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FACULTY OF PSYCHOLOGY AND EDUCATIONAL SCIENCES

Formative influence of preschoolers through Art education

Summary of the PhD Thesis

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Key words: formative influence, aesthetic education, arts education, preschool education, visual language, drawing, formative value, projective value, therapeutic value, projective techniques, sociometric techniques, art therapy, educational intervention program.

Our thesis is structured on two main sections, one for the theoretical foundations (7 chapters), and second, didactical research on "Formative influence of preschoolers (level II) through art education" (6 chapters). In the first part we value the projective, formative and therapeutic aspects of drawing on preschool children, while the second part of the paper is primarily concerned with the effective didactical research, with all the implications of a well-designed and structured research.

Chapter I – *CURRENT DEVELOPMENT PARADIGM IN PRESCHOOL* presents aspects referring to education – dimensions, demands and trends; innovation and reform in preschool education; preschool education and personality development prospects; generalization of preschool education/a management of change.

The educational reform initiated in Romania after the 1989 revolution aimed changes in the structure and functioning of education, on vertical and horizontal: on vertical, by ensuring continuity between curricular cycles and preparing the transition between them with appropriate pedagogical means, and horizontally by designing the contents in an inter-, intra- and transdisciplinary perspective, opened to specific values of lifelong learning.

The concept of education has experienced multiple operationalizations and expansions over time. The evolution of educational processes involves considering - in analysis, descriptions, explanations, investigations, optimizations and prospecting – their specificity and complexity, and their systemic nature. New dimensions of the Romanian educational ideal converge to the idea that one must be prepared not only to accept changes, but also to initiate, continue and dominate these changes.

Recent studies attribute a growing importance to change in education, produced under the impact of acquisitions and educational tradition, of contemporary and future world issues, because "*the future commands the present*", (Văideanu, 1988, p. 38), and preparing the future means creating the present.

Under the impact of this goal, but also because of social changes, each part/stage of educational system is reformed in a systemic manner. Thus, restructuring preschool education – as the first stage of institutionalized education – should reflect the analysis of individual peculiarities of child and educational action designed in accordance with them. We emphasize that the preschool period represents the foundation of child's personality, then of the young person. The investment in education, which the kindergarten and the teacher make in child development is a visible and comprehensive one, and with lifelong repercussions, assertion verified over time by various teachers, psychologists and experts in the field of education.

The issue of educational sciences in the larger context of current evolution concerns some strategic points (after L. Ciolan, 2002, p. 90):

a) Real democratization of education, which includes:
   - Flexibility of structures,
   - Diversification of content,
   - Contextualizing learning modes and adequacy of proposed objectives,
   - Improving the quality of school life;

-   Increasing the material and cultural level of community.

b) Increase school type learning effectiveness and maximize the time affected to it;

c) Making lifelong learning a socio-pedagogical reality;

d) Promote the prospective vision of education;

e) Optimal relationship between change and continuity.

This indicates that *the most important task of education* is to "***learn how to learn***". So education is more than a series of processes concerned in shaping human potential.

Referring to the reform of the preschool education, we note that the general objectives of preschool emphasize socialization, the acquisition of autonomy, the harmonious psychomotor and physical development, communication and introduction to written language and reading, the stimulation of curiosity, the habit of gathering information and solve simple problems.

Below we provide an overview of the development areas as they are outlined in *The basic markers on early childhood learning and development of children between birth and 7 years* (2010, p. 10-12).
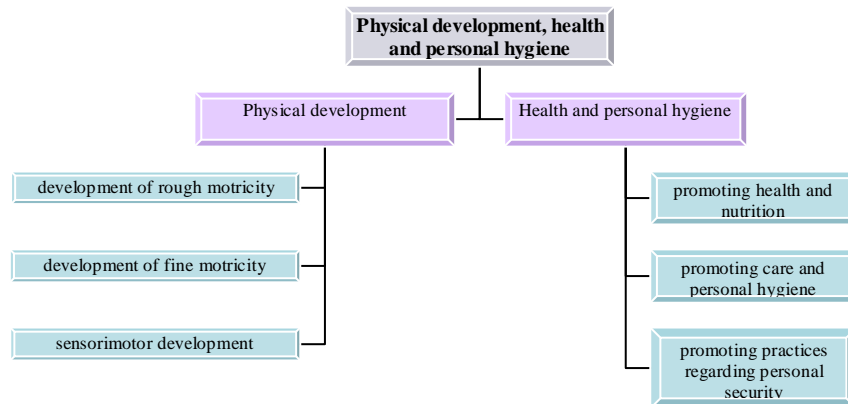
Figure 1.I. Psysical development, health and personal hygiene domain
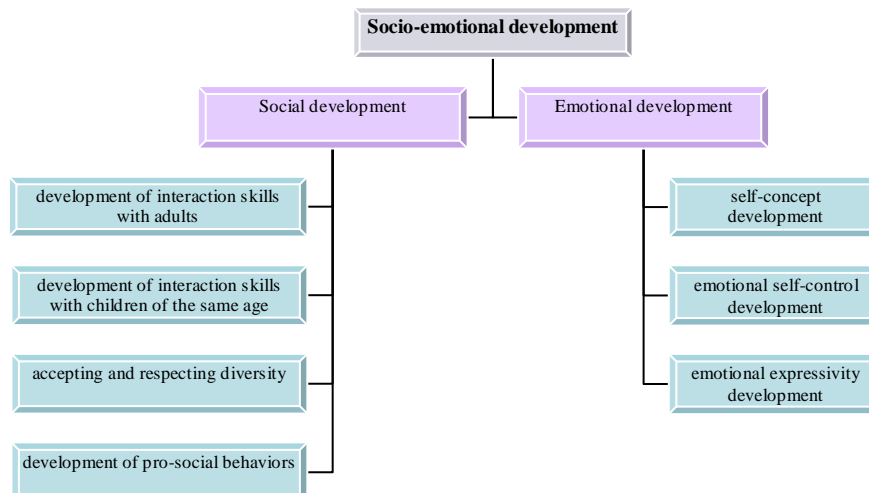
Figure 2.I. Socio-emotional development domain

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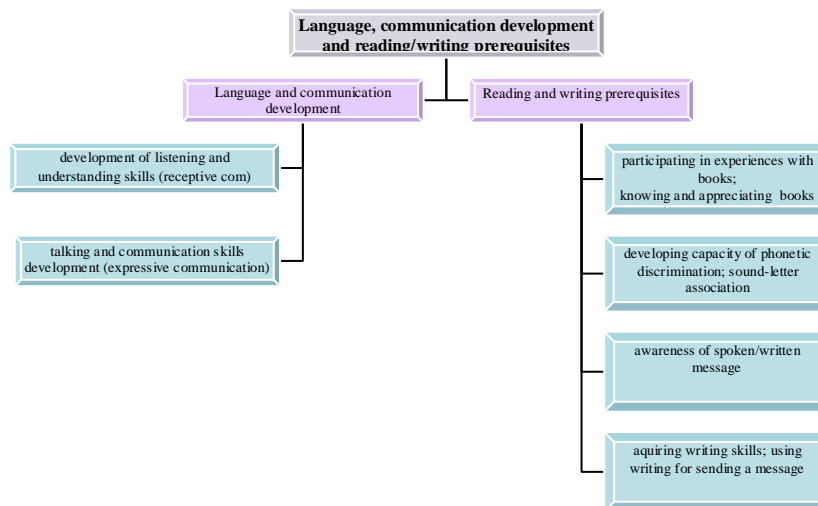
Figure 3.I. Language, communication development, and reading/writing prerequisites domain
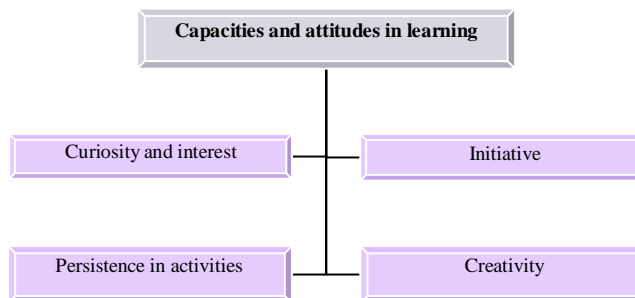
Figure 4.I. Capacities and attitudes in learning domain
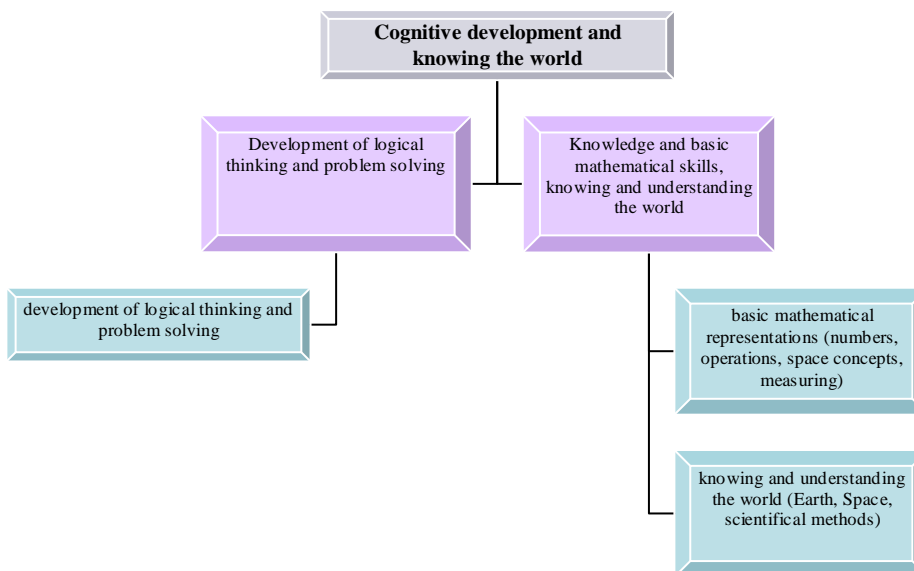
Figure 5.I. Cognitive development and knowing the world domain

