

# **PRESCHOOLERS DEVELOPMENT OPTIMIZATION MINIGUIDE**

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**Introduction**

The following are four ways of working with preschool children enrolled in public kindergartens, which have been applied in a doctoral research conducted over two years (2010-2012). Are described in detail several working sessions for each sub modalities. Mention that the text is taken from the doctoral thesis, and working method belongs to the Romanian Experiential Psychotherapy School, mention that its use and distribution can be realized for informational purposes only.

I hope to be helpful in your teaching activity. If you need additional information or clarification, please contact me by e-mail: [cabinetolteanu@gmail.com](mailto:cabinetolteanu@gmail.com)

## **1. Aspects of development optimization groups for preschoolers in public kindergartens**

### *Getting accords for ongoing programs and participation*

Personal development groups are classified as optional activities, and for their ongoing is necessary to obtain approvals from relevant institutions, including the following kindergarten staff in which it operates, District School Inspectorate where kindergarten is ascribed and subordinated, and, if appropriate, General School Inspectorate.

To get access to kindergarten, the group coordinators, and all participants in the project had to perform a series of medical tests, which prove the current health status.

Also, for a good cooperation and conduct of activities in the preparation stage it was necessary to inform educators about the specific and the steps of our work and to get their agreement.

The children enrolment in the group and permission to photograph and record the sessions were based on the written parental agreement, obtained in a group or individual meetings with team members, where were presented the development group objectives, general working ways and importance of children attendance throughout the program period.

### *Ongoing activities area*

The area where the group activities are taking place is provided by the school, after all staff was previously warned about the specific activities and they understand the needs of space and furniture we need. Thus with the groups where all children were enrolled in the program we have used their own room and with the groups where there was not enough space we chose a ballroom near their class. We have established and we have ensured as much as possible that when activity begins there will be no changes in space or furniture that children should adapt.

Ambient conditions of heat, light, noise, hygiene and safety of children is very important and must take them into account during activities. At this age range, may be disturbing factors even new toys that the children did not have access before. Therefore the space requires a prior arrangement before the start of each meeting, so that furniture should be arranged properly, and possible sources which that could lead to injury and disturbing factors (toys, TV turned to a cartoon) be removed. Before we operate the activity we considered necessary to know all the kindergarten staff requirements and

preferences related to the space protection and how to rearrange furniture and the materials at the end of our working hours, this thing leading to a better understanding and mutual respect between us and kindergarten employees.

#### *Group meetings program*

In the proposed research project, we have given a period of six months to conduct development groups in parallel under each creative model proposed, with a weekly frequency of groups, the total number of group sessions for each model and age stage in part was twenty. To create a rhythm and stability to children we have established the program with educators and established the meetings on days when the children have increased frequency of their attendance in the kindergarten, like Tuesdays, Wednesdays and Thursdays and they have a less demanding schedule, so be relaxed and receptive to the proposed activity. We determined that during a morning to conduct working groups properly to a single working model to be easier and we can easily detect differences in manifestation in each age phase separately. Given the resilience of children and their degree of concentration in relation with the accumulated tiredness we preferred to organize ourselves throughout a day as follows: from hours 9 - 10 small group (3 - 4 years), from 10 -11 middle group (4 -5 years), and from 11 - 12 big group (5 - 6 years). Program sessions once established has not been changed during the period of the research project.

#### *Group composition and structure*

Wanting to adapt a personal development model to the specific and the work conditions of public kindergartens, each working group participants were in number of at least 30 maximum of 34, corresponding to the number of children from each group. Children participating in the group belong to the same class and the same group of kindergarten age.

#### *Characteristics of effective teams of counselors working with preschool children*

All groups were coordinated by PhD. Andreea S. Olteanu, author of this doctoral paper, along with a team of trained counselors or training in counseling and experiential therapy of unification. The number of members of a coordination team ranged from: three members for the model using dramatization with narrative support and the model using expressive techniques with plastic support, to four members for

experiential-unifying model, to which were added two observers to each submodality. The main requirements were that the members of working teams to remain stable for the duration of six months in the ongoing the research program the presence in each group was mandatory.

Personal qualities required of an effective counselor are, comply with (Corey, Gerald, Theories and Practice in Counseling and Psychotherapy, Ed Brooks, Cole, California, 1990) and (Mitrofan, I., Nuta, A., Psychological Counseling, Who, what and how?, Ed Sper, Bucharest, 2005): self-knowledge, openness to new experiences, willingness to help others, presence and empathic ability, personal strength, ability to withstand attacks, confidence in the effectiveness of group processes, inventiveness, humor sense, courage, vigor. Among them we want to underline and shade those we consider to be absolutely necessary to the group coordinators who work with preschool children, this are:

- *Ability to assume the responsibility* of coordinating a development group for children. In addition to the attention paid to things that might put participants in a state of physical insecurity is important the presence of coordinators throughout the ongoing program. The varying presence or replacing a member of the coordinators team endanger the process, the children are more susceptible than adults to changes.

- *Availability to work* with preschool children. Communication and working rhythm with a 3-6 years child, is not easy or as fast, maybe not as spectacular as it is with school children, adolescents or adults. Therefore before you embark on such a program it is important to establish if you have patience, the ability to play and pleasure to come into contact with sensorial materials and specific toys in working with children. You can be an excellent counselor in other situations and for other age groups, but if you're not comfortable and you are not fully engaged in the process, preschoolers will quickly grasp, and their openness to communicate and to relate to adults will be diminished.

- *The ability to impose yourself firmly and gently* to the group. To be able to conduct the activity and make children feel safe especially when it is a large group like that one I worked in this project, coordinators need extra presence and larger force than usual. Being firm, calm and determined child is transmitted to children both through physical postures, inner state of comfort that adult lives, and by the tone and voice inflections.

– *Mimicry and pantomime expressiveness.* To ensure the best reception of the message transmitted and to easier hire participants in the creative process, it is necessary to accompany the verbal discourse of coordinators with facial expressions, sharper body movements and postures, fuller theatricalism. The therapist speech full of expressiveness ensures a better understanding and attention spans from the children.

– *The ability to be spontaneous and creative.* From personal long experience with all age groups, nowhere was practiced my ability to spontaneously create new and new ways to challenge the participants than for preschool children. The few times I could follow a previously established plan, every time I had supplementary creative materials that allow me to launch new creative challenges according to children status and availability at that time. Therefore I believe that ingenuity of coordinators is stimulated at maximum within working with preschool children and should be practiced and enhanced in their continuous personal development.

– *The team working ability.* In these working groups are involve more coordinators, who in addition to empathic ability to adapt to the needs and ways of manifestation of the participants, need to communicate empathic and to mutual understand with all team members. Because the main coordinator can change the course of the challenging exercises, the team members should have the ability to adapt spontaneously, to understand its intentions, to support expressive the new direction and actively involve children in the process. The good communication, harmony and complementarities of team members lead to the group's success.

For a good progress of groups in our research project, coordinators met weekly to optimize the capabilities mentioned above. Thus, in addition to developing creativity, corporal expressiveness and other necessary skills in working with children, was shaped and maintained a relationship of harmony and good communication among the team members.

#### *The topics addressed in the working sessions*

The group's topics were designed in accordance with the main objectives of the research project, following to stimulate physical, cognitive and socio-emotional development and the acquisition of new knowledge and concepts, age-specific development under the preschool curricula. I follow beside specific themes used in experiential development and classical themes proposed under preschool curricula to achieve the second of ours objective, such as the identification and implementation of

an alternative working program vs. the working program that is already taking place today in kindergartens.

Also, the proposed topics and techniques have been adapted to the possibilities of understanding and expression of the children. Although substantially similar, working themes showed differences in terms of degree of difficulty of the complexity of the exercises being provided for each age group separately 3-4 years, 4-5 years, 5-6 years. I want to say that the work topics were identical for each creative sub modalities applied, the differences consisting only in the technique and the methodology applied.

Thus, in twenty meetings pursuit of each individual program the work topics touched: the subject of personal identity, interpersonal relations (here noting relationships with other colleagues from kindergarten, with little friends on the playground, children's relationships with parents, with educators and with others who may come into contact with), sensorial exploration subject and knowledge of own body, the primary emotions experienced in various situations faced by children, subjects related to the knowledge and experience of the natural (animals, plants, natural phenomena, the seasons), the primary knowledge (colors, shapes, numbers) and the subject of universal symbols (water, air, earth, fire, sun, mandala) and own symbols, mask working, with transformation by costumes created and acquiring new roles.

#### *The specific of the materials used*

At no other age category is using such extensive palette of sensory and creative materials. The need for knowledge and sensorial exploration of preschool child are big, the child gets bored quickly and is always looking for something new and different. The experiential method meets the child needs with a large palette of techniques, situations and challenges that launches, intermediated being the extremely diverse tools, toys and working materials. As the child's chronological age is lower, the group's success depends on the variety and the surprise element of materials used.

Due to the young age of the children, group coordinators must be extra careful in choosing the working materials. They must meet the criteria of safety, cleanliness and their handling capacity by the children. In our project we used a large amount of tools, given that we worked with a large number of children and that they had different ages of development. Without additional funding, sponsorship, grants, the project would have been practically impossible to realize.

### *How to set the groups rules*

The development group's rules helps to fix the framework and process efficiency. They are established both for children, and for group coordinators and kindergarten teachers.

Given the fact that not the children are who enroll in group participation, but they are enrolled by their parents, they are invited to experience the proposed activity, and if they do not like and do not feel comfortable can totally retire from the activity, with the specification that they will not longer participate in any other group. However, children are free to express themselves as they wish, within certain limits: to put aside personal toys and use them after leaving the group, to not destroy intentionally the working materials and playground, to not hurt themselves and not hurt the others. An important rule to ensure the fluency of the activity is that children drink water and use restroom at the beginning and at the end of the groups. Also, if you feel tired or need a break, there is provided a space outside the working circle, where they can wait a period before returning to the group, stating that in this break are not allowed to use toys or manifest disruptive behaviors for the ongoing activity. We noticed during the course of this project that this place for break allow children to feel comfortable and they use it particularly when they feel tired or feel the need to calm down, in the most active children case.

Rules applying to coordinators take more for organizing and streamlining the activity. In groups involving a large number of children, coordinators must be highly effective knowing very well what task have each one of them and what aim, in addition to the activity itself. Before starting the group, clearly establish the tasks before for everyone: someone is dealing with reminding the rules for children and fulfilling the adjacent activities, while others organized the workspace. During the group, in addition to the creative activity proposed, coordinators must consider their children's safety and their comfort. The tasks are clearly assigned to each coordinator, before the start of the groups.

Before beginning any program, we make sure that all kindergarten staff understands the specific and rules of our activities, so during the groups nobody disturbs the workspace and not interfering over the coordinators to appease the children manifestations, no express value judgments, either are positive or negative about the products of children activities.



### *How and when an educator interfere*

The teachers have an important role and through their attitude and behavior can sustain or disrupt the work done by us. From our perspective, they play a decisive role in maintaining and perpetuating by the children of the acquisitions gained in group. They are true partners in the development process undertaken by us. Therefore, to establish a better understanding and communication with the teachers is significant for the purposes of this process. Once the educators understand the work and role of that we have, it is important to communicate key aspects of intervention, rules, new acquisitions and behaviors of children. The educator has a clear establish role agreed to prepare children by mentally point of view for group activity. She reminds them shortly before, what will happen and that it will leave them in our care and will meet again with them at the end of the activity. The manner in which it invests us with authority in front of children is important in how children relate to us and feel safe and comfortable in our presence. Also, at the end of the group, we reinvest teacher, pointing to the children attention that our work has been completed and since then they have to be careful and follow everything the educator tells them. In our project we maintained a permanent contact with educators through sessions of individual and group counseling.

In conclusion, the presence of the educator at the beginning and end of the group is important, also even and her lack of involvement during and in between groups periods. The activity undertaken by children are meant to be a manifestation of a personal space cut out from regular kindergarten context activities and regular kindergarten requirements.

## **2. Model using expressive techniques with plastic support**

The model proposed here is using expressive techniques with plastic support, being interconnected on two ways of associated expression, the body through dance and movement (DMT) and plastic expression (drawing, painting, modeling, collage). These techniques belong to experiential expression modality, but do not follow the entire methodological process. The proposed methodology is mainly non-directive, even if there are indications and proposed themes, the children have a greater freedom of expression. It aims to create the space and the individual way of action, through movement, free dance and plastic personal expression. The work model does not encourage creation of an interaction and networking in group, and the creative methods proposed are mainly nonverbal. Also, this model is designed specifically to not contain experiential learning sequences, and the coordinators are careful not to give children any specific pattern or model to follow.

Wanting to see the effects that the model in question has on children development, working methodology seeks in first stage of expression through dance the connection of children to their own physicality and to define the personal rhythm, and in the second stage the exploration of the personal inner world and her shaping through freely chosen plastic ways, such as drawing, painting, collage, modeling, etc.

The dance and movement exercises in the first stage of the model have the role to primarily foster children's physical development, by integrating body scheme and motor skills development, but also to provide access to the inner world of their own emotions, through their awareness or unlock. According to the American Association of Dance Therapy, "the use of movement is a process of emotional, cognitive, physical and social integration." The rhythm and sound are integrated ways of this phase of expression, focused on experimentation is the "here and now" of own personal way of expression. On a subtle plan, movement can facilitate intrapsychic change and ability to relate to others.

Drawing is "a way of communication of the child, who has not mastered the language well. It is the first language, the most natural: the direct path of a movement of his hand firmly holding the pencil (pens, chalk, brush ...) or the hand itself, when the child draws with the finger on board" (Wallon, 2008, pg.11). Products of the plastic expression "is a way to indicate the status of the children and can cause emotions, associations of images, of ideas, feelings related to problems or unknown areas of his unconscious." (Mitrofan, Ene, 2010, pg.37-39).

Painting, modeling, and the classic collage and that it using elements from nature stimulates on the one hand the fine motor skills of the hand and helps to sensorial integration sensory through the diversity of materials and textures with which they come into contact and on the other hand stimulates child's autonomy and self-confidence through the power that he practice when shapes and recreate his own universe.

#### *The specific of a work session*

All meetings were conducted following the same structure, the difference being in the proposed work themes.

The activities took place in each group's own room and lasted 25-30 minutes, with children from 3-4 years; 30-40 minutes with children from 5-6 years, and were divided into two stages:

In the *first stage* – of body expression, the children sit in a circle and are verbally guided to move in different rhythms that range from slow to dynamic and then go, finally to a relaxing pace. Different individual body expression is encouraged, and physical contact is allowed if is accepted by both parties. At the end of this stage, the coordinator of the group proposes a working theme that emerges from what children have previously experienced through its verbal instructions, through body movement.

In the *second stage*, of the plastic expression, children have the freedom to choose their own modality of expression (drawing, modeling, collage) and the materials, colors and own pad. They can, also, follow the proposed topic or whatever they want to express plastically, they have the possibility to create within the available time range so many piece of works they want. The pieces of work belong to children and are placed in their working folder - are not exposed or compared and are not subjected to verbal interpretations. Children can still verbally describe what they drew or to name the title, if they feel the need.

Does not exist a final stage where the children verbally describe or present their work to the whole group, because I wanted to see their spontaneous need to communicate and to express themselves, and if that need exists. Children were left free to choose the intergroup communication way. In our experience, this need was especially manifested at children aged 4-5 years, while others aged 3-4 years, without encouragement felt more comfortable to secure their personal space, and at 5-6 years there has been an increased interest nor to express their own product or work of others,

being tired and bored of multiple sheets, that are made daily in kindergarten activities, aiming to prepare them for school integration.

#### *Group coordinators attitude*

Coordinators are three in number in each group, they have an open attitude, warm, smiling toward the children. They are more discreet in expression and verbal encouragement than those participating in other sub-models. The general attitude is a nondirective one and care to the needs of children. Coordinators are during the first stage in the circle around the children, being arranged at equal distances from each other. They follow that the dance moves and movement to be different from those of the other coordinators, especially those of the main coordinator, to not encourage just one model of expression. During the stage of plastic expression are attentive to the needs of children to use certain materials, water for painting and make available to children what they need. Also they active listening children who want to share what they have worked.

