first poem seems a good choice:

The Gifted Class

Shooting up like a rocket
For creative thoughts,
Writing down our feelings
In books, plays and poems,
Helping to solve a problem
With combined efforts,
Getting to be close friends
In very special ways.

Kathy Skoczen, age 13
(WARREN, 2016, p. 34)

I really like this poem. It conveys to me such an intense sense of freedom. The initial metaphor is fantastic: of that individual who feels positively launched so far away, as if reaching outer space (just like a rocket). The destination is creativity, not censored, but desired. This is what enables Kathy and her colleagues to express themselves in their texts, creating diversified creative works while they also express their feelings. I also like to observe the importance that collective efforts have in problem solving, according to her.

The title of her poem, "The Gifted Class" is extremely meaningful. She writes about her own class, about a context in which she feels included and in which she can enjoyably socialize with her peers. Thus, they become close friends and can develop special bonds.

It is interesting to reflect on the social and emotional issues involved in this process. After all, we mentioned earlier that many gifted people have difficulties in establishing friendships. However, this also occurs because of the differences that these individuals perceive among themselves and the others. In contact, however, with people in whom they perceive similar attitudes and behaviors, bonds and connections can be more easily developed. This does not mean, however, that gifted people will only be friends of gifted people, but that a more favorable and welcoming environment can provide, more easily, the development of affective relationships.

This proposal presented in Kathy's poem, with the existence of a specific classroom for gifted students, is quite different, however, from the one in force here in Brazil. Our legislation presents the possibility of activities to be developed in the so-called "resource rooms" in the period opposite to that of regular classes (afterschool), but only if necessary.

The resource rooms are physical rooms with some special material available and are under the responsibility of professionals specializing in "Special Education". They are designed to provide a more personalized and effective accompaniment of gifted students, as well as other students with specific educational needs. They are, therefore, not exclusive for gifted students.

Writing about this subject, Mori and Brandão mentioned that:

This specialized support service has the characteristic of supplementing or enriching the school contents of the formal curriculum, as well as topics that are not present in the conventional curricula, but that are considered relevant by the teachers and of interest to the students. The activities developed in the program can be carried out in groups or individually, according to a schedule to be organized by the teacher. The use of a differentiated methodology, with resources that meet the specific needs of gifted students contemplates, according to its creators, the demands for an inclusive, democratic school for all. (2009, p. 486, *my translation*)

Thus, the “resources classes” are a support tool to potentialize the students’ learning process. However, in regular classes, adaptations are also made, when necessary, to meet the interests of students with specific needs. All of these adaptations must be documented in each student's Individualized Education Plan (Plano Educacional Individualizado or PEI, in Portuguese), which is a document that is constantly being fed by teachers and professionals from the institutions' social-pedagogical sector.

In regular classes in Brazil, gifted and non-gifted students frequently study together, since the Brazilian educational system perceives the existence of specific classrooms (or even schools) for gifted students as a less inclusive strategy. However, the law also offers the possibility of educational assistance “in specialized classes, schools or services, whenever, due to the specific conditions of the students, their integration in regular teaching classes is not possible” (BRASIL, 1996, *non-paged, my translation*).

It is more precisely in Article 58 of the Law of Directives and Bases of National Education that we read that: “It is understood by special education, for the purposes of this Law, the modality of school education offered preferably in the regular education network, for students with disabilities, global developmental disorders and high abilities or giftedness” (BRASIL, 1996, *non-paged, my translation*). Also, according to this article, the right to receive this specialized educational service is not exclusive to children and teenagers; it should start in early childhood education and extend throughout life.

In Article 59, the Law of Directives and Bases emphasizes the gifted people's rights to have access to "specific curricula, methods, techniques, educational resources and organization, to meet their needs" (BRASIL, 1996, *non-paged, my translation*), to have their studies accelerated (to enable completion of studies in less time), to receive assistance of specialized teachers in Special Education – as well as the assistance of regular teachers trained to integrate them into regular classes –, to receive special education for work (in order to be effectively integrated into life in society), to have "equal access to the benefits of supplementary social programs available for the respective level of regular education" (BRASIL, 1996, *non-paged, my translation*).