For the experiential areas of the curriculum for preschool, we present the objectives (*Curriculum for preschool*, 2009, p. 39-43):
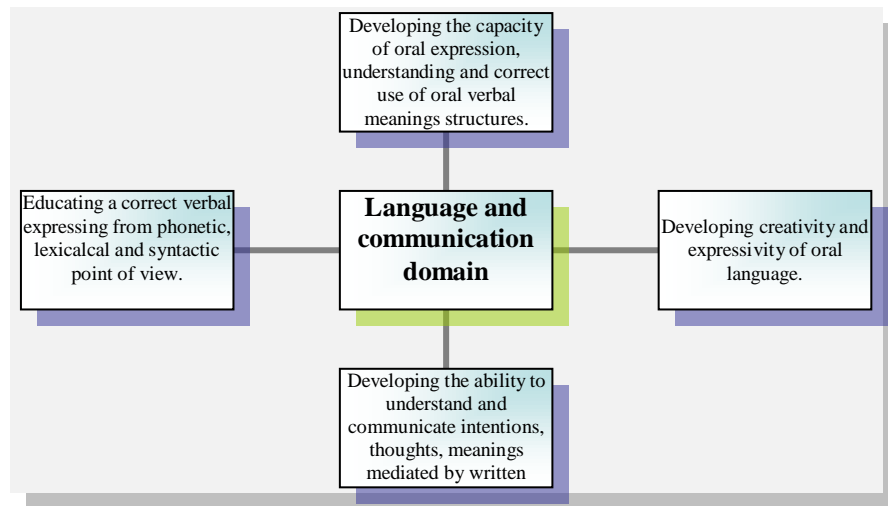
Figure 6.I. Language and communication domain
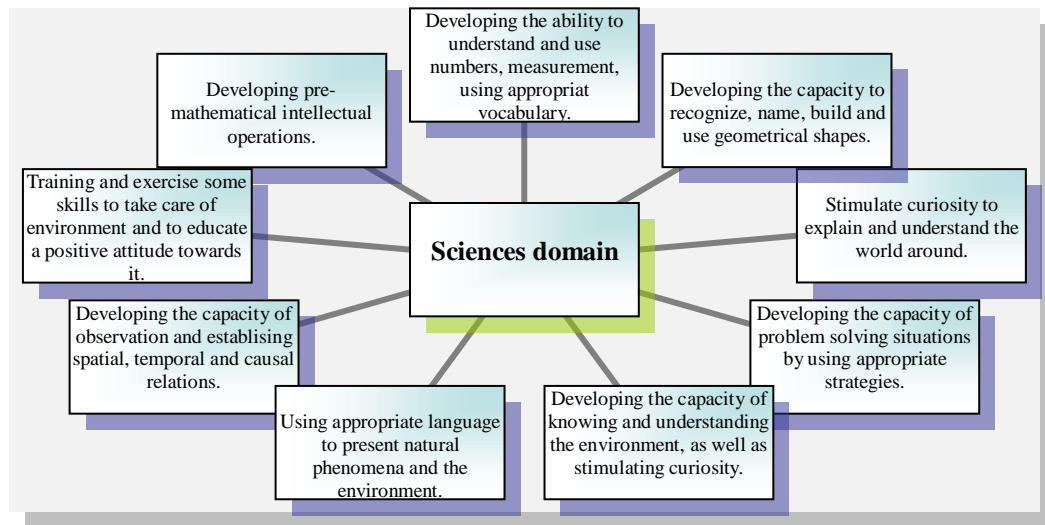
Figure 7.I. Sciences domain
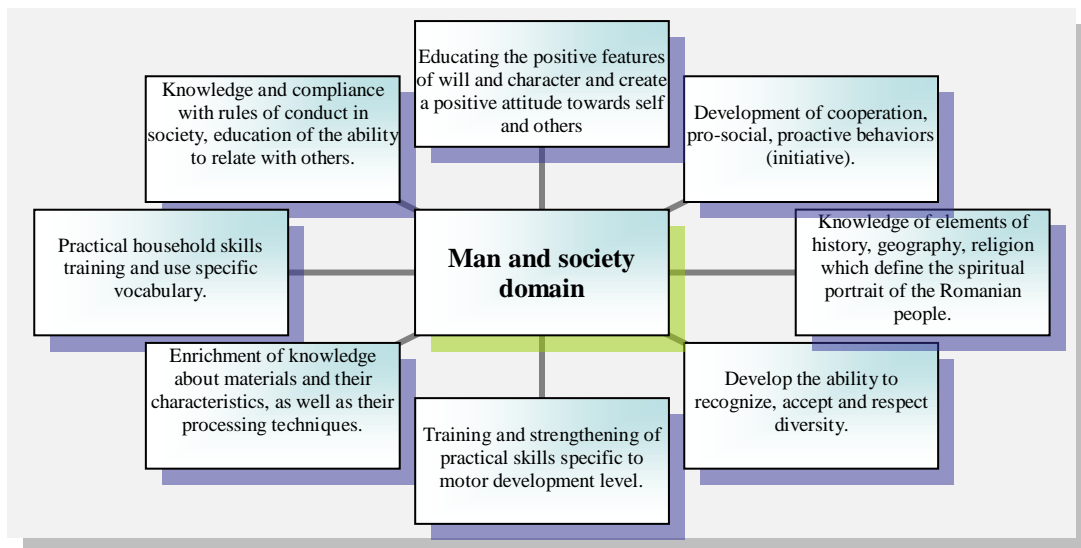
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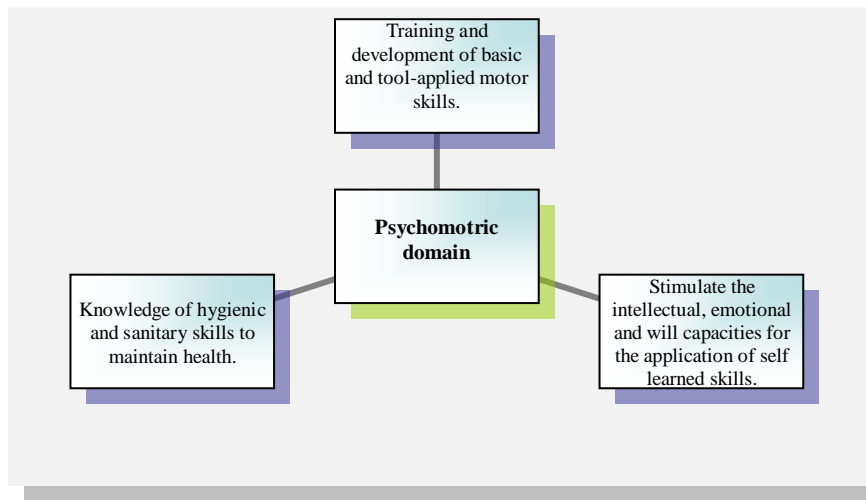
Figure 9.I. Psychomotric domain
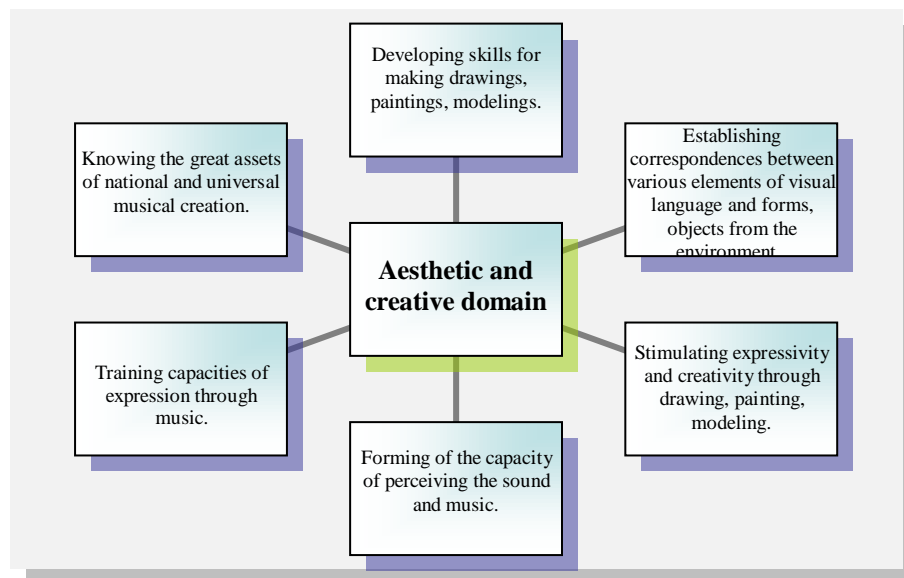
Figure 10.I. Aesthetic and creative domain