#### *Materials used:*

Among the materials used in the first stage we mention: music CD's, cassette, scarves; and in the second stage: sheets of paper, cardboard of all colors, wax crayons, markers, colored pencils, watercolors, tempera, brushes, plasticine, clay, scissors, crepe paper, glue, elements of nature (dried plants, sticks, shells, gravel, sand, etc.), cuttings or pages from magazines.

#### ***Description of some sessions in the age range group 3-4 years:***

##### *Meeting theme "My Name"*

*The objective of the meeting:* to unlock and motivate for a group experience, awareness of interpersonal differences

##### *Description of exercises for each phase of work:*

1. In the space designated to dance and movement, all participants are seated in a circle, so that they can see each other and be seen easily. Coordinators are presented and briefly explain to children what will happen in our weekly meetings, and what rules and freedoms are. Children have chest badges, the surname is passed, in order to be easier to address them, and in this exercise not ask them to tell their name, but to express it through movement and dance. When the music starts, the children are advised to listen to it and begin to move on its rhythm their legs first, then torso with shoulders, head, arms and hands, the movement will be done with the whole body. It is reminded that each has a different name most often as the others and because their names are

different, their movements can be different than other children do. They are challenged to express different their name through movement and dance on the songs that succeed and one at a time are called by name in the middle of the circle to show what form have their name, others having the freedom to imitate them. After all have spoken thus, the children are asked to imagine what color would have their name, choose a colorful scarf with a corresponding color from those made available by us and walking around the room and dance, using the scarf discovering new ways to express themselves. If their name is a flower, what flower would be and how high would it toward the sun, but if their name is like a little tree how would wave in the wind, if it were a bird, what bird would choose to be and how it spreads the wings to fly, as if it were a pet how would it move. Once they have done all these children are asked to lie down, breathe and rest a little, while the coordinator tells them what will follow.

2. Children are asked to look to the colorful cardboards to choose one in which to draw or model with plasticine their names as they like. They are told that they can use more cardboard if they wish and can draw what they feel the need to draw in the allotted time. When the time comes to an end they are cautioned that have little time to add something, and if not completed, the next time they can do it. Their works are tight, well put up next time, and who wishes to keep it, can do it.

*The effects achieved:*

1. Children were eased, it was hard to express different; their movements showed roughly all the same. They were amused and achieved greater movement amplitude when they accounted their name by color, elements of nature, animals.

2. Children have predominantly chosen to use modeling clay and wax crayons, they were very quiet and absorbed in their work pad. Nobody asked any additional cardboard and did not show any desire to communicate what they done. Instead they found a short time and wanted to continue next time.

*Meeting theme "My safe space"*

*The objective of the meeting:* to reduce anxiety, tension discharge, achieving a secure atmosphere.

*Description of exercises for each stage of work:*

1. In the circle listening to a slowly melody at first and then increasingly faster, the children are invited to express through the motions the state that feel at that time, then what they felt in the morning when they woke up, when they came to kindergarten

and met with colleagues, how they feel when they dance, but when they draw, how will they feel when they leave from the kindergarten, but when they get home and be with family. On a relaxing song, children are encouraged to walk around the room slowly, barely moving their feet and watch the floor, the rectangles marked with scotch, walk and to choose a place where they feel comfortable and close their eyes for a little while. "How is to have your own place, that you behave the way you want?" "A place to put all the things you want, that it keep all your treasures until you come back to it, when you have nothing else to do?" When the children open their eyes on the floor are already arranged by a coordinator white folders are they are asked to walk easily around the room, to look at all carefully and choose one, that will become the safe place that will retain all the paper works done over our meetings.

2. On the working tables are set colors, markers, collages and cuttings from magazines, glue, stamps with which children can decorate their personal file as they wish. They get the work done previously, telling them that it will be in the file now, along with other papers done by them, and at the end of our meeting, they could take home the folder. It also should be reminded during our meetings that in the event there are paper works that they don't wish to put in the file or do something else with them, they have the freedom to do what they want.

*The effects achieved:*

1. The children expressed their joy of dancing and moving. They have tried to make different movements related to expressing status of different moments of the day, but actually managed to plod on different tones. 3-4 years old children involve in dance and movement more the lower part of the body, the hands remained expressionless against and swinging it along the body.

2. Children are relaxed when they understood the folder role and were anxious to decorate it, they asked pretty much the coordinators aid, requesting images and shapes from colored paper. But they did not show the need to communicate among them or to show product manufactured by them. Instead they were assured that it will be safe until the next time at the group coordinator, handing to him very carefully.

*Meeting theme "My skillful hand"*

*The objective of the meeting:* the integration of the body scheme, stimulating sensory-kinesthetic development of the hand, stimulate creativity

*Description of exercises for each phase of work:*

1. Sitting in circle, on background is heard various rhythms from fast to slow and returning, children are stimulated to move on music, some body parts, and then gradually more associated parts to the whole body. After a short relaxing break where everyone is focused on what he feels in the whole body and breathing, attention and movement are focused mainly on the hands, palms and fingers. Children are invited to create few diverse movements of the hands and fingers and are invited to think about what they are used for, how many things they can do with their own hands, what their hands have done so far and what new things shall their hands learn to do from now on.

2. Choosing worksheets and preferred materials, children decorate their hands outline on paper, and if want can even decorate their own hands with special colors.

*The effects achieved:*

1. The discovery of their own body, at this age children are moving lubberly and have coordination difficulties, are children who do not mind this and continues to dance, but for some the awareness of these clumsiness inhibit them, causing them to stop moving or to withdraw. At the same time many of the children have felt comfortable to explore and decorate their own hands, while a small part did not feel the same, refusing the movement and to realize the outline of the hand, and hiding them behind back. This exercise helps us to identify children who have sensorial and tactile integration problems on the hands level and follow their subsequent evolution.

2. Children have focused quietly on what they had done, withdrawing into their own creative space, generally being with their back to the others like wanting to protect their own creation. They were extremely excited to decorate his own little hands and asked coordinators to help them in achieving outline hands on paper. Those children who exhibit avoiding behaviors to contact with their own hands were suggested to draw or create things, pleasant situation for them.

***Description of some sessions in the age range group 4-5 years:***

*Meeting theme "The strider legs"*

*The objective of the meeting:* activate internal energy, integrating body scheme, emotional release, stimulate creativity

*Description of exercises for each phase of work:*

1. Sitting initially in circle, we greet each other with a plod of feet, then each child is invited to the center to propose his own "hello" - conducted in the same manner

as the previous one. After we finished, the children are encouraged to walk around the room going how slow they can, then stealthily on tiptoes, then increasingly faster, run, then slower with the entire sole as if they are on a hard ground, through water up to their knees, through swamp, through quicksand, on hot sand, through snow. Their leg is walking them back and forth and carries them where they want, on green plains, on the slope of a mountain, in a park. "Where want the feet to walk?" "Where would lead them?" "Are them good friends with they?" "Always listen to them?"; "They would have to thank them for something?" "How would they thank their legs for leading them where they want?".

2. Each child chooses a large sheet of paper and draws their own soles outline. Then in the space that was chosen, draw the story of their feet, where they were walking, where it will walking, what things they want to experience. They are free to choose what form of expression they want: painting, drawing, modeling, collage, etc.

*The effects achieved:*

1. Body expression is very stimulating for children 4-5 years, body expression is amplified. Being at the age where discovery of own selves and their own manner of expression is very important, children's behavior and movements reach amplitudes and intensities increased rapidly. Children are tempted to accompany the movements with primary sounds, ask attention from those around and want to show them what they do. Contact with other children is higher: they are pushing, rush with the whole body to each other, and without touching with their hands, and this kind of touch amuse and delight them. In this session, expressive work with feet made them a sense of peace, security, and anchor in the group activity. They stress relieved, amused and have amplified theatrical the movements involving the whole body movement. Although we are presenting just a few sessions from our program, we cannot say that in this session we noticed on children 4-5 years age an improvement of their overall status, relaxation and an increase of their body expressiveness.

2. During plastic expression, children are immersed in what they do, time is too short for them, they are working several sheets of paper, draw quietly, but also manifests the need to share and show other people what they have done. Exposure is accompanied by explanation.



Meeting theme: "Circle"

*The objective of the meeting:* exploring the symbolism of the circle, capacity of concentration of attention development, sensorial and expressive skills development.

*Description of exercises for each phase of work:*

1. Connect in the circle through a string, the group moves together, executing slow movements and then increasingly intense, making sure the circle originally created to maintain, even if it rotates to the left or right. The rope is putting on the floor, and children are dancing to the song menus, while being careful to the coordinator indications. It directs first to dance inside the circle, on the edge of the circle, and then outside it. Children are asked to find their position on the circle in which they feel most comfortable and relax.

2. Having the boards cut in the shape of circles, children is encouraged to create inside them their imaginary, fantastic world, a place where they feel safe and where they can express what they want.

*The effects achieved:*

1. The initial movements were large and bold, shoulder to shoulder contact with other children made them happy, and continued to maintain or to provoke him by repeated blows. Individual exploration of the circle probably connected to their inner world, because the movements have decreased in intensity and tranquility gradually bedding. Preferred positions were more on or outside the circle than inside. Insiders felt the need to touch the bodies, while outsiders have maintained a wide space between them and their neighbors.

2. This time the plastic expression was done quietly, children do not feel the need to show or share what they have realized, but were productive realizing over three-four paper shifts each. Watercolors were preferred as materials as facilitator for plastic expression.

. Meeting theme "The tree"

*The objective of the meeting:* the integration of the body scheme, stimulating the imagination and pantomime expression, connecting and expressing their own emotions, facilitating the projection through guided imagery.

*Description of exercises for each phase of work:*

1. Motion exercises begin with connection to their bodies, children are invited to move one at a time their legs, torso, hands, head and then whole body first slowly and

then increasingly faster, movement amplitude gradually decreasing until the moment when stops. Children are encouraged to walk around the room and choose a favorite place in which to stretch out and relax. They are asked to imagine they are a small seed that slowly, using earth nutritious and beneficial rain begins to grow, pierces the earth with a bold shoot that emerges at surface and finds the light. Rises to the sun, it grows other branches, leaflets, deep roots in the ground. It moved his crown, which is becoming increasingly rich in the gentle beating of wind. It enjoys when the sparrows and squirrels play among the branches, it bothers him ants and caterpillars who are tickle them, it grieves when the storm is strong and put the branches to the ground, but is happy when the rainbow rises.

2. The task assigned to children is to represent imagined plastically their imaginary little tree in one of the posts previously dramatized, that impressed them, having the freedom to illustrate the little tree in several instances.

*The effects achieved:*

1. Children have experienced the phenomenon of growth and development through guided imagery and metaphor, represented by "The little tree story." Motion exercises put them in contact with their own physicality and stimulated their body movement's enrichment. The kids felt comfortable, they look delighted representing their body, amplifying and exaggerating movements in sequences in which the little tree was cheerful and playing with animals, and in those where it was storm.

2. In the plastic expression part, children were dedicated to create the little tree, using mostly clay, plasticine, crepe paper and making more serial paper works. During the activity they did not communicated, they worked with great concentration and quietly. Finally, they felt the need to show the group what have done.

### ***Description of some sessions in the age range group 5-6 years:***

#### ***Meeting theme "My family's house"***

*The objective of the meeting:* the awareness and appreciation of the environment in which the child lives, building and connecting to a secure area, updating family values in group space.

*Description of exercises for each phase of work:*

1. In the space devoted to dance and movement, children are invited to walk, to choose their own space, and on the rhythm of the background music to build body movements a house where they live with their family or an ideal house; to lay bricks, to

paint walls in what colors they want, to ensure that the floor is firm, that the roof is securely over the house. They are also asked to represent through the body moves how they and other family members are moving in the house, at different times of day: in the morning, when they wake up, before they go to kindergarten, or work, when they return home, when they are involved in any domestic activity, before bedtime, etc.

2. In the second part, devoted to the content of plastic expressive activities, the children were able to choose from the wealth of material available, with which to paint, model, draw, build their own house, or as they would like it to be. Was given to them the suggestion to decorate it as they wish, and to illustrate its inside or outside the loved persons, or preferred objects, animals.

*The effects achieved:*

1. Children have enriched the range of body movements creatively, involving full-body in building the house through dance moves. The exercise has sparked their interest, actively involving them in a playful manner in the task given. It was noted delimitation of personal work space and the need for exploring new ways of moving, rather than taking by reflex other colleagues movements.

2. Being a theme that brings to the fore personal contents assets, children focused quietly being absorbed by work, some modeled in clay, others drew, painted, others have chosen to make collages, and some construction were done three-dimensional using the paper. Children under the age of five to six years showed no desire to communicate among themselves or with the group coordinators, the general feeling was to focus on personal creation and expression without feeling the need for networking.

*Meeting theme "Pleasant and less pleasant emotions"*

*The objective of the meeting:* identifying and expressing personal emotions, relieve stress and and download negative emotions, increasing positive emotions, self-regulation and personal development

*Description of exercises for each phase of work:*

1. After we greeted through movement, children were asked to lie down, relax, listen to the noises from outside, then the two sounds inside class, and then be very careful about the sounds that could produce their own body through breathing, heartbeat. They are asked to be careful to feel the passage of blood through the veins, to feel the pulse at the wrists. "How do you feel now?", "Where do you feel this in your

body?", then the children are invited to imagine a situation in which they were cheerful and identify where they feel joy in their body; a situation in which they were upset and what part of their body felt anger, a situation that was exactly where they felt angry and anger, a situation where they were scared and felt fear; a situation where they felt relaxed and where they felt relaxation in their bodies; a situation where they were happy and where they felt happiness in their body.

The children were then asked to stand up, slowly and create on the background music specially chosen for, one specific dance for each emotion: "How it look the dance of happiness?", "How they do the dance of sadness?", "How they do the dance of anger?", "How they do the dance of fear?"," How they do the dance relaxation?"," How they do the dance of maximum happiness? ".

2. In the second part of the group, the children were suggested to represent plastic their body and where they feel the emotions previously experienced, and if they have time and want to represent the shape, the color of emotions experienced.

*The effects achieved:*

1. In this model proposed working with this age range we felt the biggest jams and limitations of expression, tangible or plastic. Children find it difficult to move and do not seem very willing to experiment. Communication and body contact are limited like having greater need for personal space and freedom to choose what to do. The movements not and have the amplitude and are not accompanied by cheerfulness characteristic in other groups. During the relaxation and reconnection to their own body exercise, they felt comfortable and have expressed the wish to remain in that state.

2. Nor the plastic expression did not seem to make them great pleasure, generally compete to finish and rarely wanted to work in another drawing. They were very serious while they expressed and approach the topic as a school task, awaiting our appreciation at the end. In our exercise some of the children have chosen to realize what we have proposed, coloring their own body shape and the emotions experienced, and some focused on creating with clay or plasticine an other topics, and we could appreciate, by the final forms that they worked in their own way on feelings. The final effect was t the stress relief.

*Meeting on theme: "What will I do when I grow up"*

*The objective of the meeting:* motivation of personal growth by experimentation of future projections, stimulation of the imaginative process

*Description of exercises for each phase of work:*

1. After the body greeting common to each session where during a short song, the group offers a different motion specifies to them on that day, the children are invited to find into the room a space where they feel comfortable, safe. Amid a slow song are urged to close their eyes for a moment and to remember how they moved when were babies, then reproduce slowly the movements walking around the room, how they felt when they made the first steps, or when started running. Once the rhythm of the song increases, children are instructed to express through movement and dance the age of two, three years, four years and present moment dance. The time given to express the present moment was intentionally left longer to re-anchored children in present time. The song stops and they are asked to close his eyes again, but this time to imagine how they will look when they grow older, how will they feel and how many new things can they do. When the music starts again, children are told to re-open their eyes, to choose a moment from future time that they have viewed and express through dance what will they become, how tall they grow, how fast or gracefully will move, how they will feel, how they will communicate with others. Then they are asked to return to the present time and to think to the things they need to get what they want when they grow older. We greet each other tramping and clapping, while are indicated to children the next theme.