There are some points that, if they were present in the Brazilian National Education Law, promulgated in 1996, would make gifted education even more inclusive (CROSARIOL, 2021). Thinking specifically about gifted people, the item III of article 59 law 9394/1996 needs big changes. It establishes that all students with special needs have the right to be attended by “teachers with an adequate specialization (done in a high school course or a higher education course), as well as by regular teachers trained to integrate these students in common classes” (BRASIL, 1996, *non-paged, my translation*).

This requirement is insufficient to meet the specific needs of the gifted. Besides the fact that the text of this item is very vague, it only states that teachers must have adequate specialization, but does not make it explicit what this “adequate specialization” means. We know that even a post-graduation course in Special Education is not always enough, since many of these courses focus more on students with disabilities. In this sense, it would be important for the law to establish the requirement for educational institutions to have one professional with, at least, a graduate course in Giftedness and also with practical experience in this field. After all, we are talking about a public with very specific educational needs, that demand the follow-up of a professional with a lot of study and knowledge in the area (CROSARIOL, 2021).

Thinking now of other suggestions that could help to remove high abilities from invisibility, my first idea would be to suggest that the law institute the mandatory inclusion of August 10th (World Day for the Gifted) in the school

calendar. On this date, schools and universities would organize activities (exhibitions, shows, soirees, lectures) in order to openly discuss this theme in a non-stereotypical way. (CROSARIOL, 2021)

Another suggestion is to insert "Studies about giftedness" as a separate and compulsory subject in the undergraduate courses aimed at teacher training. Only the discipline of "Special Education" is too broad. I believe that undergraduate courses should have a specific subject dedicated to the investigation of teaching strategies for gifted students and another one to discuss teaching strategies for students with disabilities. This organization would help deepen the studies in the area of Special Education as a whole. (CROSARIOL, 2021)

Nevertheless, I believe that the articles concerning giftedness in the Law of Directives and Bases of National Education, from 1996, are well formulated. The flaws, in fact, have occurred much more in their implementation. However, I would be very happy if these suggestions of mine could one day be accepted.

Wow, I've made a very long digression now. Let's stop for a while over there under the trees. We will take a half hour break here. Eat, rest, contemplate the landscape. Enjoy the moment. In the meantime, I will write a little bit in my field diary. It's been a long time since I've written anything on it.

...

I am writing now with no specific purpose in mind. I brought this field diary with me to write down everything that I considered important. I realized, however, along this nature walk, that the dialogue with the people I am with was more meaningful than anything I could register here. This is not to say that I do not consider writing important, so much so that, after finishing this trail, I will start the process of writing my monograph. It will have much of what happened here, but told in the way I remember it, told also in a way that I consider more interesting.

One of the benefits of writing my monograph is the possibility that I will have of dialoguing with other people who cannot be with me at this exact moment. Despite this temporal and physical distance, I hope that, when they read me, they feel close to me, they feel as if they were in the mountains with me. And if, right

now, I decided to treat this no longer as a hypothesis, but by dialoguing directly with this readership that I now have in mind, I wonder if things would be different. Would they be? I'll give it a try.

...

Hello. I am very happy to have your company. For a long time, I felt alone and misunderstood in the midst of my idiosyncrasies. Knowing that you all are reading me is something that does me a lot of good. No, I don't mind being alone sometimes, but I also like being together. Are you like that too?

I would like to understand better why you decided to start reading this text. Tell me. I want to hear you. Do you know or live with someone gifted? Are you gifted? Well, whatever the reasons that motivated you to read me, I want you to know that you all have my appreciation. I also want to send you my most sincere hug. I thank you very much for also joining me on this journey. You are very special, guys.

...

Now I am evaluating my performance. Did this language strategy help me to connect more closely with my future readers? I hope so. This kind of experimentation with language is not common in academic work, so it's great that I can use this field diary for that. I loved it. But I would like to anticipate one piece of information here: also, in my monograph, I do not intend to use the language commonly adopted in academic discourse. I want to use something different, innovative, a language consistent with the proposal of presenting giftedness from new perspectives. My writing will then be creative and assumedly full of emotions, just like me.

...

Well, the 30 minutes break is over. I'm going to eat some fruit so we can continue the walk. Ready, folks? I will read one more poem and then we will continue the walk.

Gifted Children

It's good to be gifted,
But nobody knows,
Being gifted means learning more,
And sometimes it shows.

We learn reading and math,
And you do too,
But maybe we learn
Harder skills than you.

We have to try
As hard as you,
So it's good to be gifted.
Don't you think so too?