Aims of preschool education are focused on early completion and accelerating the formation of capabilities which outline personality in relation to chronological and individual age specificity, following the opening of the cultural horizon and preparing the children for school, and they are stated as follows (*Curriculum for preschool*, 2009, p. 10):

> ➢ *Free, full and harmonious development of the child's personality, according to the needs and its own pace, supporting his independent and creative formation.*
>
> ➢ *Developing the capacity to interact with other children, adults and the environment to gain knowledge, skills, attitudes and new conducts. Encourage exploration, exercises, tests and experiments, as autonomous learning experiences;*
>
> ➢ *The discovery, by each child, of their identity, autonomy and developing a positive self-image;*
>
> ➢ *Support the child in acquisition of knowledge, abilities, skills and attitudes necessary for his entry in school and throughout life.*

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From the perspective of making a solid foundation of future dynamic, creative, active personalities, as it is foreshadowed in the aims of education, kindergarten with families and civil society conjugate, focuse their efforts to provide a quality preschool education, with mainly formative valences, effective and focused on the needs of children.

Chapter II – *AESTHETIC EDUCATION AND EDUCATION THROUGH ART*

Aesthetics is "*the science that studies the laws and categories of art, considered the highest form of creation and perception of beauty; set of questions relating to the essence of art, to its relation to reality, to the method of artistic creation, to the criteria and genres of art*." (Explanatory Dictionary of Romanian Language1998, p. 348)

Aesthetics is partially identified with the theory of beauty – fundamental category of this philosophical subject, with legitimate status of science. Aesthetics studies the beauty of nature, art and society. Aesthetics spread from the natural and the art domain in social life. Aesthetics escape from art in the everyday life reduces the monotonous and sometimes unpleasant effects of daily commonplace. Beauty is not only the reflection and artistic feeling mobile, but also of the daily feelings.

Aesthetic issues is vast: the essence, laws and aesthetic categories, living aesthetic psychology, informational message, axiological criteria, explanatory theories, aesthetic consciousness and behavior, phenomenology of aesthetics and the creative act etc.

We present the ideal, aesthetic education goals and objectives, based on author opinions Macavei E. (2002, pp. 282-287). Thus, *the ideal* or the perfect formative model that aesthetic education tends to, can be formulated as: *maximum development of human capacities for perception, feeling and valuing aesthetic experience, the human capacity to create new values to achieve full aestheticization of life existential environment*. **The fundamental aim** is *to create awareness and aesthetic conduct.*

Aesthetic attitude is defined as one of the most complex sides of human spirituality, which is expressed by a whole spiritual side of man towards the aesthetic values of nature, society and art. Pascadi defines aesthetic attitude (1978, p. 7) as "*a synthesis of actual self-sensorial, of affective and rational, not only in observing, but also in appreciating that it entails both the reality itself and spiritual products of human creative activity.* "

Aethetic attitude has few components, as follows (Bocoş, M., Jucan, D., 2008, p. 38):

- ❖ **aesthetical ideal**: expresses the model of beauty toward which the human community tends, in general;
- ❖ **aesthetical sense**: expresses the capacity of man to perceive, represent and live the beauty;
- ❖ **aesthetical taste**: expresses the capacity of man to explain, understand and love beauty;
- ❖ **spirit of aesthetic creation**: expresses the capacity of man to create beauty, at the level of art, society and nature.

We can not understand the contribution of aesthetic education to training and development of personality without taking into account the specific individual and non-individual artistic reflection, the way it opens the way for certain forms of knowledge, expression and creative manifestation. In this sense, the notion of aesthetic education is linked to the need for education through art. We know that art, as a specific form of reality reflection by man, is essential for growing specific forms of knowledge of reality which we call, with a general term, aesthetic attitude.

If aesthetic education is conducted mostly in the form of theoretical and informative activities, arts education takes place especially in a practical approach. In terms of teaching, the difference between them is expressed by the methodical register that they use, more varied and more general in aesthetic education, small and specific to each artistic genre when we refer to arts education.

In this perspective, the sphere of aesthetic education exceeds the artistic field in that it focuses not only on professional artistic skills, but seeks the formation of aesthetic attitudes and skills development enabling the perception and understanding of beauty, regardless the area of occurrence. Aesthetic skills are developed not only in the relationship with art, but also with other possible forms and manifestations of human activity and therefore outside the arts. Widening the sphere of aesthetic education beyond "the artistic" domain brings new problems in the educational thought and practice.

Few reasons why we consider we need art:
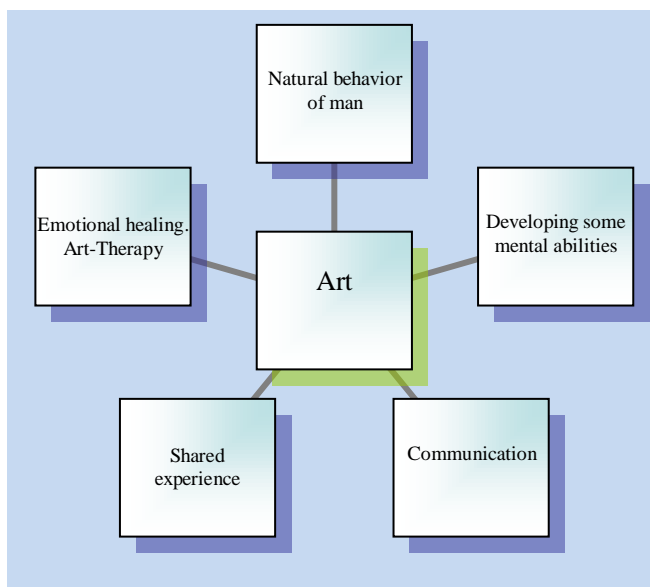
Figure 2.II. The need of art

Aesthetic phenomenon is too complicated to allow discern by itself, based on the sensitivity and "native" predispositions of the recipient. The need for initial guidance is required. Along with internalization schemes of understanding and enhancing the aesthetic horizon, young people will acquire a certain axiological autonomy, assumed independence, responsible for reporting to beauty. But until then, it takes a deliberate and methodical effort of «literacy» and aesthetic training and together with others." (C. Cucoş, 2011, pp. 24-26)

In subchapter II.4., we presented a comparative analysis between existing programs over time (the last 60 years), in terms of "arts education" discipline at preschool. As element of general conclusion we state that it had a spectacular curricular evolution. From a simplistic, forceful curriculum, imposing clear and precise themes, it was time to a very flexible, permissive one, not lacking in specific terms, and which gives great freedom, both to teacher and child. The emphasis is more and more on creativity, on turning to preschoolers' talent. It is also very important to establish links and networking between aesthetic education and other dimensions of education, in order to achieve overall development of the child's personality, to achieve a full education.