2. Children are invited to create with the available tools a paper work on "How they will be and what they will do when they grow up" theme.

*The effects achieved:*

1. Regression of age and execution of baby movements has enabled children and they express with pleasure, laughing, giggling and looking for visual contact between the other participants. It was a new guided imagery experience, through which have been activated creative resources and the pleasure of being in a group. The expression of what they will become in the future, the children felt the need to show and share with others. It was created a positive general feeling that continued during plastic expression.

2. They worked eagerly and joyfully on the proposed theme. They chose to express themselves mainly through watercolors and tempera. Warm colors and shimmering prevailed, and many details were added. Children showed their work to each other and wanted to explain what they drew, being very proud of what they will become in the future.

### **3. Model using dramatization with narrative support**

The model described below is created in antagonism with the model using expressive techniques with plastic support, being focused mainly on encouraging verbal expression type. Also, if in the model described above was intended to create personal space and individual nonverbal expression within the group and were not encouraged communication and creating group interaction by the proposed techniques, in the model that use dramatization with narrative support, everything happens in space group. They are stimulated by the two proposed techniques verbal and mimicry and pantomimic communication, as well as creating interactions and connections within the group. However, in the first part of the narrative expression, the model contains examples of learning both through narrative and descriptive gestures that accompany it, made by the coordinator of the group, without which we thought it could not have been achieved in the context of this development age, dramatization proposed in the second part of the sessions.

Work methodology proposed follow stimulation of the main areas of child development through the impact that the story has on the inner life of the child and through dramatization content taken from it.

The narrative, the tale, the story, the metaphor are effective methods to communicate information, to transmit important values and life lessons. For a child with very few life experiences, "metaphors are a kind of way to offer to him ... experiences that cannot yet encountered and to equip him with the necessary skills for real life situations, when they arise." (Burns, 2005, pg. 50).

"Through fairies is considered that it stimulate self understanding and of others, establish mutually significant relations. The fairy stimulates child decentring, creating his perspective game, that makes him put in another place and to find in another something of himself." (Mitrofan, Vladislav, Badea, 2003, pg.188).

In the words of George W. Burns, the stories have many of the characteristics of effective communication, namely: they are interactive and educational; bypasses strength, awaken and nourish the imagination; develop problem-solving skills. By their content educates, motivates and disciplines.

The dramatization has the role to help the child to express, understand and work on the content learned through the story and also has a role to restructure and to allow inner change. Following the experience of R. Gardner, creator of "mutual storytelling technique", which noticed the need for children to gesticulate, sing and interpret roles

during the story, we used dramatizing the proposed model both during the course of the narrative and a distinct stage at the final, to pursue the same effect, like the one to increase the efficiency of the aspects transmitted by story.

#### *The specific of a work session*

Working sessions were held following all the same methodological structure, it differs only in the different themes addressed by narrations. The activities of each group took place in each group owns room and lasted 20-30 minutes, depending on the age group which children were included. Throughout the session, the group has the same layout. in circle.

In the first stage - the narrative exposure, children are seated on chairs in a circle and listen actively the story taking place imitating onomatopoeia, sounds and mimicry and pantomimic expressions proposed by coordinator, when the narrative requires. They can also answer questions formulated by coordinator during the story. For example: "The Bunny from our story loves sweets very much. Do you like sweets?" They also are in contact with sensorial materials, toys, images that support and illustrates narration that learns to transmit from hand to hand, to others.

In the second stage - in the center of the circle actors recreates dramatic the story in a free manner. They can tell a story and play, create and recreate in their own way scenes from what they have experienced through the story. Some children become actors, while the other spectators. Spectators are asked to take their role seriously, to listen carefully and to look upon those who interpret, and finally to encourage by giving applause. At the end of interpretation, spectators become actors and vice versa and this process continues until all wishing children were on stage.

#### *Group coordinators attitude*

Coordinators are, as at the previously described model, in number of three, they have the same open attitude, warm, smiling against children, but verbalized more and try to engage children through theatrical expressions such as verbal and nonverbal, questions and encouragement.

Coordinators are sitting in a circle with the children, being arranged at equal distances from each other. They follow the narrative related by the main coordinator and strengthen what he says, respond to or ask questions, being careful that their forms of expression or opinions to be different.

### *Materials used:*

Among materials we mention: toys, materials, colorful scarves, suits, hats, masks, crepe paper which can create their costumes.

Materials used during the narrative are put in a box or closed bag so children do not see them or do not have access to them only when appropriate, to not distract or disturb their work. During the dramatization, materials for making the disguises, masks, scarves, crepe paper are made available to children in an area of the circle in which all the group participants have easy access and not to disturb the dramatization.

### ***Description of some sessions in the age range group 3-4 years:***

#### *Meeting theme "The Story of Fluffy– The Bunny who likes sweets" - after Tony Wolf*

*The objective of the meeting:* - discovering the values of friendship; elimination of inhibitions due to inter-relational contact; fostering cooperation; creating a group positive atmosphere;

#### *Description of exercises for each phase of work:*

1. The children are invited to sit on the chairs situated in a circle, to choose the place where they feel comfortable, all children have badges with their name to be easy for us to identify them. We salute each other, and children are asked how they feel, if they are prepared to listen to a new story and what they think will be all about. Then the story begins:

"Once upon a time was a bunny named Fluffy. *"Do you know how a bunny look like?"*, the coordinator take out a bunny of the box and show it to the children and invite them to pass it from hand to hand. *"What sound is heard when bunnies jump?"*, all the kids say, *"Hop, Hop, Hop"*. Well, our Fluffy, lived in a small house with his family (the coordinator gestures), which was about so small. *"How big is your house?"*. He had five brothers. *"Do you have brothers?"*. His mother made fresh food daily. "- Mommy, what are you cooking for lunch? asks Fluffy. It smells so good!" Carrot soup! His mother replied. "Oh, carrot soup again?! Not that I don't like it, but this time, though it would have been better a cookie. "Yeah, well, you will eat a cake tomorrow! And yet one made even by you, Fluffy!" his mother said. "What do you like to eat?". "What do you Fluffy did? It grabbed to make the cake?". Well, the next morning, Fluffy awoke early. That, oh, he had to do an important work! First of all he went in the vegetables garden, because when it comes to cakes for rabbits, carrots should not miss. How he need also some honey, he thought to visit his dear friends, the bees. "Do you ever heard how the



bees talk to each other?". "Please, can I get some honey?" Fluffy asked them. As they are generous, the bees filled his jar almost to give out! "Honey received, what else does he need?" The horse brought to farm a cart filled with bags of flour. (The coordinator takes a horse out of the bag and gives it to the children) "How does the horse when it is talking, but when tramping?" "Are you giving a bag to me, please?" asks Fluffy, smiling beautifully. "Oh, of course, choose one! And ... keep up the cooking!" "From your delicious milk, do not endure and pour me a little? flatter bunny the mother cow." (a cow puppet form is explored by the children) "Sure, Fluffy, with pleasure! But take care to make a good cake!" the cow tease him. "How do the cows speak?" After he had gathered everything he needed, Fluffy pulled over his head the chef cap and began to explain to his brother the recipe, his reliable aides. "As you can see you, first mixed carrots, fine chopped with flour. Then pour some milk, add some honey ... hey, Thumper! You already grabbed to taste it?" The coordinator accompanies the words with gestures and urges children to do the same). Fluffy put the pan in the oven, and his little brothers began to lustful lick their muzzles, pending the cake.

In the afternoon, when Fluffy finished he invites its little brothers and friends to a tasting. He was very proud of what the cake looked like! He just took it out of the oven and decorates with foam sugar and some carrots, one for each slice. "Pass to me a piece so high! barked Bobby, the dog." " Me first, me first! said Miti, the cat". "Easy, friends, it's enough for all! Fluffy laughs. "After all Fluffy's friends, Bobby the Dog, Miti the Cat, Croak the Frog, the Cow and Horse, Mio the Chicken, Piglet the Pig ate the cake, they shouted as one "Hooray! Hooray! Hooray! Three times "Hurray" for our Fluffy, the best chef in the yard!" It was, indeed, a delicious cake!"

2. Children are invited to tell the story and play "Who wants to be first in the Fluffy role? But Fluffy's mother role? Who are the bees? etc.", also tell them that may be new characters in the story that we have not remembered and have the freedom to add them, and also other events and facts which we had no time to tell them.

*The effects achieved:*

1. Children aged range 3-4 years have attention concentration difficulties and find it difficult to stand for long time on chairs. In moments when get in contact with the characters represented by toys, puppets, when they are asked questions or imitate sounds and onomatopoeia issued by the storyteller, they can reconnect and focus their attention on the story.

2. In the dramatization part, the children reproduce the story rather by gestures than words. The most daring tell the story by interfering with many aspects of their lives and want to be the first to play roles. The others need encouragement.

Meeting theme: "What makes a rainbow" - by Betty Schwartz

*The objective of the meeting:* - language development; acquisition of new knowledge; sensory stimulation; facilitating verbal and nonverbal inter-personal contacts;

*Description of exercises for each phase of work:*

1. After everyone is seated and we welcomed, the storyteller began to tell the story: "Today I will tell the story of a teddy bear who lived with his mother in a large and dense forest, with tall trees, tall look so big " - and gestured to show how big the trees were. The bear name was Teddy. "Do you know Teddy? What color is his fur? " - and the narrator take out of the box a soft and fluffy teddy bear passing it from hand to hand to each child. One day, when Teddy and his mother were walking through the forest, looking for some raspberries and blackberries it started raining like this "plip, plop, plip". And then rain began increasingly heavier (narrator imitates with the children the sound of raindrops falling by tapping the fingers on the floor). Teddy bear and his mother hid in a cave to pass the rain (we mimed together by gestures how they hide), but they saw some bright lights in the sky (lightning were represented with a flashlight aid, which all children were able to handle one at a time) and then they heard a loud rumble "bang, bang, bang" which were the thunders (children kicked the floor to create thunder rumbles).

The rain finally stopped and the Bear Mother tells Teddy Bear "The rainbow will soon bow out." "The rainbow? But from what is made the rainbow?" asks Teddy curious. "Why don't you go and ask your friends?" replied the mother.

Our Teddy Bear was very anxious to find out from what it is made the rainbow and went to look for his friends to tell him. The first time he met with the ladybug and asked her: "From what is made the rainbow? My mother said you know and tell me." The ladybug replied: "You need red color to do a rainbow, as my wings are" and opened its wings. "Thank you," said the Teddy Bear, and went to search another friend. (Narrator took out of the box a ladybug and a red scarf and passes it to every child). Going through the forest, Teddy Bear met with another friend, the fox. "Hi, Foxy!" Teddy Bear said. "Do you know from what is made the rainbow?" "Of course, you need orange color as my tail is," and waved the bushy tail in front of Teddy. "Thank you,"

said Teddy and continued the search. (Now the narrator took out of the box a fox and an orange scarf). Next friend who met Teddy was a little chicken hen, who told that to make a rainbow he need yellow color, as its fluffy feathers are. Teddy Bear thanked and walked away. (Narrator took out of the box a chicken and a yellow scarf).

Going forward, Teddy reaches a glade, where was a small lake and there met a frog. " Do you know from what is made the rainbow?" he asks. "It is made of green color as my skin. You need green for rainbow ". The same happens when meets a blue a bird (its blue feathers), with a little beetle (Indigo) and butterfly (purple like its wings). (Characters are represented by toys and the colors of the scarves have different colors and textures).

Teddy is very happy now, he knows what color has the rainbow and he is going to tell his mother. Mother asks: "Teddy, now you tell me from what it is made the rainbow?" "Yes, mom. You need rain, sun and colors- red, orange, yellow, green, blue, indigo and purple."

2. Children are invited to enter the characters skin and retell the story with gestures and words, making at the end a rainbow from colored scarves.

*The effects achieved:*

1. Children have been captured by the story and because of the wealth of sensorial materials used. They were glad to come into contact with toys, which personified the story the teddy bear friends. They listened breathlessly, and the need to verbally intervene in the narrative was reduced.

2. The story captured and like them, this has been seen in the desire to interpret roles, using toys and scarves. The play was successful and was performed three times with enthusiasm. Children were able to communicate directly with each other and to touch each other, especially when correcting "No! Here is yellow, this is what the chicken, is not green! as you put ".

*Meeting theme: " The story of Too Loud Lily "- after Sofie Laguna*

*The objective of the meeting:* easing negative energies through body expression, recognition and value their own resources, acceptance of personal differences.

*Description of exercises for each phase of work:*

"Once upon a time was a hippo named Lily. Do you know what a hippo look like? (coordinator takes out of the box a hippo, which shows to children and invite them to pass it from hand to hand). *"What sound you hear when hippopotamuses jump out?"*,

all the kids say "*bang, bang, bang*", then they are invited to reproduce the sound through the feet. Well, our Lily, lived with the family and everyone in the house criticize it that hippo Lily is too loud (coordinator gestures). Hippo father told her: "Lily, please be quiet – I cannot pay attention to what I read" Mother said to Lily: "Sing slower, you will wake up the baby" and her older brother told her: Lily you are making more noise than a flock of unleashed elephants." You see, Lily Hippo was the noisy of the family. "*You are too loud?*" She tried to do something in the largest peace. What do you think, Lily succeed? Not to make noise? Well, they all shout "- Lily, not so loud." At school the best friends of Lily were: Hester the sheep and Lou the crocodile. "*What do you think, children, Lily was too loud at school, too?*" Well, even Hester and Lou gets mad at Lily because it was too loud. "One day a new teacher named Loopiola came to the school where Lily learns, and she wears a huge red cape. She gave music and theater lessons. (Coordinator takes out from the bag a hippo with red cape and gives it to children). "*What do you think, Lily liked the new teacher?*" Well, Lily liked Mrs. Loopiola; Therefore she decided to play in the school play. On the first day of rehearsals, Mrs. Loopiola taught all of them a dance with plodded steps. (Coordinator accompanies the words with gestures, with plodded steps and urges children to do the same). "*What do you think, Lily plodded as she used to do at home?*" Well, Lily tried to execute dance steps without making too much of noise. "*What do you think, Mrs. Loopiola liked how Lily danced?*" "*Do you like to dance?*" Well, Mrs. Loopiola exclaimed, "Lily you did a great job!" "- But this time, please try to plod louder!, and since that time, Lily greatly sympathize Mrs. Loopiola because she was the only one who praise her and did not criticize for her plod. "What do you think, Lily plodded louder?" Well, Lily plodded much louder. "Gorgeous! Exclaimed Mrs. Loopiola. Lily, would you open the dance? Since then Lily loved Mrs. Loopiola. "Lily also received the task of playing the cimbalom and beat drums to create the impression of storm noises, to growl and roar like a fierce lion, to guffaw and shout sharp as the evil witch, to sing the poem about the brave prince and clap to the music rhythm." (Coordinator accompanies the words with gestures and sounds urging the children to do the same). "The evening performance, Lily was very excited. If she will forget what she has to do? If she will lose her voice suddenly or even worse, if would be too loud? Lily could hear he heart beating and feel her knees shaking. The hall was deeply silence. Everyone expected Lily to show. "*What do you think, Lily did it well?*" All children respond: "Yeeaaaah., Yeeeeeaaah."

"Come on, Lily, Mrs. Loopiola whispered. Nice and Loud! Lily took a breath. – Let the show begin!" She shouts with the stage voice, the strongest. *"Lily managed the most successful plodded dance, or the best cimbalom and drums beats, the most creepy growl and roar, the most powerful vocals and hands clap?"*. The children tried to imitate the plodded with the coordinator aid, the growl, the roar, screams, vocalizations and hand clap. Well, you're right! Lily made the most successful plodded dance .... The best cimbalom and drums beats... the most creepy growl and roar .... the most convincing witch guffaw and shout and the most powerful vocalizations and clap hands. And all were pleased. Braaavooo, Lily! Bravo Hippo! they exclaimed. The applause and cheers were wonderful and deafening, the same as Lily. Lily was very excited and pleased of what she realized."