Stefanie Lovrekovic, age 10
(WARREN, 2016, p. 31)

We will now take the path to the left. This is the one that will take us close to that river we saw from above. Follow me.



Figure 20 – Single track surrounded by trees

Do you know what I loved most about Stefanie's poem? Take a guess.

Wow. You, guys, are excellent at guessing! Yes, I like the way she looks at giftedness from a favorable perspective. She likes being gifted and feels happy being so. I also find it very interesting when she states that "It's good to be gifted,/ But nobody knows" (WARREN, 2016, p. 31), because it makes us realize that much of what is attributed as negative in giftedness is linked to not knowing it well. Being aware of this reality gives us hope, because it indicates the possibility that things will change if people get to know giftedness better. After all, dealing with the unknown is always more difficult.

I also like the approach Stefanie takes between gifted and non-gifted children. She doesn't see them in opposition, but from their similarities. According to her, all children learn reading and mathematics, for example, but in a qualitatively different way. Furthermore, she states that gifted children need to try hard to do things, just like other children do. So, if there are so many similarities, why should we impose barriers instead of building bridges?

The ending of the poem is also very beautiful because it is an invitation to reflect, an invitation for others to perceive, as she does, giftedness as something positive, which does not imply, by the way, the demerit of individuals in whom it is not present. Being gifted is just another possibility of being.

Look, we got to the river. Beautiful, isn't it?



Figure 21 – The river seen from close up

Isn't it amazing how much bigger it looks from up close?

You see, looking at giftedness requires a similar movement as we did when looking at this river. From afar, we were able to get a broader view of it as a whole, as well as the context in which it is set. However, it is only when we get closer that we can observe certain details with greater richness, such as the fishes that swim in it or even the stones that line its bed.

Luciana, can you take a picture of me, please? I loved it. Thanks a lot!

Feel free to take as many pictures as you like, guys. Our next step will be to cross that bridge up ahead. Immediately after it, we will be at our viewpoint, the magic place where we will see the sunset.

Ready? Let's go then. This bridge makes the whole process much easier, you know. Back when it didn't exist, we had to literally walk into the river to cross it. In fact, this required much more attention to the current and the volume of the waters. With the bridge, everything is much smoother. We can arrive on the other side completely safe and dry.

Take a look. Wonderful the view from here, isn't it? It is not only the view from the top of the mountain that is privileged. It's being far away from the mountain that we can observe it in all its splendor. Who would have thought that also the end of this hike would bring us such pleasant surprises?

If you wish, feel free to bathe in the river and refresh yourself. It will still take us a little while to observe the sky turning into night. Take your time. I will meditate a little bit.

...

Did you enjoy bathing in the river, people? I am very happy to hear that.

Do you have a question, Elaine? Yes, feel free to ask it. You want to know about some aspects that I consider indispensable in gifted education. Is that correct?

Ok. Well, first of all, it is very important that the precepts laid down in the laws are followed, especially those determined by the *Law of Directives and Bases of Education*, which has national impact. It may seem obvious what I am saying, but it is still clear that articles 58 and 59 that we mentioned earlier are still quite disregarded, especially when it comes to giftedness.

In educational institutions, there is still a great resistance to accept that gifted students have specific educational needs and that educational professionals (not only the teachers) must mobilize to meet them. For a long time, the focus has been on the students considered as a problem, which means, according to common sense, being the one who messes up the class or gets low grades. In a limited perception, gifted students are still perceived as those who can manage on their own, who are independent, as subjects for whom no help is needed.

We need to change this mentality, and this will only be possible by disseminating credible information and combating myths, stereotypes, and misinformation. It is important to remember that the gifted individuals are above all people, with their own peculiarities and complexities. They are people who usually already perceive themselves as different from the others. Consequently, if their social inclusion process is not well accomplished, this fact can significantly impact their lives in a negative way.

When we think about education of gifted people, it is important that the conditions are favorable, and this does not mean putting the students in a context where they are going to to read, write, produce a lot, do a multitude of tasks.

Contrary to what you might expect, veteran teachers of the gifted tell us that what is needed most of all to survive in gifted education is a sense of humor. Humor – plus a strong self-concept, a high energy level, and a sincere liking for gifted students. Rather than in-depth content knowledge or terrific analytical powers, and underlying commitment to students and a positive attitude about learning seems to be the most essential. (GALBRAITH; DELISLE, 2015, p. 89-90)

In addition, Galbraith and Delisle mention that, for the elementary classroom, "the ability to learn along with the students is probably more important than

standing up in front of the class and disseminating knowledge" (2015, p. 90). And, in content-specific classes, on the other hand, it is important to be someone competent in that subject, but also prepared to be challenged by the students.