Chapter III – *THE SYNTAX AND MORPHOLOGY OF FINE ARTS*

Motto: „It is impossible for students to learn something while their minds are enslaved and disturbed by any passion. So maintain them in a pleasant mood, if you want them to receive the teachings. It is equally impossible to create a good character and harmony in a trembling soul, as it is difficult to draw straight and beautiful lines on a paper that moves. "

(John Locke - "*Some Thoughts Concerning Education*")

Spoken language contains words, mathematical language is based on figures and signs, music has notes, generically, we talk about specific languages. It is natural that visual arts have their own language or, more precisely, several languages since there is a spectrum of visual arts. Thus, elements of visual language constitute the alphabet of visual arts and represent specific communication media. Not knowing the alphabet, this special language, we will not be able to understand the message of a work of art, as an illiterate is unable to read a book.

In the subchapter *Elements of visual language expressiveness,* we made a review of the elements used in visual language, namely: the point, the line, the form, the surface, shape, color, color categories, but we also made corresponding relevant classifications.

Color	Meanings
Red	Fire, passion, love, ardor, fighting, power, dynamics, rebellion, aggression, anger, excitement, tension, agitation.
Orange	Fire of the sun, excessive heat, energy, joy, happiness, ardent desire, exuberance.
Yellow	Light, sun, wealth, childhood, intelligence, creative thinking, but also envy, jealousy, mistrust, betrayal.
Green	Nature, plants, safety, hope, contentment, satisfaction, rest, peace, youth, intense spiritual activity, refuge, reconciliation.
Blue	Infinity, air, water, sky, cold, nostalgia, faith, gentleness, purity of spirit, thought, reflection.
Violet	Sadness, anxiety, grief, platonic love, shyness, consistency, sincerity.
Brown	Seriousness, bitterness, intolerance of contrasts and opposites, caution, convenience, characterizes realistic people.
Pink	Good heart, excessive sensitivity, attention to detail, rich inner, desire to love, selective in choosing friends.
Turquoise	Depth of feelings, quiet, dependency of emotional relations.
White	Light, purity, cleanliness, tenderness, peace, innocence.
Black	Darkness, death, mystery, incomprehensible, grief, sobriety, solemnity.
Grey	Fear, weakness, docility.

Table 1.III. Colors meanings

Color	Physical action
Red	High power of penetration, muscle pain relief and some circulatory disorders, gives a feeling of warmth, raise energy levels, activates respiration, and may worsen insomnia and hypertension.
Orange	Stimulates the respiratory system and can helps to fix calcium, maintains blood pressure, accelerates heart pulses, refreshing effect, restores self-confidence, foster a sense of humor.
Yellow	Adds power to the digestive system and increases muscular system tone, specific color of happiness and new beginnings, positive influence on cardiovascular system.
Green	Is related to the heart functioning, the circulatory system, relaxation, improves blood pressure, relaxes muscles, calming effect, foster friendship and lasting relationships.
Turquoise	Helps to regenerate skin and soothes the violent pain.
Blue	Antiseptic and astringent, helps to regulate body weight and cellulite, improves asthma

	and insomnia, decreases muscle tone, and reduces the frequency of pulsation.
Violet	Relieve insomnia and nervous state, effective in all forms of intoxication and articular problems, is the color of creativity, accelerates breathing and influences positively on the strength of heart and lung, develops intuition.
White	Squeezes pupils and eye muscles, influences positively the nerves.
Black	Reduces metabolic activity, induces rest and sleep.

Table 2.III. Physiological influences of color

Color	Psycho-affective action
Red	It is useful in situations of lack of energy and shyness. It is stimulating, attractive, athletic type specific, active, competitive, operational, and aggressive. Expresses desire, excitability, eroticism, dominance.
Orange	Toning effect, brings energy and facilitates communication, efficient against depression. It is generally stimulating, activeness, gives the impression of health, optimism and joy, specific for the jovial type.
Yellow	Fight depression, helps in thinking and can help to relieve mental tension and intellectual fatigue, stimulates sight, enhances concentration, is mobilizing memory and attention, expresses satisfaction, admiration, warmth, intimacy.
Green	Brings serenity, calms anger and rage, maintains attention, gives balance, urges contemplation and concentration in complete safety, calmly and quietly conciliation.
Blue	Relieves nervousness and lack of confidence. It is calming and relaxing, helping to combat selfishness. Produces peace of mind, slows down activities. Expresses satisfaction, tenderness, affection.
Turquoise	Fosters reflection, has a soothing and relaxing effect.
Violet	Stimulating color, helps foster spiritual health and to achieve a mental balance. Expresses melancholy, nostalgia, is the color of inspiration and creativity, suitable for people with artistic inclinations.
Grey	Expresses monotony, produces boredom and fatigue.
Brown	Causes drowsiness and dizziness.

Table 3.III. Psycho-affective influences of colors

The subchapter *Child art and the art of signs. Elementary symbolisms* is necessary and important for a better knowing and interpretation of children drawings. We presented the most used elements: the house (III.4.1.), the tree (III.4.2.), representation of animals (III.4.3.) and stars (III.4.4).

Infantile art was often compared with primitive art, but also with naive art. However, the notion of infantile art is good insofar as it teaches the adult who is a parent or child educator to appreciate the drawing for what it really is.

Technology and rapid development in all areas of the social imposed changes on our lifestyle, but the symbolic world linked to the spiritual sphere and emotions remained unchanged. Desire for affection, solidarity, friendship remained the same, as the feelings that accompany representing the mother and the father are unchanged since ancient times. However, these representations of the mother and the father correspond to moon and sun, archaic elements, unchanged, identical in all humanity, which facilitates communication, articulating a true universal language.

Usually, the child appeals to symbolic elements familiar in its graphical representation, which he arranges in the desired hypostasis. All drawing elements are symbolic, but the way they are placed speaks for itself and the author reveals character traits. Each element of has a story, represents both useful forms of knowledge and warning signs for adults.

Chapter IV – *THE GRAPHIC AND NONGRAPHIC HORIZON OF A DRAWING*

Question:

"What lack the people who are not sensitive to arts?"

Answer:

"People who do not get sensitive to arts lack those home seven years of painting."

(Ramona Gabriela Petcu, 12 years old, in *Copilăria Poeziei*, by Dorel Zaica, 2007, p. 38)

The specific method for interpersonal communication is usually the language, which is the most important way of social integration (see subchapter II.3. of our considerations.). With its help we communicate among ourselves, express our desires, thoughts, and ideas, accept us and tolerate each other. But it is not, as some may think, a very simple relationship. As adults, when we want to express our profound ideas, will be difficult to exteriorize in words what we really feel. Most times, "*words betray and distort thoughts and situations*" (Davido, R., 1998, p. 11). In the case of a child is even more difficult, especially as he is at preschool age, has no rich vocabulary, only partially understands emotions, and their explanation is already an entirely abstract and incomprehensible process to him.

In this context, the drawing represents for the child a privileged means of communication, by which he will express, exteriorize and describe graphically innermost thoughts and feelings. And this means of communication requires only a piece of paper and a pencil – these being often sufficient.

A famous Swiss graphologist, Pulver, considered that "*to write consciously means to draw unconsciously.*" We then say that *drawing consciously means to write unconsciously*. To draw represents a manner of writing as we never dare to do it, because if writing can be clearly understood by everyone, the drawing gives even greater freedom of understanding and interpretation, a series of information being encrypted. The space for representation is different from that of writing, is not a strict one, in which we are careful not to overcome the line, to write neat, legible letters. Basically, in writing, we are somewhat subordinated to elicit requirements, valid for everyone, we are constrained by some general valid rules (spelling rules, orthographical, orthoepical and punctuation rules, rules for writing texts, addressing rules, rules of arrangement on the page etc..), total freedom of expression being thus limited. Instead, the space for representation the drawing is free, we draw on the side of the page that we want, in the order that we like, small or large, clear or abstract signs, of different colors and color combinations. Drawn graphic signs excite us, gives us the freedom of speech that we want.

Children's drawings showed interest since ancient times, following that by observing them at different ages, to make connections with physical and mental development of individuals, but also with their temporary or permanent psychological states. In the study of drawing evolution at different ages were not considered native/genetic artistic tendencies of children but the evolution of graphic stages to make an assessment of the child's intellectual development and the stage reached in the evolution of childhood drawing.

Over time several classifications of drawing evolution were made. The first works on this subject appeared at the end of last century. We mention the most important: Luquet (1927), Lowenfeld (1947, 1952), Naville (1950), Stora (1963), Widlocher (1965), Osterrieth (1976), Wallon (1985), Davido (1998). The most evolutionary stages described by various authors are identical, but there are also differences.