"You are sometimes as loud as Lily Hippo? What things the other accuses that you are not do so well? What things do you manage to do very well? What are you best of?"

## 2. Children were invited to dramatize the story.

*The effects achieved:*

1. The children were amused and plodded every time a story asked, were animated by the noise and were attention to narrative. But it was difficult to find answers to the questions in the end, they said that in general, that they are accused that they are naughty and they are best at playing.

2. All were identified with Lily and were staged two plays in which the protagonists were a flock of noisy hippos. The children were happy and stress relieved. Expression body prevailed, the children watched each other carefully, being able to maintain visual contact. Verbal expression was quite poor.

## ***Description of some sessions in the age range group 4-5 years:***

*Meeting theme: "The story of Tilly the frog who is going to Kindergarten"*

*The objective of the meeting:* remembering a difficult experience as reintegration into kindergarten; openness to new experiences; verbal and expressive language development

*Description of exercises for each phase of work:*

1. After everyone was seated comfortably, the coordinator begins to tell the story: "Once upon a time, somewhere in a big and dense forest was a large family of frogs. In the family were the mother, father, six brothers, sisters and grandparents. "Do

you have brothers or sisters? But grandparents? ". They lived near a large and beautiful lake, filled with water lilies and water plants, with mud nourishing and clean and good water. And one day, mother says to Tilly the frog, who was the youngest: "My dear, now you grown and it is time to go to kindergarten, as your brothers did. It is a very beautiful kindergarten on the bottom of the lake, with many toys and children to play with, and the teachers are very gentle, welcoming and cheerful and know a lot of games. But Tilly was not sure what to say and what to do. It would be glad to go to kindergarten, but have emotions because she did not know how it will be. "What did you said when you hear from your mother that it is time to come to kindergarten?". (Some children said that they were curious and others that would not come because they did not know how it will be). So Tilly asked her older brothers and they have calmed her down and encouraged her by saying that it is nice and will make many friends. The day she had to go to kindergarten came. The mother took her by the hand and went to kindergarten together. There was beautiful, the kindergarten was colorful and there were many aquatic pets, which at first made Tilly anxious. They came in and went on several hallways and came to the class, her class. Here, the teacher expected her, who introduced her to the classmates and showed her where to seat. The class mates were very welcoming, cheerful and playful, and Tilly was happy to play with them. They colored, sang and told stories, and when the time to leave home came she would have preferred to stay. The next morning, Tilly was very anxious to get into her classroom, to her new friends. She entered on the kindergarten hallway and there she remained perplexed and confused. "What happened to her?" (Children do various assumptions: she did not want to enter, did not know where to go, and got lost.) Yeah, she did not knows where to go because all the doors looked the same. How to know where it is her class? And she remains very sad on the hallway until a little fish saw her. And asked: "What are you doing here alone?" "I do not know which my class is, Tilly answered." "Don't be sad. I'll help you find it, said the little fish. "And they search together the class, found it and Tilly was overjoyed. "The little fish helped her today, but tomorrow Tilly will find the class if all doors are the same?", "What could she do to no longer get lost?" (Children were looking together for solutions: to paint the door, to draw something on it, write something on it, to make a poster with her colleagues and stick it on the door). "If you would been Tilly's colleagues how you are?" (Children responded cheerful, curious, playful, friendly, we like to dance, we like to sing, etc.). "To be easier to Tilly to find her class, let's find a name for this class/group. What do you think would

be the most suitable name?".(The children had many variants but they decided to Golden bells- year I, Red Frogs - year II).

2. The children were advised to use the available materials and to choose which character of the story they want to be. Was stated that the play will be played as many times as needed, so that all those who want to participate in it to be able to. Because the story has aroused anxiety and spirits were stepped up, we ended the meeting with a relaxation and activation through guided imagery of the inner resources exercise.

*The effects achieved:*

1. The children were captivated by the story of the little frog that has manage to identify with. The moment when Tilly came at the kindergarten and no longer knows where her class is, feels sad and insecure, activated anxiety related to moments of real life, when they lived the same emotions. A boy from the middle group began to cry and was necessary as a coordinator to help him calm down. The story also activated problem-solving resources and the children debated, extensively communicating with each other to identify the best solutions for Tilly.

2. The acts on stage were interesting in terms of intergroup communication, children focused on a scene where the little fish helps Tilly, and she finds solutions. Previous verbal debates have continued in playing text, children seeking to play and assert their own solutions to the problem discussed. Children were eased following proposed relaxation exercises at the end.

*Meeting theme: "The Seasons Story" – after a popular story*

*The objective of the meeting:* activation and optimization of expressiveness and creativity, self-affirmation and cooperation; connection to the nature cycles

*Description of exercises for each phase of work:*

1. After initial greetings, the children performed an exercise in which transmit through a movement and then through a sound, an own greeting to be taken and further spread by all group members. After the initial activation exercises of creativity and expressiveness ended, the coordinators invites them to listen carefully to the story that follows, while challenging them with a question, "Do you know where the seasons come?" The story begins:

"Once upon a time there was an old king who had four daughters. Because he was very old, the king decided to leave his kingdom to one of his daughters, but did not know which one to choose as heiress. "Who do you think could choose? Do you know?"

He also did not know, so that one day, he called to him all of them and told them to leave in the world and the one that people will love most, that will succeed him to the throne. The first who left was Spring, and people very soon loved her for her delicacy, for the flowers fragrance that she leave behind and for the birds what accompanied her and cheerful twittering around her. "Do you like spring? What do you like most about this season?" "How do you think it was named the king's second daughter?" The second daughter, Summer, is loved for her warmth, for her greenery that surround her and for that there where she is passing the fields became golden and the cherries roast at a time. "Do you like summer? What do you most like to do in the summer?" Autumn, the third daughter, wanted to impress through her wealth and generosity, and people did not cease to praise and would have wanted never let her go. "What gives fall to people? What fruit given in autumn do you like to eat?" "What was the name of the fourth daughter of the king?" Winter, the last of the sisters, is exceedingly popular for pure joy, childlike, which spread around when from her palm silver stars scattered in the air and on the windows carols softly swing. "Do you like winter? What joy gives, to children this season? Who do you think the king chose from his four daughters?" Well, because he heard only good words about his four daughters, the king thought to let them lead the kingdom one at a time, three months each, to the delight of everyone."

2. Children are asked to choose a favorite season they want to interpret it, to create costumes from materials provided, following that with those representing spring, then summer, autumn and winter to show us as how is that season, at what are the best of, how he understands with the nature. Finally all seasons form together a picture of the year.

#### *The effects achieved:*

1. The story reconnects children to the elements of the nature and the cycles of the year. The children answered questions, listened quietly, but they were not very enthusiastic during the story as during other stories. The capacity of focusing their attention during the narration is reduced, children being alert especially at aspects related to relationship and communication of their opinions.

2. In the dramatization part were activated, were dressed in original ways and they remembered about songs. In seasons presentations they were chained to dance, making a circle dance. Children are quite noisy in verbal and nonverbal manifestations, come into body contact with other children rushing and smashing into each other. And



their dramatizations and storytelling not follows a logical course, but are focusing especially on contact and networking.

*Meeting on "Thumper's friend" – after a story of Laura Driscoll*

*The objective of the meeting:* discovering the values of friendship; understanding the needs of different manifestation of others; building problem-solving skills; understanding their own networking needs.

*Description of exercises for each phase of work:*

1. The narration begins while the children are asked to listen in silence what is the coordinator saying: "Once upon a time was a bunny, named Thumper. *"Do you know how a bunny look like?"* the coordinator take out of the box a bunny, shows to the children and invites them to pass from hand to hand. *"What sound you hear when bunnies jump out?"*, all the kids say, *"Hop, Hop, Hop."* Well, Thumper, had three sisters. They were playing hide-and-seek in the forest under the bright and warm summer sunshine. They all giggled, twisted, hiding. After a bush, what do you think our restless bunnies find? A hedgehog ... (The narrator, show children a hedgehog). Thumper said to the hedgehog: Do you want to play with us? What do you think, that the hedgehog answered? Well, the hedgehog gets up, made his spikes disheveled, then he lost his temper and tumbled, put his head in and immediately become a spiked ball. "Why do you think the little hedgehog reacted so?" Thumper was stunned, and wondered: "Why he doesn't want my friendship?" "Why do you think, that hedgehog did not want to be friend with Thumper ?" "Well, the restless Thumper thought that he might be able to amuse the shy hedgehog, so he look after something tickling, and start to tickle him tickle-tickle-tickle ..." "How do you think the hedgehog reacted?" Thumper's came with another idea: that he will give to the hedgehog some delicious blackberries! So, Thumper put a few blackberries near the hedgehog and wait (coordinator gestures) "What do you think, the hedgehog ate the blackberries offered by Thumper?" Well, the spiky remain silent and did not move, and Thumper, confused looked at him curiously. Really, they not have a good taste or smell? Why do you think that hedgehog not want to be Thumper's friend?" Thumper ran angry at his father and asked a question: "Dad, why the hedgehog is not friendly? I treated him nicely." "What do you think Father Rabbit replied to Thumper?" Well, his father said: "Not everyone makes friends alike. Just give him a little time and he'll talk to you soon." Thumper listen to his father's advice and together with his sisters start to play, jump, follow each other, ran here and

there, but no sign of hedgehog. . "What do you think the hedgehog came to play with Thumper and his sisters?" Well, after some time Thumper heard a lively voice: "Hi! Spiky said. Can I play with you?" " What do you think Thumper answered? The hedgehog became friend with Thumper?" Well, "Yes." In that hot afternoon, five rabbits and a hedgehog playing catch me in the forest. Everyone chuckled, turned and hides ... And just like that Thumper had another friend ! "That is who?" The shy hedgehog."

2. Children are asked to tell what they liked and what they not liked in this story, then to interpret a sequence becoming a character and choosing children, to interpret the characters in their sequence.

*The effects achieved:*

1. The children listened restless and with interest the story asked countless questions about the narrative end, were frustrated by the lack of reaction showed by the hedgehog. They loudly made solutions and enjoyed finding the happy ending.

2. Children have chosen to dramatize various sequences and even presented their own solutions, sometimes arguing the hedgehog and showing anger toward him. They chose as their playing partners friends from the group, and if the group was greater than the number of characters available in narration, they created new characters. The dramatization exercise for this story gives us the opportunity to evaluate the relationships and ease of the children relating.

***Description of some sessions in the age range group 5-6 years:***

*Meeting theme: "Overcoming the Fear" - a story of G. W. Burns*

*The objective of the meeting:* dealing with their own emotions, develop skills to manage the fear; clear demarcation between real fear and imaginary fear; learning changing emotions in a positive way;

*Description of exercises for each phase of work:*

1. The coordinator begins the narrative story: "Today I will tell you a story about a feeling that many of us live. "About what sense do you think is about? Carefully listen to the story and you'll soon know. "Fred was a little mouse who lived in a hole in the house wall. Every morning when he woke up, he thought hungrily at his sandwich with toast and cheese - in fact some mornings more than others, because sometimes the night before had been more frightening than the other. You see, Fred the Mouse was still afraid of the dark. "Are you afraid of the dark?"

He knew he was not alone in fearing. Other mice were afraid of dogs and cats. He had heard that sometimes people are afraid of spiders and snakes, and even funny things like stepping on the cracks in the sidewalk. For Fred, the reason it was really frightening was darkness. When he was going to bed at night and the Mother Mouse turn off the light, he began to get scared. She had to leave the hall light on to encourage him, but somehow it seemed to make things worse. The light cast shadows on the door and walls. They seemed to change, as if someone or something had watched in the dark.

When he was younger, he used to jump into bed with Mommy and Daddy if he was afraid, feeling calmer if he fall asleep next to someone. Now, as his parents told him, he is a big mouse and he must sleep alone in his room, as all other good mice does, when they began to grow. It was pleasant when Mom sat on the bed edge and read a story. Sometimes asleep while she was reading to him, sometimes was able to think to a story and forget about the darkness. But sometimes his thought at darkness sneak into his mind again and again started to feel scared.

One morning, after he had eaten his toast and cheese sandwiches for breakfast, Fred was looking for his friend, Philip the little bear. "It is happening to you to be scared?" asked the little bear. Philip thought a little and said, "Sure, sometimes I fear that honey jar could be empty." Fred does not refer precisely to this kind of fear, but Philip asked: "When you get scared, what do you do?" "Well, said Philip, I go and check if is honey in the jar. If it is, then I know I should not be afraid anymore".

Not being satisfied with the answer he received, Fred went to seek Tabby, the cat. "What do you do when you're scared?" asked Tabby. "Well, Tabby answered, like all cats, dogs scare me sometimes. Some dogs may be nice and not bother to hurt cats, but others are not so friendly and, then, it's better if I'm afraid. Fear gives me the energy to run and defend myself. I think it's a problem related to learn to distinguish between things that should scare you, and things that must not be afraid. You see, Tabby continued, you can come to talk to me, so you know how to overcome the ordinary fear that mice felt to cats. You learned that I'm a friendly cat and do not need to scare you, because the situation is safe. But it could be a useful thing to fear from other cats, which see in mice a snack and not some friends. "Fred had not thought so about it, but felt confident when Tabby said that there were already fears that could overcome at.

Further he looked after his friend Tom, who was sitting at the table having his breakfast, as must the boys do at breakfast. Tom asked: "What do you do when you're scared?" "Sometimes I scare when my mom yells at me, Tom said. Not that she is

yelling very often, but perhaps that is why I am scared when she does. But I know she will not be angry forever and, therefore, nor I will not be scared forever. So I tell to myself that the uncomfortable feeling will pass. Then I try to do something that I enjoy, like to hug her, if she is upset or to get out and play for a while. Usually, when I get back, I feel better."

When Fred went to bed that night, he had a lot of thoughts in mind about the conversations had during the day. What can learn from the things his friends does? To ask his mother read a story to him, in order to lead his thoughts in an interesting fairy tale? That had worked several times in the past, or better to check his room as Philip did with the honey jar to ensure that there was no need to be afraid? Is there a real risk? If it is, it could he do with that? But it was not better to do like Tom: to remember that fear feelings pass and not stay with him forever?

"What do you think he did?" Whose advice followed? He did some of these things, or all of them? Or, perhaps, he thought to other things that could do by his own initiative?" Whatever he did, I certainly know that now Fred may very well fall into the hole in the house wall in the evening and have a comfortable, restful sleep."(Burns, GW, 101 healing stories for children and adolescents, pg. 341-344, 2005).

*The effects achieved:*

1. The children listened with interest the story. The focusing ability at this age is higher. Children's responses are analyzed and communicated mostly with adults rather than with other colleagues. Not felt the need to reveal more of their inner universe feelings and have not been impressed by the story.

2. The dramatic interpretation is rather a dialogue exposed to others, mimicry and pantomime expression accompanies in a short manner the verbal expression. The need to be proficient replaces the need for communication and networking with other children. They are very serious in terms of the tasking, studying their gestures and words before they interpret and are focused on the outcome than on the joy of playing a role.