Versatility is also desirable in this context: "To work with gifted students, you need to be very flexible, capable of individualizing and differentiate instruction, and adept at managing small – and large – group activities as well" (GALBRAITH; DELISLE, 2015, p. 90).

There are also some communicative skills mentioned by Galbraith and Delisle that deserve attention from educational professionals, including teachers:

- Observation skill: listening, watching, picking up verbal and nonverbal cues
- Intuition: sensing needs or issues
- Empathy: communication concern and interest
- Role-modeling: demonstrating positive attitudes, appropriate behaviors
- Verbal presentation skills
- Writing skills
- Group leadership and counseling skills. (2015, p. 91)

In this way, a teacher who seeks to improve his or her own skills with regard to the aforementioned aspects can observe more expressive results in the development of their gifted students. Let it be clear then: to work with gifted students, it is not necessary to be gifted, but it is necessary to be someone who sees the gifted from a human and empathetic point of view and who constantly seeks to improve her/his practice, so her/his gifted students become more and more included, whether at school or in other social contexts.

In Brazil, however, the emotional side of giftedness has often been left aside when thinking about giftedness. There is a very strong emphasis on the implementation of a model that prioritizes talent development. This emphasis also appears in official educational documents and in some works, such as the 2007 book *High Abilities/Giftedness: Encouraging Potential*, by Angela Virgolim. In this work, this author mentions that:

Today's world is crying out for good ideas, for changes in our preconceived notions, especially when old habits no longer solve new problems. This posture requires a combination of intelligences to solve problems and create new products necessary for the development of our culture. It also requires the integration of actions that must begin at home and progress with the help of the school, so that we can prepare our young people to face the challenges of a society where constant transformations are the only certainty. The intelligence, creativity, enthusiasm, and ability of children are not only the greatest asset of a nation, but are also an invigorating, lasting, and endless source. (2007, p.15, *my translation*)

Particularly, I find this approximation between certain abilities of children as “the greatest asset of the nation” (VIRGOLIM, 2007, p.15, *my translation*) quite uncomfortable, as it seems to me that children are understood from a utilitarian point of view. However, what really bothers me is said by the author later.

Virgolim (2007) concludes this section of her text saying that the role of parents and schools should be to encourage gifted children to master their mental abilities for future success – which seems to allude more to the success of the nation than to that of the child. In her words, specifically educators are assigned the mission of ensuring successful learning by acting as a source of information, developing the gifted child's desire to learn, and providing an environment in which the gifted children can develop their mental abilities in order to avoid wasting their talents. The focus is, therefore, on the talent, not on the person.

Her book is one of the materials on giftedness published by the Ministry of Education in Brazil. So, it is easy to understand the interests that underlie the dissemination of the incentive to work with gifted people as a way to develop the nation. However, even though this text is almost 15 years old, this discourse of talent valorization still has a lot of force in the country today. It is a very utilitarian perspective, as if the gifted had to exist and act in function of something external to them: the school, technological and scientific advancement, the nation. And why should they? What if they don't want to? What about their will? What if they want to put the priority on themselves?

It is important, however, to point out that even Virgolim's initial perspective, which focused on talent, gave way, over time, to the adoption of new approaches

that broadened the discussion on the emotional side of giftedness. This change is already something quite positive and reinforces an idea that I presented earlier: that uncertainties move us. Much of what was taken for granted about high abilities in the past, in subsequent decades, has been problematized. This is how knowledge advances. The construction of knowledge is always a process. It is never static. It is an eternal journey.

In Brazil, the discourse of scholars who have sought to minimize the emphasis once given to talent has gained more and more strength. They say that it is important to focus on people and perceive them not only from their IQ or talent, but considering a more holistic view. It is aligned with them that I include myself.

I argue that we cannot think in a simplistic way. Merely encouraging the development of talents is no guarantee that individual will be successful, nor that he or she will be happy. An individual is much more than her/his talents, more than her/his IQ. Moreover, besides the factors inherent to the individual, there are external circumstances that can jeopardize her/his happiness or make it difficult for her/him to achieve success.