We presented the classification made by Davido in 1998. (Davido, R., 1998, pp. 14-26): *the "spots" period, the first stage of scribbles, scribbles second stage (fortuitous realism and missed realism), "Little tadpole" stage, transparency, rebate, intellectual realism, visual realism, representation in space.*

One drawing features is that, using certain tests they include, we can determine the intelligence of the child, adult and individuals to old age.

To understand and know a baby by drawings he made, it is necessary to know some aspects, such as socio-cultural context and its proximal factors, child behavior while drawing, events that we associate with the drawing, what he expresses verbally when he represents a scene, a character or an element. Interpretation of drawing results from two complementary investigations: on the one hand, analysis of various elements that makes up the drawing, and synthesis which should consider positive and negative features of drawing.

Chapter V – *PERSPECTIVES IN DRAWINGS INTERPRETATION. DRAWING PROJECTIVE VALUE IN THE FORMATIVE INFLUENCE OF CHILD*

This chapter is dedicated to projection and projective techniques, expression - the central concept of projective techniques, creation and creativity - as a bridge between projection and expression and personality approach using projective techniques.

Projection is defined as "*operation by which a subject lies in the outer world, but without identifying them as such, thoughts, emotions, concepts, desires etc., believing in their external, objective existence, as in an aspect of the world.*" (Larousse, Great dictionary of psychology, 2006, p. 935). General psychology considers projection as a form of externalization, an external event by which a body sensation is related to a phenomenon that occurs in the surroundings, outside the human person. For psychoanalysis, the projection is one of the essential mechanisms of unconscious mental life (Daco, P., 1965).

The term expression derives from the Latin "exprimere", referring to the action of expressing, of communicating their own ideas and feelings. For these reasons, the expression is considered *a way of showing human mental states, his particular style of communication.* (Littré, E.). When referring to expression, we say that it is an external manifestation of individual intrapsychic content and not the intrapsychic content itself. It is only the instrument by which the content is transmitted, the bearer of the symbolic meaning. (Enăchescu, C., 1973, p. 47).

Projection and expression are two moments that give rise to creation. Both contribute to the achievement of the symbolic neuro-psychological mechanism, developing the response to the topic or subject proposed by us during the experiment with projective tests, the final result appearing as a creative act.

Transposed as mathematical relationship, the creation formula would be (Enăchescu, C., 1973, p 63): $C = P + E$, where C is the creation, P - projection, and E - expression. Using this formula we can determine the type of personality, which is achieved during the interpretation of results.

By using projective techniques, but also personality questionnaires, personality traits are diagnosed, that actually expresses attitudes that person has to itself.

Chapter VI – *PROJECTIVE TECHNIQUES – TAXONOMIES AND INSTRUMENTAL ASPECTS. COMPLEMENTARITIES WITH OTHER TECHNIQUES FOR THE STUDY OF PERSONALITY*

Projective techniques are a category of psychological tests having generally the following characteristics (Liebert, R., Spiegler, M., 1990, p. 167):

➢ *They are some tasks more ambiguous as demands are, or poorly structured regarding their nature, allowing multiple answers from the subject;*

➢ *The subject does not know the meaning of its response and the way in which his answers will be coded and interpreted is usually not communicated;*

➢ *Coding and/or interpretation of responses contains in a variable degree subjective involvement of psychologists.*

In the first subchapter we presented classifications, taxonomies of projective techniques after different authors and from several points of view. (VI.1.)

In subchapter VI.2., we presented the projective tests that were used in our research, namely: the little man test, the house test, the family test, house-tree-person test, the tree test, the Davido-Chad test. We also emphasized the importance of probing the sociability test, especially sociometric tests, which have an important role in the pre-experimental and post-experimental research stages.

Chapter VII – *THE FORMATIVE VALUE OF DRAWING TO PRESCHOOL CHILDREN*

> „ *It is said that artists walk with their head in the clouds,*
> *that the artist always wants to see God*".
> (Irina Moscu, 12 years old, in *Copilăria Poeziei* by Dorel Zaica, 2007, p. 46)

The main way which ensures the aesthetic relationship between man and reality is art. Artwork has dual character, holding both a cognitive and a non-cognitive dimension. It covers various specific and nonspecific knowledge - sent on their own way to the artistic knowledge behind the work. Also, the surrounding reality determins in the artist attitudes, feelings and emotions that are expressed, presented in the works of art through the creative process. But the artist represents this reality using various expressive forms, after reality was filtered through his own inner world, his own subjectivity, thought, imagination and personality.

Art has *formative valences* resulting from the many possibilities of artistic message, discover and reveal the most intimate and deep sides of human sensitivity. Art "*responds to real needs that any person feels to clarify certain ideas, to motivate certain behaviors, to substantiate some attitudes by suggesting, explaining, or valuing. By its stimulating, tonic, optimistic nature, art leads to the love of truth, goodness, science and life.*" (Salade, D., 1973, p. 17)

There are already numerous researches showing that art is an important means to stimulate creativity in general and especially the artistic creativity. Through art we express our desire for the beauty of life, to do good things for himself and others.

When we talk about ***the formative influences of art***, we mean:

➢ development of *sensory-perceptual skills*, achieved through artistic images, at the same time expanding the horizon of knowing the individual;

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- ➢ development of *artistic skills*;
- ➢ development of *thinking operations*;
- ➢ development of *creative posibilities*;
- ➢ influencing the *good mood* by creating new images, illustrations;
- ➢ formation of *aesthetic feelings*, a process that begins during childhood with the pleasure for drawing, modeling, coloring, building. *Aesthetic notions* appear in assessing their own work in comparison with the work of other children;
- ➢ observation and appreciation of *beauty of the surrounding world*, which will be expressed in their own works;
- ➢ development of *attention*, and here we talk about the way the artistic activities are organized and conducted, but also the way a work is made;
- ➢ developing *the spirit of observation*, the more accurate representation of the environment, of the elements of reality;
- ➢ developing *the creative imagination*, which is expressd through images full of fantasy;
- ➢ forming and educating *love for work*, especially by creating new works of art;
- ➢ forming and educating *team spirit*;
- ➢ developing *perseverance and will qualities*;
- ➢ forming and educating *the critical spirit*, by comparing the works made by other children.

These are only a few formative influences, the list may continue.

Whichever method is adopted and the content of the activity, the teacher must follow two principles in its teaching activities:
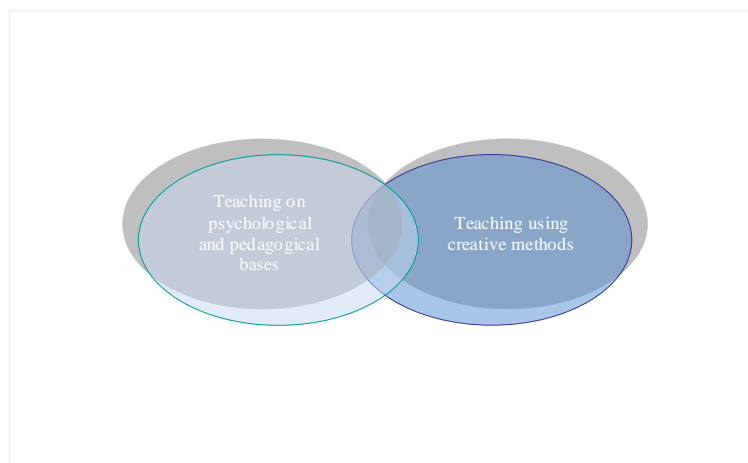
Figure 1.VII. The principles of visual pedagogy

1. *Teaching on psychological and pedagogical bases* – this direction emphasizes the importance of teaching drawing taking into consideration the evolutionary phases of child development. The idea of this direction was launched in Paris by Rudolf Steiner in 1937, who established the existence of development stages in artistic representations of children directly influenced by their psychological development. From children drawings, Steiner demonstrated the importance of pedagogical and psychological bases in teaching arts disciplines.

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2. *Teaching using creative methods* – the idea underlying this orientation is that creative activities in the artistic field represent a common need for all children. This idea was launched in 1954 in an international congress in Paris, by the International Society for Education through Art. Thus is supported the need to stimulate the creative potential of all students at all levels of education by using appropriate methods.

Art and psychology have one and the same object of study - the inner world of human being. In our inner world there is practically no separation between past and future, between the present moment and future moments, between what happened and what will happen. The poet Reiner Maria Rilke says that the future enters into us before it happened, hence the need to work ourselves, creatively. In other words, the future of humanity depends mostly on how developed our creative capacities will be. Professionalism in artistic creation involves not only knowledge of the laws of art, but also knowledge of their inner world, their own personality, their own capacity of expression.