Meeting on "The Oseo Indian story " - adapted from a story by Sue Jennings

*The objective of the meeting:* enabling creative and integrative resources; stimulating creativity and expressiveness; creating of group cohesion, stimulating of interrelation

*Description of exercises for each phase of work:*

1. The coordinator proposes a story and invites children throughout the course of the narrative to follow him they being seated in an Indian queue, and explore the space

of the room, expressing mimic and pantomimic the on-going happening events. "Oseo was sitting in his tent playing with his knife and with a piece of wood, feeling very tired (all group members mimic the gesture). He wanted to have an affair and nobody was nearby who to share it with. He decided to go alone, so he took his jacket with two pockets, he carefully looked out of his tent, and then he ran to the shore leading to the woods. He crawled on all fours on the shore, climbed over the fence and started walking through the woods. Suddenly he heard a hissing sound, and stopped - looked - listened, but it was only the yellow snake that crawled through the bushes. He walked on, leaving aside branches and twigs and soon the forest became denser. He had to climb over logs and sometimes to broke away its way by cutting branches. Suddenly he heard a fluttering and he stopped – he looked – he listened, but it was just magical bird hula, which flew over the treetops. (All such actions are accompanied by the gestures of all children).

Soon he came to a clearance and he wondered where to go, when he saw a tiny bird on the ground near a tree; he raised it very carefully and looked up: it was a nest above the twigs. Oseo carefully stretched and put the bird back into the nest. Parent-bird was looking and it said, "Thank you, Oseo. Wait. I want to give you a gift. " Oseo raised his hands on hold and the bird handed him a bean. Take care of it, "she said," it is a magic bean ". Oseo waved in gratitude and moved on.

Still he was going through the woods, he reached to a river. (the group is moving and it expresses every action of the story). He wondered whether to swim to the other side when he saw a squirrel crying and puffing. "What happened? Oseo asked, leaning, "I would like to cross the river, but I can not swim," said the squirrel. "Do not worry" Oseo said, "I am going to swim to the other side and you can sit on my head," and he took the squirrel carefully, placed it on the top of his head and fell slowly in the ice water: first to his knees, then to his belly and to his chest, and he began to swim slowly to the other side. He got out of the water and placed the squirrel down, and this ran hopping. Oseo squeezed his wet clothes and jumped up and down to warm him up.

Squirrel turned and said, "I have a gift for you, it is a magic acorn." Oseo said "Thank you" and he put it in his pocket to keep it safe. Then he ran to a large meadow and spined pleased that he was in such a big space. He did not hear a giant coming increasingly closer, screaming "Ahhhhh, little boy – I am going to catch you!" and ran after Oseo until he was close enough to cast a large net over him. "I'm going to get a

cooking pot," he said and walked away. Poor Oseo was caught and the more he struggled the closer the net became. He almost wept.

He remembered about his magic grain and struggled himself enough so he can take it out from his pocket; he put it on the top of his tongue, he closed his eyes and slowly became smaller and smaller, until he could get out through a hole from the net. He began running toward the river, but now the grass was like a forest and it was hurting his feet. He could hear the giant screaming in the distance. He reached the river bank, but he was so small that he could not swim. He remembered the gift from squirrel and take the magic acorn from his pocket, placed it on his tongue, he closed his eyes and he made a wish. He began to grow larger and larger, until he reached his normal size.

He got hurry and went into the river, swimming to the other side as fast as he could; he could still hear the giant. He walked as fast as he could through the woods, waved the bird in the clearing, then he walked back through the woods until he came to the fence and the shore. It climbed over the fence, rolled ashore, and walked quietly into his tent.

He give off the watered jacket, hangs it on the hook and sat down with the piece of wood and his knife. And when a friend came and said: " Oseo, do you want to go on an adventure?" He replied: "No, not today!" Did you enjoy our adventure today?

2. Children are invited to dramatize the story or excerpts from it at their wish, by choosing the partners at the same time in order to illustrate together the story of Oseo.

*The effects achieved:*

1. Children were quickly caught the thread of our story and the motion and the pantomimic expression have been amplified. They felt the need to share and tell how they felt through the proposed journey and what they liked more. After this manner of narrative exploration, their desire to dramatize have been activated.

2. The dramatic game was accompanied by many issues and personal stories, and the children played their role in the same manner in which they experienced the story. But this time, they were storytellers and creators of their own storyline and gestures. Children chosen by them as playing partners had followed them in the same way. They liked the amplification of their own gained gestures inside the group and they were excited to experience the power that this exercise was given to them.

Meeting with the theme: "The story of the brown teddy bear" – after a story by Vladimir Colin

*The objective of the meeting:* enabling self-affirmation and cooperation; esteem and self-acceptance; accepting the different way of being of others;

*Description of exercises for each phase of work:*

1. The coordinator tells children that today he will tell them a special story and he asks them to listen carefully: "Our story is about an adventure that happened at the North Pole. "Were you at the North Pole? How do you think is it there? "Bears living at the North Pole are white. I think because of this they are called white bears."But of course, if anybody of you found that they are told "whites" because of other reasons, I ask him to let me have the news and do not let me to tell lies"). And now, here you listen to me, because one day among the white bears from the Pole a brown bear got lost, a big beautiful bear that it had just been coming from our mountains."How did it get to the Pole you do not have to ask me, I do not know". What I do know is that he got there by chance and he began to open wide his eyes at mountains of ice and at the seals that were gambolling on them. "Look! ... A dirty bear!" shouted a seal, and all her sisters began to giggle, to burst out laughing and fainting with laugh. "What do you think was that our dirty little bear? Or that was just his color? "And so the seals were fainting with laughings. Our bear looked around himself being ready to laugh at dirty bear, too. "Because the bears, you know, brush their teeth every morning and every evening and moreover they have a bath. How is that with you? How often do you brush your teeth? "And as I told you it looked around when, to its surprise he did not see any bear. "Are not you laughing at me, are you?" He asked angrily. "Well, of whom you Martine?" "I'm clean, Martin said in anger. I have even washed myself this morning. "But the seals did not believe him and they kept laughing at him, so the poor bear scuttled away grumbling. And it had not gone, who knows how, that it met with some white bears. "Brothers! Shouted gladly Martin. Ah! What a pleasure to see you ... "" Who's that ugly believing himself our brother? says the white bear contemptuously. "Look what shamelessness!" spoke another. Having a spite against them, poor Martin felt that it will going to burst into tears. "Well, my brothers, are not you seeing that I am a bear just like you? "" Good bears are white, "said the first white bear, and without get a glimpse of it, all white bears were going away waddling arrogantly their white furs. Martin sat down on a floe and it began to cry. He was asking himself "Was it worth coming all the way up here to the Pole to find here just mockery ?" he asked himself.

What evil bears live among the glaciers! "And as he was crying just like that, a penguin was slowly getting near. "Why are you crying, teddy bear?" asked the penguin. "How not to cry penguin if the white bears despise me and the seals laugh at me? I'm brown, at my place all bears are brown. "Penguin was a clever bird and it said: "And you are crying just for that? Come on, come with me! "Penguin took him to a safe place and in less than no time, it brought a piece of soap. "Rub well over with the soap from the top to the bottom!" it urged Martin. "And you, too? The bear got annoyed. I have also told to the seals I was clean. I have even washed this morning!" "Don't bother, said the penguin. Do me that pleasure. "Grumbling, Martin immerse and soap himself in an ice hole. It was rubbing in anger so well, well, well and - soon here his fur was full of shiny white suds. "So, enough, said the penguin." Martin put down the soap and wanted to get inside in the ice hole, but the penguin stopped him. "Wait! Stay like that! "Then it took its hand and led him in the middle of the white bears. "Wow to you, beautiful bear! shouted a white bear What a white fur! The second wondered. Wonderful it shines in the sun! the third whispered. "Poor Martin, it did not understand anything. But it was so glad of white bears welcoming that it even did not beat its brains to understand something. Thanking to the penguin it stood among the white bears that were playing "buzz" and "at blindman's buff", forgetting of all. Suddenly, a mountain of ice floe was approaching their playing ground. "Flee! Flee! "A bear cub shouted and it cast into the water swimming heroically. Bears stopped playing, saw the mountain and understood that the floe would run into them, crushing them under the weight of the ice slabs. Being frightened they jumped into the water and went away in a hurry, while Martin - unaccustomed to life at the Pole – was left on the floe. When he understood what danger was in store for him, he wanted to jump into the water, but even that moment a voice of a bear sounded frightened: "My baby! My baby ... was left on the floe! "None of bears that moved away said anything, no one dared to return to the floe. Martin rushed forward and he began to look for the bear. It found him on a mound of snow and hugged him, but in that moment a terrible crash was heard and the icy mountain stroke against the floe. All was cracking and tumbling down and the waves as high as the mountain were sprang forward. With the baby in his arms and protecting him by the largest as a house pieces of ice, Martin found himself in the water. He had been wounded by the spears of ice. But the baby was unharmed. Heavy slab was obstructing Martin now to come to light. With moil and toil, he broke the slab, kept swimming and rode on a floating floe, being away from other dangers. Bear's mother rushed to thank him, but



she froze when she reached Martin. Other white bears froze, too. Martin's soap suds melt in the water and our bear became a brown bear again. "White or brown, you're a good and brave bear," said the bear's mother, seeing how the baby caught its paws on Martin's neck. „Thank you ... None of us dared to stay on the floe..." "No fur makes a bear" the others white bears approved, gathering around Martin, each and all shaking his paw. From that day, Martin has never been to decorate his coat with soap suds. That matter made him to feel excellent, because the dry soap caused him terrible itchy and forced him to scratch with all ten claws, which was not nice at all. How long he remained among the white bears he enjoyed their honor and their friendship, and when he returned home and ran to my friend who writes all the stories for children, and told him the story. " (Description of actions and dialogues were accompanied by gestures imitated by the children) "Did you like our story? What did you like most? What did not like you? How did you behave if you were in teddy bear's place when others would laugh at you? Have you meet children who are different from you? How did you behave with them? "

2. Children are asked to split in pairs, to share roles and then to dramatize scenes from the story of the brown teddy bear. The other coordinators also help remind them the characters and events of the story. First, they fall agree on roles and after each team practice a little bit, they stage the story.

#### *The effects achieved:*

1. The children listened with interest to the story, empathized with brown bear and they did not love the white teddies' behavior. They said there are also people who have different skin colors as the brown bear has another color different by the white teddies. The subject was debated for a long time.

2. In the second part of the meeting, the children negotiated and played the roles and they finally managed to come to an agreement and to repeat the chosen scene. The staging of the whole story was successfully and they were pleased, especially since they were involved and they loved the story. Verbal and nonverbal expression was rich and they highlighted their acting skills. Some children have even been remarked, the bright side is that they were aware of it, too and they negotiated roles, which enabled them to express themselves more. The story was dramatized and interspersed with new nice scenes, which were created by children which they showed their humor in, rousing the smiles and laughter of the audience. Being one of the last meeting it could see the

children's development in the way of expression and in increasing capacities to relate and support one to another. We have seen in this age group the best developments in the application of dramatization model with narrative support.

### **3. The experiential – unifying model**

The third model proposed for research combines methods of work used by the models described above and completes them with new techniques as well as by specific methodology to creative intervention painting in working with preschool children. This model, unlike the other two, uses in equal proportions both techniques that stimulates manner of verbal expression and also the non-verbal expression.

The model is based on experiential-unifying theory and methodology of Experiential Psychotherapy of Unification (EPU). EPU, the original method developed by Prof. Iolanda Mitrofan was implemented, developed and 'model' by team trainers of Romanian Society of Experiential Psychotherapy Center (SPER) to such an extent as not to have an exhaustive summary, but to be able to be applied in various areas of personal development. In numerous research studies conducted by SPER members it was successful the validation and the efficacy of this method has been proven in the vast areas of applicability, it is adapted, but at the same time maintaining its original contents for each area of personal development subjects. However, the research area relating to the applicability of this method was not covered in preschool.

In the proposed study we tried to use and adapt the EPU method, having in view the needs and possibilities of expression in the creative process of personal development for preschoolers. We have also chosen this method in the third proposed model, precisely because its basic approach is a holistic, interested in the healthy functioning of the whole body, senses, body, emotions, intellect. At the same time, its instruments and techniques proposed "are rather "Vehicles", exercises, provocative situations and symbolic scenarios of great diversity and creativity, which meet the complex needs and uniqueness of every person, from those focusing on corporate symbolic communication to those focusing on verbal communication (through role play) from rhythm and noise group improvisation (vocal or instrumental), to dance improvisation and symbolic movement, from modeling and artistic expression – to drama and transformative metaphor, from revealing empathetic contact experimentation - to individual and group creative meditation. "(Mitrofan, 2000, pg. 287).

### *Singularity of the method*

The beauty of this method consists not only in the wealth of available techniques and in freedom of creative expression, but also because experiencing the faces of the reality before you "here and now", as a supporter group you're connected to your and the others' pulse in a naturally way and and let the intuition fly where the wind is heading the wishes and needs of others and "take out the quiver" exactly the most appropriate for "this" moment. Focused on "here" the group becomes a living organism, in which the contaminated organs one from another through common rhythm of breathing, creates the "now" space where everything can manifests as it feels. While there are "here" each member enables to the joy of life to manifest itself and takes out from inside everything best and personal, and that a "now" can, it is ready to transform, to experiment, "to grow".

Living the procedure is not sufficient in the method proposed by Iolanda Mitrofan, but it is important that it challenges you to wake up all parts of your being, to put them in contact one with another as well as with the environment, so that you "merge", which you're with the one who you can become.

"Exercises and symbolic statements act as intrapsychic (psychocorporal) restructuring and merging techniques and interpersonal (group dynamics, family and transgenerational)". (Mitrofan, 2007, pg.32). The method also "do not intend to provide and require corrections "models" and emotional "food", but it creates psychological mechanisms by which the person can get on his own these acquisitions, satisfying their growth needs by unifying the inside and, simultaneously, with the outside, with its natural and social environment. It functions as an autotransformative method. "(Mitrofan, 2007, pg.33.)

On the other hand, there are not steps and methods followed in a rigid way, as they are described in the other used models, apart from these "ingredients". We are confident that by following exactly the steps of other methods the same effects will be achieved, but rationally pursuing "steps" here described without having the ability to connect to the group and give it exactly what he needs and it is ready to experience the "here and now" you will not achieve the same effects. Therefore, the special training and personal development of coordinators trained in this method is very important.

### *Techniques used:*

The techniques used are specific to unifying experiential approach and they interweave with the proposed method, so as to support the main aim of stimulating the important areas of children's development (physical and sensory development, cognitive development, socio-emotional development). We include: creative play, drawing, modelling, collage, body movement and dance, rhythm, multiple sensory stimulation, narration and dramatization, working with symbols, metaphorical scenario, etc. Although each technique used separately has its specific impact on creativity and inner lives of children, we believe and try to demonstrate through this research that only used together, following a specific procedural algorithm, they really have a positive impact transformation and potentiation over the early childhood development.

### *Specifics of the workshops:*

The same themes were followed in the meetings as those worked within the models presented above, but the order was not necessarily the same, because we wanted to link the theme of working with children status and with external events or natural phenomena. For example: I worked on the symbolism of the Sun in a sunny spring day after a dark winter period, even if that day another topic was scheduled. However, regardless of the subject or target proposed, each meeting comprises three main stages:

1. Setting up the connection and creating group dynamics, using a type of playful symbolic challenging situation. It aims the challenge by the dramatization, and verbalized symbolic game and sensory exploration type exercises based on group dynamics, of a stimulating experience of the sensory and knowledge capabilities. This stage takes into account both the socio-emotional-relational development area and the sensory-motor development.

2. Extension of experience, experienced in the previous step, integration and expression of experience achieved by expressive-plastic ways with the help of: drawing, painting, modelling, collage, achieving masks, body painting. At this stage connections are created between non-verbal and verbal, resulting a cognitive flow. It works simultaneously but individually focused in dyad or small group. This stage boosts cognitive - creative development and also fine motor skills of the hand and of the sensorial. As effects it has encouraging of understanding and of knowledge, enriching the experience and verbalization stimulation.

3. Personal optimization through integration, adaptation or readjustment of personal model of being in the group. Achieving of a collective creative improvisation. Children build negotiating the position in space by joining to collective creations an individual creation. An unifying effect of group, cooperation, tolerance and integration is obtained. This stage stimulates group creativity development and it allows occurring of creative development strategies.