An example that we can think of would be that of a gifted individual who belongs to a low social class family and lacks access to basic conditions for a more dignified life: good food, proper housing, adequate health and hygiene conditions, the right to leisure. Even if this individual has a high IQ, the circumstances of her/his life will make everything more difficult. If, however, there is some kind of support, this process may become less difficult, but this still does not make success a certainty.

Life itself is full of uncertainties. What we do know, however, is that the possibilities of a better quality of life increase as an individual's favorable conditions for expressing and developing his or her talents increase. Moreover, the possibility of a better life also increases the higher the individuals' ability to adapt and live well in their environment, and the greater their ability to deal intelligently with their own emotions.

Emotions are part of our constitution as human beings. At this point, we must remember that the highly gifted are also people, also human beings and, therefore, emotions also play an important role in their lives. But there is a peculiarity: Mantero (2021) explains that, in some cases, the self-perception as somebody different from the others can lead the gifted individual to be isolated, with few interactions with others, vulnerable to emotional diseases. All of this can impact or limit "cognitive functioning and functioning in the personal, social, and occupational environment" (2021, p. 14).

Thus, it is essential the support of families and teachers in identifying cases of giftedness, as well as in the adjustments and aids that will prove necessary later (MANTERO, 2021). From the moment the individuals are identified as gifted and understand their potentials and their difficulties, they can have a better understanding of themselves and manage, in a better way, their own life and emotions.

Take a look! The sun is going down. I like to admire the sky with all its colors. Whether it's night or day, I feel at peace. While you gaze at the sun going down and wait for the stars to appear, I'll read our last poem of the day.

Little Star Dreamer

Little world dreamer
With visions of the stars,
Hide away, child,
In your four-walled world.
Your body sits in the material plane,
While your mind links with heavenly spirits.

Little star traveler,
Do you know why they fear you?
Do you care?
Are you alone?
Do you know?
Ah, my little astral child,
Cry not,
For you can do what they cannot...
You can fly...
Without wings...
To the stars...

Kara Dove, age 17
(WARREN, 2016, p. 44)

This poem embraces me beautifully. Throughout life, that child that I once was (but, in a sense, still am, since childhood is a part of me that never dies) actually realized that her place was not hidden in a world with four walls. She knew that she could fly, without even needing wings, to the stars. And that is what I have been doing, then. I was a quiet child and a quiet teenager in school, mainly because the model of education I had at school was too authoritarian. Students were not really given the opportunity to speak. In fact, at many times students were reprimanded for speaking without being authorized. We had to remain static in our chairs listening to the teacher and doing activities. Maybe this is why I have so much to say about that moment. Like a catharsis, you know.

The teaching model I had until adolescence valued obedience, production, performance, repetition of content explained by the teacher. And yes, I was a very quiet student with excellent grades, but I never felt valued in the midst of it. My desire to become a teacher was also driven by the desire to do something different, to change this scenario, to make students happy by learning. Yes, even when talking about giftedness, affection matters. It's also important that we, as teachers, look at gifted individuals from a perspective that seeks to problematize the stereotypes often attributed to them. We need to keep in mind that none of these individuals are superheroes, since:

Giftedness is asynchronous development in which advanced cognitive abilities and heightened intensity combine to create inner experiences and awareness that are qualitatively different from the norm. This asynchrony increases with higher intellectual capacity. The uniqueness of the gifted renders them particularly vulnerable and requires modifications in parenting, teaching and counseling in order for them to develop optimally. (Columbus Group *apud* SILVERMAN, 2013, p. 44)

Ah, how wonderful. A collective hug to end the day. I loved it.

♪ [everybody singing]
Look at the stars
Look how they shine for you
And everything you do...

(CHAMPION *et al*, 2000, *non-paged*)

And then, we noticed the sky filling with magic and nature also embracing us. We felt full of life, at peace and happy.



Figure 22 – The spectacular sunset at the end of the hiking

And then, the time came for each of us to return home.

...

Remember to check that you have taken all your belongings. Is everything all right? Let us walk in this direction. It is just up ahead where our trail ends. Does everyone have a ride home? That's great!

Here we are. This is where we end our adventure for the day. I won't say goodbye because I don't like it. I am sure that we will meet again, so I perceive this instant as something much more like a "See you later".

People, it was really incredible to be with you today. I thank you so much for the company and the moments of such rich dialogues. You certainly helped to make the ascent to the mountain more fun. Let's keep in touch so that we can do some other hiking, OK? Now it's time to go home and see my beloved Pretinha again.