We wonder why people, throughout time, have not lost interest in art. And a possible answer may be: because *art is the universal language for expressing feelings, human emotions, exterior and interior human communication*. People use mainly the verbal communication. Art removes language barriers and proposes a viable alternative both for normal people and for people with disabilities, eg blind people. Getting in contact with works of art, in specific personalized ways, the individual can understand what the author felt while creating them. Perception and aesthetic enjoyment do not imply a passive perception of ideas, knowledge, representations and emotions of the creator, but a dynamic process of reflector producing in the viewer mind of the artist's creative emotions, cognitive and noncognitive elements of messages. Aesthetic perception is an act of personalized artistic and creative processing / preparation of the artist's feelings in a personal mental way.

Art Therapy is an alternative treatment method to that of the word, through artistic creation. This method has attracted increasing attention of many researchers around the world. Manifestation of the first forms of art therapy accompanied profound changes in the developed countries of Western culture and its development was closely related to the movement to fulfill social mission of art, which could thus be not so much an object of aesthetic fetishism, as a recovery factor for people.

As a comprehensive definition of art therapy, the Great dictionary of psychology says that it is (2006, p 112): "*Any attempt with therapeutic purposes, using mediation both of behavior as well as its object, and refers explicitly to art categories. It is sometimes considered an original theoretical method, sufficient by itself to solve specific psychological difficulties. Most times, it is located within psychotherapeutic methods. In general, it concerns the therapeutic use of techniques related to the visual arts: painting, drawing, modeling, sculpture, but also, sometimes, music therapy, those that use dance, mime or theater*". In our work we deal with art therapy, using painting and drawing, as they are related to our competence.

Art therapy uses the language of visual expression of arts. This makes it an indispensable tool for research and harmonization of those sides of the inner world of human for whose expressing the words are not suitable and/or sufficient. To the development of art therapy are linked the hopes to create a synthetic and syncretic humanist methodology, to study systemically and equally the artistic experience, human intellect and his feelings, the need for reflection and action, bodily and spiritual plane.

In Romania, the first art therapy center appears in 2004, a nongovernmental organization of "Art Therapy" in Timisoara, unique center in the country, at the initiative of Mrs. Doina Pocioianu. In March 2010 begins the first

class of art therapy in Romania, in Bucharest, organized by Phronetika, with a team of trained trainers from Wiener Schule Kunsttherapie and coordinated by the founder of Pronetika method - Irmgard Maria Tarka. Also, different institutions of art therapy were established for children beginning with 2009.

A remarkable contribution to art therapy had U.S. and England, but also other countries in the world, in that they stabilized and consolidated the domain identity of art therapy.

Art Therapy is a psychotherapeutic specific modality, available to persons in order to know themselves, to face the difficulties of daily life and to overcome these difficulties. Thanks to techniques similar to painting, drawing, modeling, sculpture, photo-editing, masks, puppets etc., each person can activate more their creative potential in order to explore and better understand their emotions and feelings. All these "tools" are used in a certain way, as creative mediations. Art Therapy can be used as a means of *knowledge, interrogation and personal development of self.*

Visual art-therapy is, par excellence, a symbolic activity, in which the subject places between himself and the therapist an artistic product, a "work" that has a double function - of meaning and communication - along of transference and counter-transference game, of discovering the latent psychological content. Art Therapy seeks to develop a symbolic language of the individual's inner and outer world, in the form of *metaphors and symbols*, through artistic expression.

We conclude this section with Adrian Hill's opinion on the effects of art therapy on people (1945): „*The effects in sickness of beautiful things, of variety of objects, and especially of brilliancy of colours is hardly at all appreciated... People say the effect is only on the mind. It is no such thing. The effect is on the body too. Little as we know about the way in which we are affected by form, by colour and light, we do know this, that thay have an actual psysical effect*".
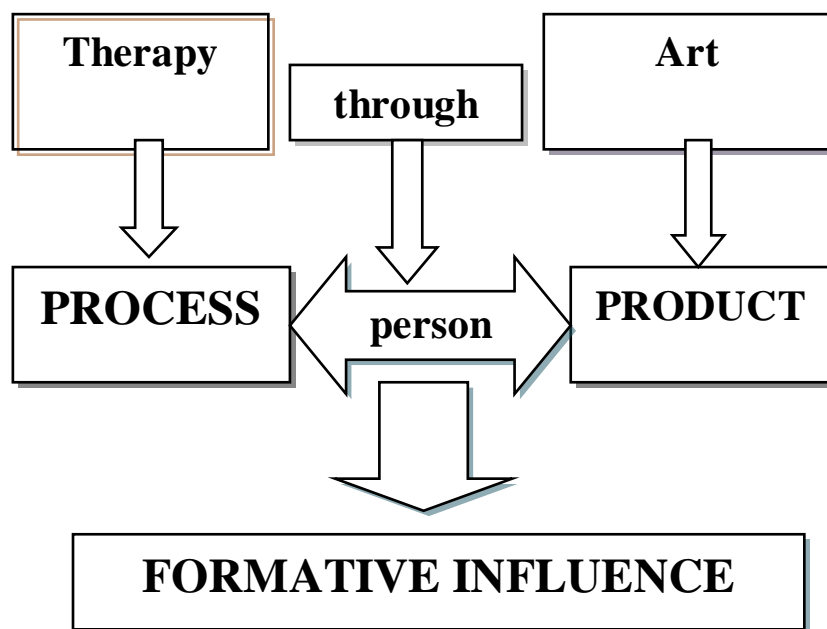
Figure 1.VIII. The graphic diagram of formative influence through art

In Figure 1.VIII. we proposed a scheme that emphasizes the positive connections of art therapy with people involved, through a benefic and therapeutic-formative process, to obtain an artistic product having as a result the formative influence of the person or group of persons. *Therapy* is equivalent to the *process*, with the approach of the activity of arts education; *art* has its counterpart in the *product* obtained in the work of art; *the person* is the main component in this equation, the link between all the constituent elements, and the result of this set of factors and actions is formative influence of the individual.

Section 2 – EDUCATIONAL RESEARCH ON „FORMATIVE INFLUENCE OF SECOND LEVEL PRESCHOOL CHILDREN THROUGH ART EDUCATION"

Chapter VIII –*GENERAL COORDINATES OF THE RESEARCH*, presents the general framework of research, design, purpose, objectives, hypothesis, variables, strategy research: methods and tools used, the sample of subjects and content, and pedagogical research stages.

Our practical-applied research plans to investigate and describe the benefits of art therapy on preschool children (beneficiaries of the educational activities), how they can be supported to evolve in a desirable way, form a cognitive, affective and psychomotor perspective. Also, we propose that through our doctoral approach, in addition to conclusions based on a rigorous scientific background, to identify and formalize new horizons for pedagogical research circumscribed to this wide issue, as well as new operational issues of investigation.

Choosing this topic of research was determined on one hand by our specialty - the artistic field - but also our own practical experience of teaching in preschool education (1997-2012), which even if it is not very rich, allowed us to observe some difficulties, some problems more or less critical, and to foresee or identify some ways to improve these weaknesses. Furthermore, we believe that the changes dictated by the new policy directions and educational reform are current issues that concern all those working in the field and our paper is part of some of these strategic directions. Even if it is not possible to identify, test and validate scientific solutions for all problems that will be identified (however, we do not propose this), we hope that our work will be a referential bibliographical source for the specialty literature and provide openings for new horizons of fundamental research approach.

⇨ **The purpose of the research:**

As a purpose for our research, we proposed: ***pedagogical investigation of art therapy in the formative influence of preschool children with social and family problems*** (problems of adaptation to the environment of kindergarten, undesirable behaviors in the group of children, family, but also society).

⇨ **The research objectives:**

Our research proposes the following objectives:

a) in the theoretical plan:

- identify key issues related to the role of art therapy in the the personal development of preschoolers;
- identify concrete ways to exploit the formative, projective and therapeutical functions of art, to optimize the pre-school teaching.

b) in the empirical and methodological plan:

• providing a set of tools for educators: drawings of preschool, teaching tools, sociometric tests etc., that would help in the practical activities;

• provide working models for using art therapy to preschool children with social and family problems;

• experience of training activities through art, to preschoolers with social and family problems;

• checking in the affective-motivational and behavioral plan the effects of the educational program of formative influence through art education and through curricular materials made by preschoolers.

⇨ **The hypothesis and the variables of the research**

Given that the preschool period is very important in the further development of the individual, we formulated the following *general hypothesis*:

Participation of preschool children to an educational program focused on their formative influence through artistic education, respectively on curricular materials - drawings - created by preschoolers themselves and used in therapeutic and projective purposes, will help the children significantly in their efforts of effective social adaptation and integration in the kindergarten.