Each session is one hour. Due to the multiple techniques and distinct stages, children do not get tired even if they are three to four years and unlike the models described above, they are able to maintain their attention throughout the session. Most often they are surprised that the meeting was over, telling us reproachfully that it ended too soon.

#### *Attitude of group coordinators*

The number of group coordinators is 4-5 adults, two of them being main coordinators, one female and one male, who in addition to symbolic role offered by bipolarity of gender leads and guides the process, too. Being empathetic to the needs of children and connected at the "here and now" of self and group, secondary coordinators are not distinguished out of the children and a naturally mutual relationship of equality and mutual support is created. But their role is clearly defined. (discussed in Section 2.2.)

#### ***Description of group sessions for 3-4 year-old groups:***

##### Meeting with the theme: The Greeting - "Good morning!"

*The objective of the meeting:* creating of a well-energizing state; connection and motivation for group experience, development and pantomime of mimic expression

##### *Description of exercises for each phase of work:*

1. The group sits in a circle, connected by the colored cloth cord. Children are asked if they are ready to play together, and they say impatiently, "Yes." They are asked to answer on a brief and cheerful song, "impatience joy of being together and start to play", by a patter dance made by the whole group. Then the coordinator says, "Well! I forgot to say hello! Good morning children! "(The whole group replies) "Do you know what is a hello? "(Some bolder ones give some answers). "It is an invisible gift that you give to others when you meet them or leave them," "Do you know other forms of greetings?" (Children respond) "Which one do you think is the most cheerful hello?" and they are all asked to say hello in a choir in order to find out. Finally, everyone

agreed that the most cheerful greeting is "Good morning!". "Well, if you give me good morning, I am going to catch it in my hands and put it on my face to see how I feel (the coordinator smiles)" Did you see any difference? "(Children are giggling happily)" Okay. Here's what I will do with this greeting that I received from everyone. I will give it from hand to hand until it reaches everybody. (Children are caught in the game, and they monitor curious closely the facial expressions of others). "Now I am going to send " Good morning "to someone in the group and see if he/she gets and feel it" and throws an invisible ball to a child saying loud "Good morning, Clara!", which is asked to throw it away. (children were caught joyfully in playing and gesticulated as if it were a real ball, some of them do not even have the patience to sit and wait to catch the bouncing ball).The coordinator offers a new gestures game "Now very long time ago when people did not know they should be talking very well, they said " Good morning!" when they met by gesture, and the greet ones responded with the same gesture. Each had his gesture for "Good morning!". Do you want us to do the same? " a sound of a song is hearing slowly in the background, the coordinator is coming to the center and he proposes a gesture that children will imitate, and the game runs so, until all children have been in the middle of the group. "Other people, the African tribes say" Good morning!" singing at different musical instruments. Do you want us to try?". Various instruments, especially percussion are placed in the center of the group, and children, in groups of ten, take turns to sing "Good morning!" in their own way.

2. "Other people told "Good Morning!" through drawings and paintings. Do you want us to try? Look, you have paper and crayons, chalk, etc. ,please find a place where you can feel good and each of you will create how "Good Morning" show, that everyone wants to convey. "The children choose materials they need, the place where they will create their work and they start focusing. The plasticine, wax pencils and crayons are materials for expression predominantly chosen.

3. The coordinator announce the completion time of this sequence and invites children to come together in the circle, to present works by placing them in the middle and saying what they drew. Then they are asked if they want to arrange them, so as to convey to all a big message of "Good morning!" to whom they want. They chose to transmit it to the teacher and after watching the works, they arranged and rearranged them until they were satisfied with the outcome. The group met by initially coordinator and we said "goodbye" "(a boy said that this greeting is sad).

*The effects achieved:*

1. 3-4 year-old children have adapted very quickly to this way of working, they always welcome us with joy and impatience. The children were so expressive both mimic and pantomimic and they were quickly caught in the welcome game sending gestures and shouted after the others by their names. At this age, children enjoy to produce particularly musical sounds and noises from musical tools and they lengthen this moment for how long time they are allowed to.

2. Children draw or make plasticine models, focusing closely at what they do. The most often chosen material is colored plasticine. Created forms are not coherently, but children interpret verbally what they have achieved, seeking adult attention. Time of the works is quite short, as if children wishing to return quickly to the group.

3. It feels the same joy as the beginning, when they combined in groups and presented their work as well as when they place their works in a joint creation. Specific effect produced by this working model is that it causes the children to verbalize spontaneously, without being stimulated or encouraged in addition by the coordinator. They do not split with joy at the end of the group, they ask why we finished so quickly and when we would return.

#### Meeting on "The elements of nature – elements' nature collage "

*The objective of the meeting:* relaxation by connecting to natural elements; knowledge and sensory stimulation; creating of group cohesion, by focusing on a common task;

*Description of exercises for each phase of work:*

1. The group meets in the circle and greet, we prepare to stretch our group and we come in contact with all body parts, coordinator of the group proposes some moves and name the parts of the body that are involved in movement. Then, on a song with nature sounds, children are invited to an imaginary walk through the woods. They are invited to walk on the hard ground, then on the soft earth covered in moss, to walk on foot through the fallen leaves, to push them with their feet, to lift them with their hands, to let them float, to throw them to others. The walk goes on, they pay attention to roots projected above the earth which they must jump upon, or on the low sprigs of the trees, beneath which they must bend over. They are invited to stretch their hands up above to feel the wind beating and beating and bow against it, to raise their faces in the sun, to feel the rays that sneak through the trees, to catch the drops of dew in their hands, which drain down the leaves. Then, start looking for a quiet place suitable to sit, to sit down, to

lie down if they feel the need and close their eyes, paying attention to the background sounds, chirping birds, rustles, the course of a river, etc.

2. Children are provided with boxes where there are natural elements for building of collages (sand, gravel, clay, dry twigs and sticks, dried flowers, acorns, chestnuts, oysters). Placed in small groups of five or six children and having in center containers of various natural elements arranged, participants are invited to look upon them carefully, to explore with the palms and choose from those that ones which attract them more, then place them on their board at their will, forming a work.

3. When everyone has finished, the children are asked to come back to the circle, where coordinators have placed a tree-shaped cardboard. From their work, which they make a minimal presentation, as they are able to, they are asked to decorate the tree, and if they want to use other materials made available, and then after all the works were arranged, to come on line in groups of three and add new elements until the whole group was pleased with what they have achieved together.

*The effects achieved:*

1. The children were very curious and attentive to the imaginary exploration of natural elements. They stepped carefully through the forest, their gestures were taken from group coordinators or from two, three colleagues more bodily expressive. Exercise was executed extremely quiet and they relaxed when they were invited to lie down and listen to the sounds of nature.

2. In the collages they created they were just relaxing and quiet and explored with great curiosity the natural elements that have been played more than to form a static frame.

3. All were involved in building hustling, using almost all the natural elements remaining in the box. It was clear that they did not seek an aesthetic product and wanted more to come into sensory contact with natural elements and engage themselves in achieving the common task.



### Meeting on "Human Body"

*The objective of the meeting:* focusing the attention on their own body, the body scheme integration; optimizing of self-knowledge;

*Description of exercises for each phase of work:*

1. The group meets in the circle, we all welcome, the children are asked how they feel today and if they are prepared for a new game. Children are suggested to prepare together for the game, stretching up her hands first, moving the fingers/toes, putting their fingers on the head ortat the ears, at the right eye, nose and mouth, chin, upon the neck, shoulders, belly, legs, knees or ankles. Then they are invited to trample slowly moving the feet first, then increasingly faster. They are all asked in turns: "What do we use our little hands?", "What do we use the feet?" "What do we use the eyes?", "What use the ears?" Etc. They are invited to walk in a circle and to pay attention to the indications of the coordinator: "I want you to look carefully and do what I show to you." (The coordinator shows some body parts and the children imitate he), "What did you look at me with?" "Now, please listen to me and do what I say." (coordinator indicates some parts of the body that children will have to touch). "What did you listen with?" Children are advised to walk around the room and on the sound of a song to move their body in new ways that they have not experienced before. When the music stops, the children are asked to stop and remain motionless like a statue, then when the song starts again, they would continue to move expressing joy, sorrow, anger, joy, stopping and observing what their body managed to show .

2. The coordinators place on the floor pieces of cardboard in the form of a giant man, the children are divided into groups of three and choose a piece of cardboard, which will decorate together.

3. When the group finished, the children return to the large circle and rebuild the little paper man. „I'm wondering if I need to add something”, and children added plasticine eye, mouth, nose and clothes from crepe paper.

*The effects achieved:*

1. The children were enthusiastic and they explored with thr curiosity specific to age the body parts that many of them did not know how to call. They happily reached their body parts indicated by the coordinator, some children gazing for a long time some of them. Body expression to music is quite limited, movements generally resemble each other.

2. Children colored together on a piece of cardboard selected out of the group of three. They communicated among themselves, arguing over what color to choose, and taking the race, wanting to see who spoils by quicker and more scribbling. Communication and relationships among children occurred spontaneously.

3. Rebuilding the little man from decorated pieces by children has not been an easy process, so the group coordinators supported them to build it, instead they were trained in dressing it, they communicated and they were amused achieving the common task. It's interesting because at this age stage and following the application of this model, children communicate among them spontaneously, they call by name one to another, they draw attention to one another, they help one to another. They sought the attention and the assessment of the coordinators, they are not interested in drawing attention or to obtain the appreciation of other children.

***Description of group sessions for the 4-5 year-old groups:***

***Meeting on "The Square"***

*The objective of the meeting:* exploring the symbolism of the square, optimization of the resolvent behavior in group; development of capacities to focus attention, development of sensory and expressive skills.

***Description of exercises for each phase of work:***

1. While a part of the group coordinators are preparing the children for group (they go them to the bathroom and put them badges), the other part outlines a large square out of paper squares, stuck together with scotch on the floor. The number of paper squares corresponds to the number of participants in the group, between them a space step as one of a child of three years is left. Children are invited to the group, they are connected by the giant cord at the circle. We welcome and they are asked what they are doing, how they are feeling and if they are ready for a new game.

They are asked to look around and say if they see something new, and then if I can say what shape it is. They are asked if they know other geometric shapes, which ones and where have they met those forms. But that form? Have they met square shapes in nature and if so, where? What objects do they know in this form? They are told then that the square is the only geometric shape that does not exist in nature and that it is a perfect form created by humans to help them build houses and different objects they need. Children are asked if they want to see how it is inside a square. Four colorful rolled blankets having the form of a square are stacked in the center of the group. Five

children are invited to step into the space of the square, and four coordinators raise the blankets' corners until they become a colorful wall around the children placed inside the square. The game continues until all interested children took turns in the middle of the square for at least twice turns or at their requirements. After that game, children are proposed to look upon the square and walk around inside it in order to look carefully upon all its sides, afterwards following to walk around outside the square, as finally after they would find a place, to walk in a single row in one direction, and in the other direction along the sides of the square. Another game is proposed to children. At the sound of a bell, children should find a place on one side of the square, trying as always to be another one, and during a happy tune they would either walk or dance inside the square.

2. When the game ended, the children are asked to choose one cardboard from the colored cardboards put at their disposal, to decorate it, or to build something inside it which they want to, or to tell how they felt playing with the square.

3. When children have completed the area, they are invited to come and tell the group what they have done or to give a name to their work. Then they are instructed to find a place in empty spaces on each side of the square and build such a colored square. They are asked to look upon it and say if they are satisfied or they want to add something more. The group say "Goodbye".

*The effects achieved:*

1. Willingness to communicate verbally with adults is higher in four-five year-old children, their answers are more evolved and they can address questions. Children were joyfully engaged in the game, they are attentive to the reactions and behaviors of other children and they try to draw them attention by different gestures and remarks, in this way the ability to concentrate at coordinator' instructions is diminished.

2. During suggestively expression children were focused on what they had to achieve, focusing on their own work and not on communication and relationship with the others. Execution time of plastic works is much longer than that one needed for 3-4 year-old children or 5-6 year-old children. We translate this as a greater need for 4-5 year-old children of inner exploration and self-knowledge.

3. The children were interested to work together when they arrange their works, but they do not have to be accidentally placed somewhere, but near their sympathized colleagues. They show what they worked, share and explain what they have achieved and they are interested in drawing attention of other children than adults.

### Meeting on "Farm animals"

*The objective of the meeting:* development of relations in pairs capacity and cooperation capacity, the group focus on solving a common task; acquisition of new knowledge, stimulate language development.

*Description of exercises for each phase of work:*

1. In the first part of group, after we welcomed, all participants at group are invited to listen to the song that is heard in the background and begin to move at their own pace. Then through some scarves, to dance in pairs, harmonizing their movements from the beginning, following afterwards each of them to take control and lead the dance. Children are instructed to sit, if they feel comfortable back to back on a slow melody to move together paying great attention one to another, then to return face to face and to hold their hands, continue dancing, building something out of their hands. When the music stops, they are asked to stand still as a statue and look at what they built with their own hands. This sequence is repeated several times, and children are encouraged to find new positions. The dance ends all returning in the large group, but being very careful to retain the one who has been a dance partner.

Children are asked to breathe deeply, to relax on the stools sitting in a circle and to pay attention, because they are to be told a story, to which they are invited to take part to help the storyteller in order to tell the best story. The story begins like that:

"Once upon a time there was a family of little people: father, mother, boy and a girl (coordinator accompanies the presentation of the characters with dolls, puppets and plush toys, which gives to the children to explore them, passing them from hand to hand ), they lived in a small house situated on a hilltop. All day, from early in the morning until evening, father was working in the field to grow vegetables and fruits for his family. (the therapist accompanies the action with gestures and asks the children to follow him). The mother was taking care of the house, cooking, washing and reading stories to the children. The boy was climbing the trees and running in the field to help his father as much as he could, the girl was playing with dolls and helping her mother in making cakes. The whole family was happy and had everything they needed until one day when a strong wind "Vâjjj" (wind is personified by gestures). "How strong?" (Children are invited to personify the wind by making sounds and gestures) and not very good quiet took up all the harvest of our family. "Oh what a sadness, what a sorrow!" "How will they cope without the harvest?". The father then took his bag on his back and went into the forest to be advised by the wiseman of the forest, to see what to

do. And he was going away and all (children imitate father's tramping footsteps) until he came to in the heart of the forest at the wiseman's home and asked him what to do. "What do you think he answered to him? What would you have advised him to do?" "The wiseman advised him to call the tame animals and keep them around the house: some of them would give them milk, eggs and honey, others would help him in the fields, and others, will enjoy kids with their cuteness. "What do you think those animals were?" The wiseman warned him that there would be another challenge and he would need to ask someone for help at a specific moment, he did not say who, but he gave him an epistle to open it when it would be in need. Father returned home with his family and went to find the tame animals. They met with the donkey (The coordinator takes out of the box one stuffed animal or puppet each of them representing an animal and he gives to the children to come into contact with it, in the same time asking them about the sounds those animal could make), horse, cow, dog, cat, mouse, goose and drake, duck, hen and rooster with their chicks, turkey, rabbits, pigeons, pigs, sheep and lamb, goat and billy goats. The animals said that they would even come the next day, unless they received a shelter and food. The family enjoyed about the story in the first place, but then it was grieved because they realized that it was very difficult to build cottages for animals in such a short time. However, father remembered what the wiseman said, he pulled the epistle out and read to them. For the children in kindergarden it was written there so they would help him. "What do you think, can you help him?"

2. Children are asked to return the original pairs where they danced and build together one house for each family of animal. As there is no trouble, each group was responsible for building one house of a certain animal family. Children have colored paper, Scotch tape, cardboard, crepe paper, plasticine, clay, crayons, watercolors, etc., which they can build animal houses from. They are warned that these houses would be built as sooner as the better they would work together. They are invited at discussions among themselves about what materials would be best to use in building the houses and what colors would be better to choose.

3. When all pairs of children have finished the work done in the space for the farm they are all invited to come in turns and place down the boxes for the animals. They are asked if they are satisfied about what they have achieved together, how did they understand each other and if their box is well placed compared to other houses, if they want to change that place to find a better position. When the farm was ready laid, all the children are asked to call the animals to come, talking to them in their language.