Bye, everybody. See you later!

Final Considerations

(or “It’s not the end. That’s a new beginning”)

My desire for knowledge is intermittent, but my desire to bathe my head in atmospheres unknown to my feet is perennial and constant. The highest that we can attain to is not Knowledge, but Sympathy with Intelligence. I do not know that this higher knowledge amounts to anything more definite than a novel and grand surprise on a sudden revelation of the insufficiency of all that we called Knowledge before—a discovery that there are more things in heaven and earth than are dreamed of in our philosophy.

Henry David Thoreau

When I got home, I had the impression that things were organized in a nicer way. There were also no more rugs. I felt that there were no more weights on my back and that I had successfully completed an important cycle.

I’m writing now. Pretinha is lying on my side after giving me many loving hugs. Sitting here, I reflect on everything that happened today. Being in nature does me so well. And how great it was to observe so many people interested in what I was saying.

The most important part of a hiking is never a specific tourist spot. Nor is it the moment when the hiking ends. The most important part of a hiking is the whole process. Everything that happens during the walk is significant: what we see, what we contemplate, what we say, the pictures we take, the new thoughts that arise, the emotions we feel. It all matters. And this experience is usually so remarkable that, when we finish a hiking (or even a trekking), we automatically start thinking about the next one and looking forward to do it.

Every end of a journey always signals the beginning of a new journey. It is the same with knowledge: it never ends, there is always something new to go

through. So, let's go on! There is always a sunrise waiting to be seen, a landscape waiting to be contemplated, a mountain at our disposal to be climbed.

I thank everyone who has walked with me this far. This work is my gift to all of you, and it is only one of the first steps in the investigation of the emotional side of giftedness. There is still a lot ahead of us. I hope to see you on my next journey.

See you soon.

Isabelita

Taubaté, June 14, 2022

References

- ADAMS, Tony E.; JONES, Stacy Holman; ELLIS, Carolyn. *Autoethnography*. Oxford: Oxford University Press, 2015.
- ADEMIR FILHO *et al.* *Isabelita em uma jornada pela floresta*. Campinas: Dentro da História, 2020.
- BALTUSSEN, Han. *The peripatetics*. London, New York: Routledge, 2016.
- BENJAMIN, Walter. "The Storyteller". In: HALE, Dorothy J. (ed.). *The Novel: An Anthology of Criticism and Theory - 1900-2000*. Malden, Mass: Blackwell Publishing, 2006.
- BHABHA, Homi K. *The location of culture*. London, New York: Routledge, 1994.
- BRACHT, Valter. "A constituição das teorias pedagógicas da educação física". In: *Cadernos CEDES*, Campinas, v.19, n.48, ago. 1999. Available on <http://www.scielo.br/scielo.php?script=sci_arttext&pid=S010132621999000100005&lng=pt&nrm=iso>. Access: July 28, 2020.
- BRASIL. Ministério da Educação. Lei nº 9.394/96. Lei de Diretrizes e Bases da Educação Nacional. Brasília: MEC, 1996.
- BRASIL. Ministério da Educação. Secretaria de Educação Especial. Política Nacional de Educação Especial. Brasília: MEC/SEESP, 1994.
- CANDIDO, Antonio. "O direito à literatura". In: *Vários escritos*. São Paulo/Rio de Janeiro: Duas Cidades/Ouro sobre azul, 2004, p. 169-191.
- CARROLL, Shawna M. "Uncovering white settler colonial discourse in curricula with anticolonial feminism". In: *Journal of Curriculum Theorizing*, v. 33, n. 1, 2018.
- CARVALHO, Ruy Duarte de. *Os papéis do inglês*. São Paulo: Companhia das Letras, 2007.

CHAMPION, Johnny; BERRYMAN, Guy; BUCKLAND, Johnny; MARTIN, Chris. "Yellow". In: COLDPLAY. *Parachutes*. London: Parlophone, 2000.

CHANG, Heewon. "Individual and collaborative autoethnography as method: a social scientist's perspective". In: JONES, Stacy Holman; ADAMS, Tony E.; ELLIS, Carolyn. *Handbook of autoethnography*. Walnut Creek: Left Coast Press, 2013.

CLIFFORD, James. *A experiência etnográfica: antropologia e literatura no século XX*. Rio de Janeiro: Editora UFRJ, 2002.