Depending on the general hypothesis, the following secondary hypotheses have emerged:

- If preschoolers with various problems (social, familial, behavior) will participate in an educational program through art therapy, then they will be able to more easily express their ideas and initiate actions of relating with others on their own initiative, without reservations and fears.

- Art therapy will help children with relational and communication problems to initiate verbal and nonverbal contact and assist colleagues, driving the emotional and social maturity.

- Art therapy helps the child to understand himself, to free from accumulated anxieties, tensions and develop communication and interpersonal skills.

- Through art therapy the child will gain an increased freedom of verbal and nonverbal expression and manifestation of his wishes, will gain self confidence, will integrate efficiently in the kindergarten.

⇨ **The independent variable:**

- Implementation of the *educational program*, centered on the formative influence of preschool children through art therapy, respectively through activities which are based on painting and drawing, using materials and techniques as attractive and stimulating as possible.

⇨ **The dependent variables:**

The dependent variables of the research can be viewed in the table below, where we essentialized the functional correspondence between dependent variables of interest, research methods and tools used:

THE DEPENDENT VARIABLES OF	*METHODS OFE RESEARCH*	*INSTRUMENTS OF RESEARCH*	*THE STATUS/CHARACTERISTICS OF RESEARCH INSTRUMENTS*

RESEARCH			
- adaptive capacity of preschool children to specific educational requirements and social environment of the kindergarten curriculum	- questionnaire-based survey	- the questionnaire	- taken and adapted
	- sociometrical methods	- sociometric matrix	
- the level of development of verbal and nonverbal skills to express desires, feelings, emotions	- projective tests method	- the house test - the family test - the person drawing test - the house-tree-person test - the tree test - Davido-ChaD test	- taken and adapted – original, never used in this form, as far as we know
- the ability of self acceptance and self-knowing and the level of self-esteem and confidence	- observation	- data sheet	
	- questionnaire-based survey	- the questionnaire	- taken and adapted
- the level of development of cognitive, creative skills, and the ability of cooperation in groups	- projective tests method	- the house test - the family test - the person drawing test - the house-tree-person test - the tree test - Davido-ChaD test	- taken and adapted – original, never used in this form, as far as we know
	- sociometric methods	- sociometric matrix	
- capacity to release tension, accumulated anxieties, frustrations and negative feelings	- questionnaire-based survey	- the questionnaire	- taken and adapted
	- observation	- fidata sheet	
	- projective tests method	- the house test - the family test - the person drawing test - the house-tree-person test - the tree test - Davido-ChaD test	- taken and adapted – original, never used in this form, as far as we know

Table 1.VIII. The functional correlations between dependent variables, methods and research tools

⇨ **The research strategy**

The methods used in our research are:

- the projective tests method,

- observation,

- biographical method (multiple biographies),

- questionnaire-based survey method,

- research of the curricular documents and other school documents method,

- analysis of activity products method (children's drawings),

- sociometric methods.

Through them we collect information for the various stages of research.

⇨ **The content sample**

Regarding the issue of content sampling, we mention that the experimental investigation was conducted at level II of preschool children.

Sample content includes:

- Content categories of "Arts Education" activities presented in at "The Curriculum for Preschool Education":

✓ identify and use of elements of visual language,

✓ applying color through various techniques (brush, sponge, palm, sole, cork, fabric, stamps etc.),

✓ identify primary colors, but subsequently by the binary ones,

✓ painting activities using primary/binary color group, organized in the classroom but also outdoor,

✓ exercises using arts composition techniques: stamping, melted wax, painting on glass, wood, stones and shells,

✓ exercises for obtaining the point through various techniques (splash, template, blowing through a straw),

✓ decorative surface treatment using line and spots (straight, oblique line, spiral/flat spot painting),

✓ composition of spontaneously and developed form,

✓ completion exercises of arts creations (framing, display, exhibitions etc.)

✓ analyzing exercises of original arts creations.

⇨ **Participants sample:** 50 preschool children from 493 children.

⇨ **The pedagogical research stages:**

The pre-experimental stage

This stage involves the study of preschool children due to:

- Learning difficulties,

- Difficulties in communication,

- Difficulties in integrating into the group of children.

From 493 preschool children who participated, in this stage we establish a sample of subjects by combining observation method with other methods of research: biographical method, documents study, the method of projective tests.

Formative stage of the experiment

This stage includes implementation of the educational program, personalized, individualized, where applicable. The collection of case studies will be made; the findings of this stage will be presented, but also the quantitative interpretation of experimental data for groups of preschool participants.

The post-experimental stage

This stage includes post-experimental verification through projective techniques, but also by using other methods used in the pre-experimental and formative stages. This should verify the progress of preschool children

selected, we will be able to make a rigorous comparison, we will decide whether the research objectives were achieved and will determine whether or not the hypothesis was confirmed.

Chaper IX – *THE PRE-EXPERIMENTAL STAGE*

Our research was conducted to identify preschoolers with behavioral, social, group integration, affectivity problems, presented and manifested in the group of preschoolers and kindergarten curricular environment as well as validation of prevention methods in order to overcome these problems. In the first stage, our research integrated an investigating effort to ascertain nature, from whose data we initiated work strategies to address the complex studied issues.

In our research we chose to use, first, the method of projective tests as well as analysis of artistic products resulting from these tests. We consider it the most important step in collecting the initial data from which we determine the sample of subjects, of course, using other methods, to have a very solid database.

Using these projective tests, *we will not diagnose (psychologically) a child; we will not interpret their work as it is usually done with these techniques*. We try, through drawings made by children, to identify children who have emotional, social integration (children group), communication problems etc., only with elements of visual language, the colors used, space used etc.

CRITERIA	RATING
This variable cannot be rated. The person did not do the drawing on the person din not use the required materials.	0
The drawing materials are used only to outline the forms of the objects in the picture, or to make lines; none of the forms are colored in.	1
Drawing materials are used for outlining most of the forms or objects but only one form or object is filled in. An object that is made with just a dot (such an eye) does not qualify as being filled in.	2
Two or more (but not all) forms or objects are colored in.	3
Drawing materials are used for both outlining the forms and objects and filling them in.	4
Drawing materials are used to outline the forms and objects, to color them in, and to fill in the space around the forms (for example, the background is completely colored in).	5

Table 1.IX. Rating criteria for the variable „ the prominence of color"

CRITERIA	RATING
This variable cannot be rated. The person did not use the specified materials, or the colors are difficult or impossible to distinguish from each other.	0
The entire figure is drawn in only one color, and that color is blue, green, gray or purple. (cold colors represent opposition)	1
The entire figure is drawn in only one color, and that color is white, yellow, black, brown, red, orange or pink alb. (warm colors favor adaptation and wellbeing processes.	2
Two or three colors (but not all) are used appropriately.	3
Most of the colors are used appropriately.	4
All of the colors are appropriate to the specific objects in the picture.	5

Table 2.IX. Rating criteria for the variable „color fit"

CRITERIA	RATING
This variable cannot be rated, or, the person did not do the drawing.	0
Less than 25% of the space on the paper is used.	1
Approximately 25% of the space is used.	2
Approximately 50% of the space is used.	3
Approximately 75% of the space is used.	4
100% of the space is used.	5

Table 3.IX. Rating criteria for the variable „space"

CRITERIA	RATING
This variable cannot be rated because the individual elements cannot be identified.	0
The drawing consists solely of scribbles or masses of prefigural circles, lines, loops and swirls.	1
The drawing has no baseline; the person's arms appear to come from the head or neck. Parts are distorted or omitted. Clothes, hair and other details may be included.	2
There is a baseline and/or skyline. Objects may be lined up on the baseline. The body is composed of geometric shapes. Arms and/or legs show volume, and are correctly placed.	3
Objects are overlapping, and each object is a realistic size in relation to other objects. Figures appear stiff. Details such as belts and hair bows are present.	4
The drawing reflects an awareness of joints and body actions, facial expressions, and sexual characteristics. Special clothing details such as a pattern on a shirt or hats with ribbons or headbands are included.	5

Table 4.IX. Rating criteria for the variable „developmental level"

CRITERIA	RATING
This variable cannot be rated because individual items cannot be identified.	0
There is nothing but an element.	1
In addition to this element, there is a horizon line or baseline.	2
In addition to the element, there is a horizon line or baseline and/or one or two additional details such as flowers or sun, or the suggestion of interior space.	3
In addition to the element, there are a number of details such as clouds, birds, a tree or furniture in a room.	4
In addition to the element, there are abundant and inventive details such as fences, houses with shutters, rooms with furniture and decorative elements.	5

Table 5.IX. Rating criteria for the variable
„details of objects and environment"

The tests used in this stage include: the person test, the family test, the house test, the HTP test (house, tree, person) and the tree test, followed only in the post-experimental stage by the Davido-Chad test. In the tables I.IX.-5.IX., we presented the rating of the tests, in essence.