Toy animals came and they were placed into boxes and our family tale thanked the children and gave to each of them a chocolate cookie made by the mother of this family.

*The effects achieved:*

1. Children are more expressive during the dance time, they are centered on relationships with others. Through construction made of their own hands, they aim to come into physical contact and challenge their partners to play and feel cheerful. Through the dance a group cohesion and willingness to cooperate was created. During the story, the children are anxious to answer and they were involved verbally and nonverbally, being captivated all by the story.

2. Making work in pairs potentiates creative activation, children training one to another to express themselves and to seek to experiment new materials and ways to create.

3. A positive state was obtained, children were negotiated, they advised together where to place the boxes with animals. They added something extra to each house, that could be food for them. A true collaboration and group cohesion it was created.

#### *Meeting on: The play of colors - negotiation*

*The objective of the meeting:* verbal and nonverbal facilitation of contacts; development of communication and negotiation strategies, increase group cohesion by focusing on a common task; complex sensory stimulation

*Description of exercises for each phase of work:*

1. After initial greeting, children are asked if they are ready for a new game. All support a colored parachute and on the rhythm of a song, the group is invited to move together raising the parachute in the air. Then those children sitting next to red color pass under parachute in order to change places with those sitting beside green color and than, those who stand in the place with the blue color change places with those sitting beside yellow color and the game is going on in this way. A coordinator places under parachute scarves of different colors (yellow, red, orange, green, blue, violet) so for the time when the game was over, children could sit in number of five next to each scarf and lift it in the air to move together in a dance of their own, in a short period of time the groups are asked to change colored scarves, so that all groups to be able to experiment all colors with different dances. Then the two groups unite knitting scarves or linking between them and when the music stops they would see what they had achieved.

Children are asked to sit down in the circle and coordinator asks if they like the colors and what colors they like. Then he asks them to experience the colors handing over colored balls of plasticine from one to another. The coordinator shows them in turns and asks the children which color is and to name things of the same color. Then through musical instruments they are asked to express in turns a sound of which color they like the most, coming into the center of the circle, to tell what color they like and what color has the sound which they expose.

2. Children are divided into groups of 5 after the colors on some cards which were extracted by lots. Each child is offered objects, working tools and materials, according to the color of group they belong to. Children should carry on on a board or on a large sheet the design, a work as beautiful, specific to their group, but they can also negotiate with the other groups that they can deliver, finally, a collage of many colors, mostly the one of the group to which they belong.

3. Each team tells what it has achieved such far during the negotiation and then an exhibition of works is created by placing them in the center of the group.

*The effects achieved:*

1. Sensorial exploration of colors and dance with scarves increased the amplitude of physical movements of children. The proposed exercises were molded to their need to get in touch and relate with other children. They interact bodily and verbally, a little exaggerated, a sign that the interaction between them is not enough left to unfold at this stage of age.

2. Through this exercise communication capabilities and relationships between the children were stimulated and enabled. They have engaged very seriously in making the works, causing them a great satisfaction especially during the negotiation. Children who have innate abilities to exchange could be identified.

3. Strengthening of verbal communication skills of children was also obtained in this step due to the previous exercise. They proudly displayed their works and presented them giving many explanation on what they have achieved, interpreting the works, but especially explaining how they obtained them. Their verbal flow was increased as well as the desire to express themselves, without being supported by adult questions and interventions.

***Description of group sessions for the age category 5-6 years:***

***Meeting on "Sun"***

*The objective of the meeting:* exploring the symbolism of the Sun; connecting to the internal needs and resources; developing of capacity of expressing the needs and inner desires;

***Description of exercises for each phase of work:***

1. Taking advantage of a sunny day, after a long winter and of the cheerful of children, I chose the theme of Sunlight and I built before group starting by Scotch and cloth a huge Sun on the floor, which had so many rays as the number of participants at the group. Children occurred spontaneously, and when entered into the group they settled on Sunlights stretching their hands toward the center of the circle, as if they wanted to warm. I asked to remain lying, close their eyes and through an guided imaginary exercise I asked them to imagine how the Sun would send a sunshine for every one that reaches in turns to all parts of their body and gives everyone what they need to grow. Children are asked to rise slowly, to move slowly on the sunshines, stretching all body parts, then in turns to dance a dance of joy among the rays, while others encourage them pounding th rhythm by feet or by hands. When everyone finished, the coordinator gives a yellow paper circle, which is the symbol of a sunshine.

2. Children are asked to look upon received sunlights and draw or model on them a personal wish to be fulfilled by the Sun.

3. How sunlights belong only to the Sun, and it only lends them to us during the daytime when it shines, and whatever people do they can not keep them, children are invited in turns to return them saying if they want what is their wish they made. After all wishes were placed, children are invited to hold on hands in a dance and dance together a thanksgiving dance dedicated to the Sun.

***The effects achieved:***

1. Spontaneous manifestation of children near the center of the Sun occurred at every age stage, which it shows us that the sun is an archetypal unconscious very strong symbol. The effect over children was of an inwardness of these resources. They were relaxing and focusing on the relationship between them and the symbol and themselves. Dancing is expressive and lively, children remaining focused on the same issues as those previous outlined.



2. An effect of inwardness and focusing on their own needs was obtained. Children focus on what they have achieved, personal expression space being located away from the others, verbal communication between them being decreased.

3. Very interesting is that at this stage children are still centered on their relationship with the Sun, they verbalizing and name their wishes by addressing and looking at the center of the Sun. All their works are arranged around the bright center and not at a greater distance from the rays. A strong inwardness effect has occurred.

#### Meeting on " The happy mask and the sad mask"

*The objective of the meeting:* knowledge and mutual knowledge; self-awareness of their own feelings; cohesion and creativity; improve social relationships;

*Description of exercises for each phase of work:*

1. Children are invited to express their moods and feelings through mimicry, different facial expressions, then to come to the middle and, in turns, to show to others, and they guess what's behind facial expression shown. Then walking along the room to imitate the facial expression of the one they meet, and vice versa.

2. Masks of various shapes made of paper are placed in the middle of the room, and all children are invited in turns to look at them carefully and choose a cheerful face and a sad face, following that in own space chosen, to decorate them carefully, so that they be as expressive as it is possible and show what they want.

3. Children are invited to rejoin the group and to present their masks to each other, the sad one first, then the joyous one, strolling in this way until they meet everyone and observe the masks of others. Then, in groups of ten, after having practiced little among themselves, to make a sketch or a dance move using masks towards the other members of the group. Each sketch should have a name chosen by a mutual agreement. Each group is supported by a coordinator in order it can take a decision in the remaining time. When sketch practicing ended, the groups come in the middle and presents them in turns.

*The effects achieved:*

1. In the first part of the exercise „children made the connection between the inner states and their physical manifestations. Empathic connections were established between participants by imitating of facial expressions of others in the mirror and exacerbating those due to children's needs to challenge and curiosity related with possibilities of others to imitate them.

2. Working creatively using the mask stimulated and excited children at all age stage, and this stage did not do any exception. The children showed their enthusiasm and eagerness to manufacture their own masks. Working with mask stimulated children's imagination and creativity and also the individual expression of their own personality. Working with this symbol, more than in other works done so far, the creativity and distinction between personal creative expressions were fully manifested.

3. Children were eager to express themselves and to others, being hidden behind the mask. Mask has intensified the need for relationship and communication at primary level. Children emitted primary sounds spontaneously without being happy or threatening, but extended inarticulated sounds that came out from their souls' depth. The plays staged had the same primary manifestation of character, only here the bodily expression intensified.

#### *Meeting on "Indian tribes"*

*The objective of the meeting:* verbal and nonverbal contacts facilitating; creating an attitude of collaboration within the group and of competition between groups; manifestation of free enterprise; fostering creative expression;

*Description of exercises for each phase of work:*

1. After we meet again, the group dance on tribal rhythms, each group member coming in the middle and proposing an own form of greeting that the others take on. Then children are invited to dance in couples their own dance, then they join to another group, continuing dancing and then another dance until four distinct groups are formed.

2. The groups thus formed become Indian groups which are different from the other groups. They must manufacture themselves suits and badges different to the other tribes, to create a common space, painting together on a sheet of paper a territory of the group, to choose a name, roles that each have, a song and a specific dance that dance at tribes' festival.

3. The coordinator goes to every tribe in part asks to tell him their names, how they understand each other, what is their role inside the tribe, what are their distinctive signs and what they mean. Then he invites a representative of the tribe to speak and introduce himself to the other tribes, following that each group then to make their own tribal dance and song performed using musical instruments made available.

*The effects achieved:*

1. The release and intensification of bodily expression as well as of understanding and harmonization with others were obtained.

2. Group cohesion, verbal and nonverbal communication has reached the peak through this dramatic scenario. Children were involved and worked together harmoniously one to another. Being stimulated by competition, they have expressed their creativity in manufacturing costumes and masks drawn on the face. They have supported themselves in their achievement by painting one to another and helping themselves to dress up. Once dressed up they have identified themselves with the characters and they have created the space of the group. Bu the analysis of the drawings it is observed the harmonization of states and wishes as well as the good collaboration among the children.

3. At this stage all the tribes were harmonized one to another, creating a pleasant atmosphere for relationship and mutual support. The children felt valued by others, they found their place in the group where they felt comfortable to express themselves as they wish. This session had a strong effect of enhancing relationship and creating a sense of belonging to the group, and also it enhanced the creative expression.

***5. Expanded experiential – unifying model personal development group of children and parents***

***Working method***

Working methodology belongs to experiential-unifying expanded model adapted to the specific comprehension and expression opportunities of preschool children, focused on optimizing the development in the situation of parent involvement.

Following the stepping targets, using the extensive range of experiential-creative techniques it is allowed stimulation of all the main areas of development (physical, cognitive, socio-emotional) only in a single meeting. Thus, regardless of theme or purpose, each meeting comprises three main stages:

- a) Setting the connection and creating group dynamics, with a playful type symbolic provocative situations. This step takes into account both the socio-emotional-relational development area and the sensory-motor development.
- b) Extension of experience, integration and expression of acquired experience by expressiv-plastic type ways using: drawing, painting, modeling, collage, realization

of masks, body - painting. At this stage, connections between non-verbal and verbal ways are created, resulting a cognitive flow. It works simultaneously but individually focused. This step boosts cognitive - creative development of fine motor skills of the hand and sensorial.

- c) personal optimization through integration, adaptation or readjustment of personal model inside the group. Achieving of a collective creative improvisation, by joining and presentation of individual creations. Obtain a unifying group effect, cooperation, tolerance and integration. This stage stimulates the development of group creativity and it allows creative development strategies.

Also, the method of work in children-parents group aims at throughout the development of the program two important relational aspects, which once purchased can extend as stable behaviors outside the group that can positively affect socio-emotional development of children. Proposed creative exercises follow in parallel two main lines that target relational aspects:

- a) Acceptance of contact and enhancing relationship with other children through games made firstly in the dyad, in the group of three or in large groups up to the expanded group. Contact and the relationship establish gradually from one meeting to another, no child is forced to do anything if it is not ready yet. Our goal is masked by the pretext of tasks and of creative competitions.
- b) Establishing of an optimal collaboration and communication relationship with parents and children. The techniques used are oriented on educating both appropriate stimulating behaviors and attitudes of parents toward their children as well as on settling by contamination of a family harmonious relationship.

#### **4.3. Piloting**

We present below the description of meetings applied to parent-child group.

##### **Meeting no. 1 - Theme: Parents' Meeting**

*The objective of the meeting:* presentation of the program and parents getting to know with the working way.

*Description of exercises for each phase of work:*

1. Presentation of team members, program, ways of working and of the objectives taken into account as regards the development of children.
2. Brief description from the point of view of development of age stages' characteristics which children are enrolled in. Highlighting the importance of parent's

presence in children's creative activities. Parents are encouraged to submit their own children with their successes and difficulties of integration in the kindergarden or of social ones, they are also stimulated to form they own objectives in terms of child development needs.

3. Agreeing on work frame, on day, on start time of the group, on rules which should take into account, on the ways to maintain direct contact between parents and group coordinator (recommended not to be brokered by kindergarden members). Highlighting the main objective of the group and indicating by the therapist the attitude that parents would be better to have towards children during group and during homework. For example, their attention is focused on the child; the child has the opportunity to manifest himself freely within the constraints imposed by the group therapist; child's behavior is not corrected by the parent during or at the end of the group and it is not compared with that of other children; the child is not forced to carry out any of the activities if it is not willing, but he can look from the edging being accompanied by a parent until it is comfortable for him to join the group; the creative expression of child is supported at his will and capacity; the child is not corrected or negative exploited.

*Technology used:* speech and PowerPoint presentation with imaging support of other group activities, free dialogue and negotiation.

*The effects obtained:* stress relief, understanding of the requirements of working, familiarity with the team's members and with other parents.

### **Meeting no. 2 - Theme: "Who are we?"**

*The objective of the meeting:* Unlocking and motivation for group experience.

*Description of exercises for each phase of work:*

1. The challenge by playing of experience of knowing each other - children and parents are standing in the circle. To be connected to each other and to avoid the



uncomfortable situation to hold hands, all participants are grouped in a circle around a large scarf, tied at the ends. Team members introduce themselves by telling their names, and the coordinator of the group calls on the children's

level the purpose of the meeting and rules of the group, especially those aimed at children (rules established vis-a-vis the behavior of parents in the group have been

mentioned previously in the absence of children and they would not ever be reminded in their presence). Everyone is invited in turns to introduce himself and to clarify who came to the group with. Then, throwing a big ball from one to another the own name is pronounced as high as expressive, following that the meaning of the own name would change and when the ball reaches at someone all of participants would say his name. The rhythm of chanting the name starts to whisper and reaches at increasingly more powerful subsequent repetitions. Exercise changes - all support the edges of a large canvas and in turns each of them give their own motion that the others take over and continue it. Finally, the therapist invites them to pass under canvas and change its position towards those members who are going to hear their names.

2. Making the business card of the family - every family chooses her own space and with available materials it creates a business card to represent itself. Children work together with parents and build in the small space of the sheet images, symbols and colors of their choice. The work is accompanied by a relaxing music background.



3. Business Cards presentation - the task of presenting business cards and arrange them



in space from the middle of the group is of children who start by saying their name, who they have worked with and what they have created together, and parents can help their children to supplement the information if they would request so. After each presentation, the family chooses musical instruments

that help them to express themselves at their own pace. At the end of all presentations, all participants sing together - combining their paces in a single song.

*The technique used:* the game, the verbal expression, body expression through objects, drawing, modelling, collage and melo-rhythm.

*The effects achieved:* relieving the participants, familiarisation with the team members and with other parents, with way of work. Children have learnt the names of other participants, they increased their confidence and took courage to stand out in group.

### **Meeting no. 3 - Theme: "Animals of the Forest"**

*The objective of the meeting:* activation and creative and integrative resource optimization.

*Description of exercises for each phase of work:*

Reconnecting to the group using the troublesome net: by its personalized moving we welcome us; on its surface, with the participation of all, we roll a ball, and when it reaches in front of a group member, all the others participants shout its name; more balloons get on the net - the task is that all participants move together in a rhythmic melody making sure that the balloons do not drop on the floor.



1. Choosing the preferred pet and personification of it at the end of the dynamic game. Before that, participants are invited to sit and relax while the group leader tells a story about wild little animals from the forest and about their wish to find playmates. In the center of the group there are drawings representing more animals and children are invited to look carefully and choose their favorite animal. Children togetherwith their parents colors and shape with plasticine their own drawing, while the coordinator encourages parents and children to discuss about their pet: its name, what it likes to eat, as it likes to play, how animals talk, which sounds they get out .