CROSARIOL, Isabelita Maria. Academic work for the discipline "Educational Policies in Brazil and the Evaluation of High Abilities/Super ability". In: *Professional Improvement Course in High Abilities or Giftedness: Identification and Specialized Educational Attendance*. Pelotas: Federal University of Pelotas, 2021.

_____. *Entre trilhas: Caminhadas de Aventura com Alunos do Ensino Médio Integrado (IFSP – São José dos Campos)*. São Paulo, 2020, 22p. Monograph (Post Graduation Course in Adventure Sports and Activities) – University Center of United Metropolitan Faculties (FMU).

ELLIS, Carolyn; BOCHNER, Arthur P. "Autoethnography, personal narrative, reflexivity". In: DENZIN, Norman (ed.); LINCOLN, Yvonna (ed.). *Handbook of qualitative research*. Thousand Oaks: Sage Publishing, 2000.

DABROWSKI, Kazimierz. *Psychoneurosis is not an illness*. London: Gryf, 1972.

FERREIRA, Maria Cristina Leandro. "O corpo como materialidade discursiva". In: *Redisco*. Vitória da Conquista: UESB, vol. 2, n. 1, p. 77-82, 2013.

FILAROWSKA, Monika; SCHIER, Katarzyna. "The impostor phenomenon: The sense of intellectual falseness". In: *Psychoterapia* 2, 185, 2018, p. 35-45.

FORBES, Jorge. “Desautorizar o sofrimento”. December 5, 2021. Instagram: @jorgeforbes_oficial. Available on: <<https://www.instagram.com/p/CXHpV4DIFtJ/>>. Access: December 21, 2021.

FREDRICKSON, Ronald H. “Multipotential: A concept for career decision making”. In: Annual convention of the American Personnel and Guidance Association. New Orleans, Louisiana, April 1974.

FREIRE, Paulo. *Política e educação*. São Paulo: Cortez, 2001.

GAGNÉ, François. “Transforming gifts into talents: The DMGT as a developmental theory”. In: *High Ability Studies*. v.15, n. 2, 2004, p. 119-147.

GALBRAITH, Judy; DELISLE, Jim. *When gifted kids don't have all the answers*. Minneapolis: Free Spirit Publishing, 2015.

hooks, bell. *Teaching to transgress: Education as the practice of freedom*. New York, London: Routledge, 1994.

IVANIC, Roz. *Writing and identity: The discursive construction of identity in academic writing*. Amsterdam, Philadelphia: John Benjamins Publishing Company, 1998.

LEWIS, C., & CRAMPTON, A. (2016). Literacy, emotion, and the teaching/learning body. In *Literacies, Learning, and the Body: Putting Theory and Research into Pedagogical Practice* (pp. 105-121). Taylor and Francis. <https://doi.org/10.4324/9781315695631>

LISPECTOR, Clarice. *Felicidade clandestina*. Rio de Janeiro: Francisco Alves, 1991.

MILLER, Alice. *The drama of the gift child*. New York: Basic Books, 1990.

MAGALHÃES, Célia Elisa Alves de. “Autoetnografia em contexto pedagógico: entrevista e reunião como locus de investigação”. In: *Veredas – Thematic edition Autoetnografia em Estudos da Linguagem e áreas interdisciplinares*, v. 22, n. 1, 2018.

MANTERO, Luciana Costa Xavier. *Conceitos: Altas Habilidades/ Superdotação e Psicometria*. Pelotas, RS, Universidade Federal de Pelotas, 2021, 22 p. Caderno de estudos do curso “Altas Habilidades/Superdotação: Identificação e Atendimento Educacional Especializado”.

MERLEAU-PONTY, Maurice. *Phenomenology of Perception*. Abington: Routledge, 2012.

MONTEIRO, Manuel Rui Monteiro. “Eu e o outro – o invasor ou em poucas três linhas uma maneira de pensar o texto”. In: *Encontro Perfil da Literatura Negra 1*, São Paulo, Brazil, May 23, 1985.

MORI, Nerli Nonato Ribeiro; BRANDÃO, Silvia Helena Altoé. “O atendimento em salas de recursos para alunos com altas habilidades/superdotação: o caso do Paraná”. In: *Revista Brasileira de Educação Especial*. Marília, v.15, n.3, Septembet.-December. 2009, p. 485-498.