2. Introducing of animals that would become friends in the forest - when everything is ready, children and parents are invited to come around the forest represented by a green cloth. The animals are placed in the woods where they feel comfortable, so that after all the other animals were placed, to change their position farther or nearer by another animal



whom they would like to become friends which. Each positioning or repositioning is accompanied by the specific sound of the animal. Children get hands crayons and when they become friends with another animal they provide to it, if desired, a sign of friendship drawn on hand. In this way, a first physical contact between children is established. In the group that we've kept using this technique, children have



spontaneously created links (bridges for interconnection) between animals. In the end the whole group creates an end of the story.

*Technique used:* dance and movement, playing, drawing, modelling, body painting, therapeutic metaphor.

*The effects achieved:* to create a group dynamics; it has established a framework that fosters networking and communication between all team members, the children's attention was focused on their own and on the possibilities for individual expression, different from others. Finally, there was a spontaneous group unifying effect when kids were aiming to create links - networking and connection bridges between them. Good mood and cheerfulness atmosphere have been present in the air from the first exercise. Meanwhile, the parents have adapted collaborative arrangements with their children more easily, being contaminated of functional examples of other parents.

#### **Meeting no. 4 - Theme: "Decorating the Christmas tree"**

*The objective of the meeting:* optimizing the relationship behaviors and resolution-creative in group.

*Description of exercises for each phase of work:*



1. The story of the Christmas tree in the forest - teamwork challenge. Children notes extract from a basket some colorful geometric shapes. During on a short song they should enter inside the circle with the card in their hands and find their partner - a child who has a similar card. Then, after parents had the children's and their own hands drawn with special crayons the geometric shape corresponding to the extracted card, the pairs shake hands that as a sign of their good collaboration together.

2. Decorating the globes and Christmas tree ornaments achievement - each pair receives one cardboard circle to represent the team's globe after being decorated. While this work is on going, children are encouraged to share their wishes about the celebration of Christmas inside their team, and finally to find a greeting gift for the other participants that they will make at the time of tree decorating. After the globes were ready, each team enters the competition for children and helped by the





parents they must pleit the fir tree tinsel as fast as they can - order of completing the tinsel will be the order in which teams come to decorate the large fir tree.

3. Decorating the Christmas tree - teams place the tinsel and the globes in the tree and say the wishes. Group members are walking in circles around the tree and can rearrange, if they wish, their own tinsel or globe, of course with the consent of the other member of the team. When the tree was ready, a child began to sing a carol and kept them echoed throughout the group.



*Technique used:* modelling, collage, interconnective multiple improvisation and playing game.

*The effects achieved:* stress relief in situations of physical contact with other children, stress relief and sensory integration by the contact with different materials of different textures; acceptance of sharing the same space and the same object and appropriation of cooperation by the example of their parents; the joy achieving of a common creation and enhancing their wellbeing through awareness of belonging to the group.

### **Meeting no. 5 - Theme: "Creating of a group story "**

*The objective of the meeting:* activation and optimization of expressiveness and creativity, of self-affirmation and cooperation.

*Description of exercises for each phase of work:*

1. The storyline – using of some interconnected strips of crepe paper a physical link between the group members would be realised, who are challenged to relate their present condition. Based on this and getting complicate the communication network -



represented by the paper- a story in which each adds a new passage is created. The participant who enriches the story is connected to the story line, receiving a new strip of paper. Thus, the network becomes increasingly more complex and tangled; even if the story does not have a very clear sense, children are excited about what they left behind. On a musical background, participants are invited to move together with the network paper created, to change their position or to modify the network, changing the place of the colored strips between them. The expected effect is of breaking paper for the pleasure and joy created to children.

1. Creating of story in a small group - small groups of three children together with their parents; They are assigned the task of creating a large sheet of paper a story based on what children spontaneously shapes and colors. By mutual agreement, the main characters, the action, the relationships between characters and end of the story are settled. One of the parents has the task of writing the final story on a sheet of paper, after it was accepted by all group members.



2. Presentation of the story created in the large group - in the center of the large group, each subgroup presents its conceived story, children can add information about what they have created. The teams become, in turns, presenters and spectators, and those who listen to story encourages them by applausing those who submit. Finally, the cards containing the stories remain in the center of the group and coordinator encourages the participants to find connections between the stories, to come in the characters and relate with characters from other stories, thereby creating a group dramatization.

*Technique used:* provoking the experiential exercise, expressive-experiential-technical story, drawing, collage, modelling, dramatizing.



*The effects achieved:* increasing participation and verbal communication of children, enslaved by the game; unlocking creative and verbal communication barriers; empathic capacity development by understanding the wishes and manifestations of other participants.

### **Meeting no. 6 - Theme: "Dialogue nonverbal"**

*The objective of the meeting:* developing of a better parent-child communication and relationship

*Description of exercises for each phase of work:*

2. Scarves dancing takes place on music. Therefore, each parent-child pair receives a scarf or a piece of colored material, which they creates a dance with. The task involves the handling and disposal of the initiative. At first,



the child makes a pace move taking scarf of one end and the parent takes the motion, imitating on his turn. Then the roles are reversed, the parent proposes a motion and the child responds. Musical rhythm changes, moving from slow to fast tempo and returning gradually to a slow one. During this time, participants are encouraged to express themselves as broad and diverse, staying in touch and being attentive to partner.



3. Creating of a common space – on a relaxing song, each parent-child pair after they found their own space for expression, receives a sheet of paper and crayons. The task is that they conduct a drawing to represent a preferably common area, where both feel good. It is specified that during this exercise no one speaks, and each family member draw in turns.

The parent draw something for the child who is looking carefully. When the parent leaves the pencil down, the child takes over, completing the drawing with an own added element. During completion work, the group coordinator complicates creative expression, giving participants the watercolors, then clay, colored paper, scissors, glue, with which they can build collages.

3. Conclusion of the group - each family comes to the center and presents what the group has created children feeling free to tell how they felt. Parents and children are encouraged to thank each other for collaboration to shake hands or hug.

*Technique used:* dance and movement, mirroring exercise of Gestalt therapy, experiential -creative technique for building of a positive attachment relationships.

*The effects obtained:* Unlocking communication channels between parents and children; awareness of self and of the own role in the family relationship; empathetic understanding of other states and wishes; stress release, relaxation and harmonization of the child - parent relationship. Finally, the meeting was one where peace and harmony prevailed.



## **Meeting no. 7 - Theme: "Where can we use our hands"**

*The objective of the meeting:* awareness and integration of a body part

*Description of exercises for each phase of work:*



1. Sculpture - each pair parent-child performs movements in the mirror, the child imitates the movements of his parent. The roles are reversed then the child being the one who initiates the movements to be imitated by the parent. The child becomes a sculptor and he can shape the parent posture as he wants. The roles are reversed again, he parent being the one who indicates the position his team partner wants to take. Meanwhile, the sculptor get in the physical contact with the model material and places it, by straight working of his posture. In one of the stages of the exercise, parents and children plait their hands, creating an own sculpture by taking a standstill for a few seconds, followed by repeating that exercise for several times.

2. Each family chooses a comfortable working space and and performs on the same sheet of paper of a drawing starting with the hand outlining. The parent carried the child's outline of the hand, and then the latter of one of the hand of his parent. While they are comparing the sizes of hands, they discuss about their each little hands are the best at. They are invited to decorate their own little hands as they want.



3. Returning to the large group, each of the participating teams presents their work, and children are invited to tell what they best know to make with their own little hands and those of their parents. Group coordinator applies a special foam on the hand of each participant. They are urged to explore, to decorate their own hands and those of other members. Finally, all little hands get into contact and all group members are invited to create a sculpture by joining their hands.

*Technique used:* body metaphor - the "sculptural" technique of the posture, drawing as expressive technique, stimulating sensory integration by sensory contact with a new material.



*The effects achieved:* awareness of importance and of capacities of expressing oneself; strengthening of relation with a parent; understanding and integration of hands usefulness as parts of their own body and speech perception gap between them and their parents. The exercise allowed the children freedom of expression, stimulating the creative potential, practicing nonverbal expressivity and accepting of physical contact with more children.

### **Meeting no. 8 - Theme: "Our house and our house rules"**

*The objective of the meeting:* securing and enhancing the wellbeing of the family relationship, the development of communication skills and settling of some functional rules for family members.

*Description of exercises for each phase of work:*

1. Our house - a house on the floor is made by using strips of colored tape. Children and parents explore together the space of the house on a background of relaxing music, walking slowly and then increasingly faster, seeking to identify a favourite common space in this. Set back to back, through guided imagery, subjects are asked to create their mental ideal space in their house: how it should look, how they feel inside their house, what other people are around them, what are heard noises , what perfumes they feel, etc.



2. Each family paints its own house using watercolor paints and brushes, negotiating the colors, its shape and size. They are encouraged to tell how they feel at at what they are allowed and what is not allowed to do within it, both themselves and others. Each family member is important and has his own rhythm - so for a better understanding and harmonization –expression of the each pace through musical instruments it is proposed by the coordinator, while the others, after having heard him, accompanies him by adapting to his rhythm. After all expressed their personal rhythms it is proposed them to be harmonized in the house by a common rhythm - which is sung slowly at first, then increasingly louder, following then to a gradually decline.



3. Finally, within the group, each presents their positions and repositions the house, thus creating a true neighbourhood of houses. Participants travel to visit the area for taking the best view of houses presented. They are free to ask questions about: who lives in the house, what toys are what is that color, etc. Each child tells what they are allowed and not allowed to do in the box. Inspired by the rules of behavior of other houses, children and parents are invited to put together, as a homework and maybe with the other family members who were not present, a list of at least five things that children must do in the house and at least five things they must do.

*The technique used:* body metaphor - the "sculptural" technique of the posture, drawing as expressive technique, negotiation, verbal exploration.

*The effects achieved:* children realized that things and family situations from the outside the group can be brought and harmonized inside it. They gained more confidence after building their ideal house when they realized that their opinion can be expressed, it is negotiated with parents and they are taken into account. The existence of clear rules of the house secures them and gives them strength when they have responsibilities, they may participate, in their turn in building rules for parents. We can give the example of joy of a girl when she found that she can assert what is she bothers from and she established a rule "I do not like smoke cigarette and I want my dad to smoke outside."

### **Meeting no. 9 - Theme: "Mandalas - Our Family Values"**



*The objective of the meeting:* living some common experiences of transfiguration, emotional maturity and networking.

*Description of exercises for each phase of work:*

1. On the carpet a mandala is drawn at a large scale. Participants in the group are asked to step inside it, walk slowly, listening to the background music and therapeutic indications, describing the metaphorical meanings of mandala and asks them when they stop, at various times, to connect themselves to different interior states. To create the connection between the subjects of the group, a string of crepe paper is handed to one of the participants, who in his walk through the inside of the mandala and on its edge connects the other members, too. The thread is conducted, the network is getting complicated and participants are invited to see how they feel in the position they are in, to do strings exchanging, trying as far as possible that they do not break them. Finally,

parents and children are invited at getting closer one to each other, moving easily through colored strings net; the net goes down, each member stepping over the strings, freeing up out of the network, so that each family to be able to go to their own creative space after choosing their working mandala.

2. The exercise proposed creative is adapted parent-child work using the mandala method described by Sue Jennings in "Creative Storytelling with Children at Risk" (2007). In schematic form of a mandala, divided into five areas, parents with children should consult to draw and model the following aspects: what is my family, what we are good at, understand new things we fear or makes us uncomfortable, how we like to play (create) together and what we believe in.



3. Back into the large group, every family represented by child presents his mandala, offering details on each of the five areas outlined. Then drawings are interspaced in the large contoured mandala,



thus achieving a joint creation of the large group. For easing, in the end of the working session, the children and parents are invited to move on a pleasant pace, while raising a parachute. Children are spontaneously sheltered underneath, being pleased about the effects of this game.

*The technique used:* therapeutic metaphor of mandala (adapted after the technique of social net from Iolanda Mitrofan) mandala method (adapted from Sue Jennings, 2007), corporal expression through dance and movement, easing through the game.

*The effects achieved:* harmonization and inner unification reported to family and group; relaxing effect; strengthening of resources; understanding and integration of family values.

### **Meeting no. 10 - Theme: "The forms game "**

*The objective of the meeting:* optimizing of creative-resolutive behavior in group, the acquisition of new knowledge and development of cognitive skills through creative play

*Description of exercises for each phase of work:*

1. Competition of geometric forms: on the floor are drawn four geometric shapes: circle, square, triangle and spiral. Parents are trained to show to children that geometric shapes are on the floor and they go together to know about each one. Then, the contest begins. Children are divided into two groups. A geometric shape is extracted out of a bag, following that will be the representative symbol of the group. Parents remain on the sidelines and become supporters of children, they will encourage them and show them what to do.



2. In the first part of the contest, the coordinator of the group raises his right hand showing a geometric shape and children are expected to move quickly as they can to that form drawn on the floor. In the second part of the contest on the floor, inside a circle are placed all previously learned geometric shapes of different sizes and colors. The teams enter the circle in turns and during a short song they must collect a larger number of forms indicated by coordinator as it follows: The team "circle" is required to gather as many circles, the "triangle" as many triangles, and so on. Each team will work with parents on a large board, they will create out of the forms collected a collage for the group. The team "triangle" will use only triangles, and the team "circle" only circles. The realized collage will have to be named, finally, a title, a short story of made items eventually.



*The technique used:* acquiring knowledge through creative play, collage, body metaphor - experiential-unifying technique.

3. Finally, teams sit in the circle and display their made collages, remembering the name of the work and telling a little story of the creation of their group. After the presentation, both teams are declared winners, and the whole group has the task, to realize from their own bodies and colorful scarves first a circle, then a square, a triangle and a spiral.





*Effects achieved:* development of cognitive capacity through the acquisition of new knowledge, focus visual attention and problem solving. By analyzing the boards an unifying effect of all group members was observed, their creations are smooth and uniform. Even if they worked in two groups, the boards and topics were chosen similar.

### **Meeting no. 11 - Theme: " The end Carnival "**

*The objective of the meeting:* securing and enhancing of the qualities and previous enabled acquisitions in the group.



*Description of exercises for each phase of work:*

1. Preparing for Carnival - using materials provided: scissors, crepe paper, glue, masks, colored pencils, scarves, children and parents manufacture their suits. The themes of inspiration for costumes and masks are chosen jointly by each family. Both children and parents participate equally in making costumes and masks.

2. Parents, along with their children show off their costumes to the entire group, reciting at this time a poem especially prepared for this occasion. Each family receives a symbolic gift on the coordinator of the group behalf.



3. The end of this session culminates with a party in which all participants in the group, both parents and children are trained to dance to several songs specially chosen by the coordinator. It discusses about the positive impressions on sessions spent together, refreshments and sweets are served and group members say goodbye to each other.

*The technique used:* making costumes and masks, dramatization and DMT

*The effects obtained:* creativity and exuberant joy in making costumes and masks; joy to share, to manifest creatively and of belonging to the group. The children did not have trac at all when reciting poems, and parents were sorry for the fact that the group meetings would not be held. They expressed their wish to participate in meetings organized the following year.

**Meeting no. 12 - Theme: Final Parents' Meeting**

*The objective of the meeting:* evaluation of the achieved results and information on the future directions of work and development of children.

*Description of work steps:*

1. Parents receive on the coordinator of the group behalf, in a sealed envelope, the child development evaluation form. They are shown, in general, the effects on children's development obtained in group work. With this occasion, parents may watch photos both with the development groups for children and with the one where they took part.

2. Parents are encouraged to relate the effects the program had about things that need to be optimized in development and behavior of the child and in the relationship between children and parents. They were asked questions about the child's progress and possible lines of work were mapped out, that parents might adopt in the future in the next stage of children development.

3. Highlighting the effects of parental involvement in the group, they are congratulated for participation and encouraged to continue working at home with their children in partnership, while enhancing relation between their own child and his group colleagues by organizing joint activities outside the kindergarten.

*The effects achieved:* awareness of importance for children of parents' involvement and participation at group; self-assessment of knowledge obtained; awareness of level of support in the future development of their children.