MOSWEUNYANE, Dama. “The African Educational Evolution: From Traditional Training to Formal Education”. In: *Higher Education Studies*. Canadian Center of Science and Education, v. 3, n. 4, 2013.

MUIR, John. *The Mountains of California*. London: Penguin Books, 2008.

MUIR, John; Badè, PARSONS, Marion Randall; BADÉ, William Frederic. *The Writings of John Muir: The life and letters of John Muir*. Estados Unidos: Houghton Mifflin, 1917.

NASH, Johnny. “I Can See Clearly Now”. In: NASH, Johnny. *I Can See Clearly Now* album. London: Epic, 1972.

NIETZSCHE, Friedrich. *Humano Demasiado Humano*. São Paulo: Companhia das Letras, 2000.

NOBLE, Katherine. “The dilemma of the gifted woman”. In: *Psychology of Women Quarterly*, 11, 1987.

NÓBREGA, Adriana. “Breve reflexão sobre os afetos de nossos afetos: avaliações e emoções em novos horizontes na formação docente continuada”. In: Ciclo de Debates do GTFELA – YouTube. October 29, 2020. Available on: <https://www.youtube.com/watch?v=ALKG_PmVpEM>. Access: August 8, 2021.

ONO, Yoko; LENNON, John. “Imagine”. LENNON, John. *Imagine* album. New York: Apple, 1971.

PANOV, V. I. “Gifted children: Identification, teaching and development”. In: Russian Education and Society. 44, 2002, p. 52-80.

PLATO. “A Alegoria da caverna”. In: MARCONDES, Danilo. *Textos Básicos de Filosofia: dos Présocráticos a Wittgenstein*. 2. ed. Rio de Janeiro: Jorge Zahar Editor, 2000.

PROBER, Paula. *Your Rainforest Mind: A Guide to the Well-Being of Gifted Youths and Adults*. Olympia: GHF Press, 2016.

QUARESMA, Francinete de Jesus Pantoja; FERREIRA, Marília de Nazaré de Oliveira, 2013. “Os povos indígenas e a educação”. In: *Revista Práticas de Linguagem*. v. 3, n. 2, july/ december. 2013.

RENZULLI, Joseph. “The Three-Ring Conception of Giftedness: A developmental model for promoting creative productivity”. In: In REIS, Sally M; RENZULLI, Joseph. *Reflections on gifted education*. Waco: Prufrock Press Inc., 2016.

RIBEIRO, Olzeni Leite Costa. *Conceitos: Altas Habilidades/ Superdotação*. Pelotas, RS, Federal University of Pelotas, 2021, 152 p. Textbook 1 of the course “Altas Habilidades/Superdotação: Identificação e Atendimento Educacional Especializado”.

ROGERS, Jude. 2018 Not the only one: how Yoko Ono helped create John Lennon’s Imagine. *The Guardian*. 6 Oct 2018. Available on: <<https://www.theguardian.com/culture/2018/oct/06/how-yoko-ono-helped-create-john-lennon-imagine>>. Access: November 11, 2021.

SIAUD-FACCHIN, Jeanne. *L' Enfant surdoué*. Paris: Odile Jacob, 2012.

SILVA, Alex Almeida da; AZIANI, Amanda. *Bullying: Manifestações, causas e consequências*. Beau Bassin: NEA, 2017.

SILVA, Alex Almeida da; RONDINI, Carina Alexandra. *Bullying e a superdotação na escola*. Curitiba: Juruá, 2019.

SILVER, Joel (Producer); WACHOWSKI Brothers (Directors). *The Matrix*. Burbank: Warner Bros, 1999.

SILVERMAN, Linda Kreger. *Giftedness 101*. New York: Springer, 2013.

THOREAU, Henry David. *Walden and "Civil Disobedience"*. New York: Simon & Schuster, 2004.

TONIOL, Rodrigo. "A caminhada como produtora de sentidos: uma etnografia das experiências de 'caminhadas na natureza' no âmbito de uma política pública". In: *Revista Transporte y Territorio*, n 5, Universidad de Buenos Aires, 2011, p. 29-47.

VIRGOLIM, Ângela M.R. *Altas Habilidades/Superdotação: Encorajando Potenciais*. Brasília: Ministério da Educação, Secretaria de Educação Especial, 2007.

WARREN, Sandra. *Reflections on being gifted: Poems by gifted children*. New York: Royal Fireworks Publishing, 2016.