The results achieved by applying these tests, but also of other methods used, are presented in supchapter IX.4. Setting the sample of subjects was made after analyzing the results, were selected the children who obtained the lowest scores on projective tests, interacted the least with colleagues, were involved in little or no activity, the opening to colleagues or to the teacher was almost zero. Were taken into account also the sociometric test results, the

selected children who were outside the sociogram, children who were not appointed by colleagues, respectively children who were not sufficiently well integrated into the collective they belong.

Chapter X –*FORMATIVE STAGE OF THE EXPERIMENT*

The formative stage of the research consisted in development of an educational intervention program and in experiencing it on the sample of subjects chosen in the previous step. General sample of preschool children was composed of groups up to 10 children, depending on the number of kindergartens population involved in research. In the final chapter, five case studies are detailed.

From the teaching perspective, in this educational program, the emphasis was on pedagogical exploitation of arts education in particular, but using different teaching methods, teaching and curricular materials, workspaces as special and exciting as possible, but also with socialization valences, as well as the art therapy method known as the "*third hand*".

The program aims to influence in a formative way the preschool children through artistic education, in order to effectively adapt and integrate into society. The intentions are to help children relate better with others, to initiate actions on its own initiative, to more easily express their ideas, opinions, fears, to request and assist colleagues, to develop communication skills and interpersonal relationships. Thus, using art therapy, the child will gain self confidence, will further integrate better into the class, school, community life.

Structural components: 10 sessions of educational activities, respectively individual and group workshops, educational activities circumscribed to the discipline "Art Education".

The program pursued:
- to unlock and motivate children for group experiences;
- creating an emotionally secure climate and dissolution of children resistance, allowing to authentic communication;
- organizing a system of activities to facilitate: installing and promoting authentic and real communication, preschool to preschool and pre-school to teacher, activation and optimization of preschool children creative resources, self-regulation and personal development, optimizing their behavior in groups, promoting cooperation and exercising their empathic capacities.

We use the expression *system the sessions* because sessions are practically subsystems of the educational intervention program through art for preschool children (which can be seen as a system), classified in macrosystem/ oversystem of the pedagogical improvement research conducted by us:

- working sessions are characterized by *teleological consistency*, since all contribute, in specific ways to achieve the aims of teaching activities and therefore of the research;

- between working sessions there are *systemic and interlinked connections*, all of which are open and flexible teaching and research structures and containing *related structural components, interrelated and complementary*, whose concerted and convergent action achieves the aims of the pedagogical research;

- working sessions are characterized by *thematic coherence*, since they are uniform in terms of curricular transmitted content: visual language elements (point, line, color spot), chromatic (using different colors - hot, cold) and the terms of curricular materials: working techniques and different materials, specific topics addressed to the subjects age;

- working sessions have *a systematic and continuous character*, as they occur on a period of time, in a systematic and continuous way, ensure the feedback mechanism (formative and summative); it is finalized by summative evaluation, but also involves formative evaluation of preschool children behavior, practiced during the research;
- working sessions are characterized by a *gradual approach of teaching*, starting from easy elements and techniques, to the most complex, using materials as exciting and interesting as possible, different from what the group is usually working;
- working sessions are characterized by a *strategic approach*, able to promote and combine individual and collective teaching activities; so at first they worked individually, and in the end of the program they worked in groups, more children on one picture, to stimulate socialization, communication, integration and cooperation within the group.
- working sessions are characterized by structural-functional, operational and actional continuity from multiple perspectives: scientific (arts discipline), axiological, pedagogical, didactical, methodological, curricular and pedagogical research.

Chapter XI – *POST-EXPERIMENTAL STAGE*

At the end of the formative stage, post-test was administered, aimed at monitoring comparison progress and changes in the behavior and conduct of preschoolers, to establish conclusions about confirmation or rejection of the experimental assumptions. Thus, during this stage, we applied the following tests: the projective tests – the house test, the family test, the house-tree-person test, the tree test, the person test, but also a new test, Davido-Chad. The first five tests were rated by the same method used in the pre-experimental stage. The last test was performed on other criteria, such as those established by Roseline Davido, thus creating some case studies for each subject in part.

We also used the questionnaire-based survey method, to make a comparison between the answers given before and after the intervention made by applying our educational program. Sociometric test was repeated to see if they have registered stagnation or evolution within the groups of children. The results obtained in the post-experimental stage are presented in subchapter XI.2.

Chapter XII – *COMPARATIVE ANALYSIS OF RESULTS OBTAINED IN PRE-EXPERIMENTAL AND POST-EXPERIMENTAL STAGES*

For each method and test used, a rigorous comparative analysis was conducted to see if the children had an evolution or a regression. Using t- test overall, for all projective tests together, we can achieve the following results and the following interpretations:

Paired Samples Statistics

		Mean	N	Std. Deviation	Std. Error Mean
Pair 1	pre	59,92	49	30,078	4,297
	post	83,90	49	32,448	4,635

Table 1.XII. Paired Samples Statistics for projective tests

In this table, the first column shows the average, the number of cases and standard deviation for the the two groups. The average for pre-experiment is 59.92 and its standard deviation is 30.078. The average for the post-experiment is 83.90, and the standard deviation is 32.448.

Paired Samples Correlations

	N	Correlation	Sig.
Pair 1 pre & post	49	,913	,000

Table 2.XII. Paired Samples Correlations for projective tests

The second table shows the extent to which the two sets of scores are correlated. The correlation betwen them is 0,913.

Paired Samples Test

	Paired Differences							
				95% Confidence Interval of the Difference				
	Mean	Std. Deviation	Std. Error Mean	Lower	Upper	t	df	Sig. (2-tailed)
Pair 1 pre - post	-23,980	13,220	1,889	-27,777	-20,182	-12,697	49	,000

Table 3.XII. Paired Samples Tests for projective tests

The third table provides a very high significance level, $p < 0.001$, t value (-12,697), 49 degrees of freedom and the level of bidirectional significance, 0, 000. The unidirectional level is obtained by dividing by 2; it is 0, 000 and it is significant.
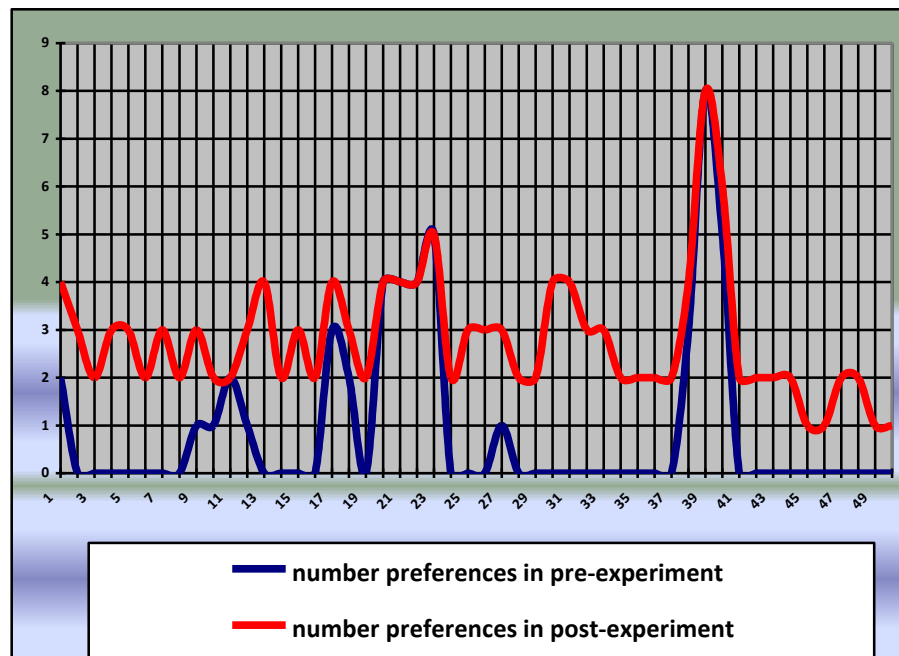

Figure 4.XII. Comparative analysis for the sociometric test

CONCLUSIONS

This paper aimed to highlight in terms of theoretical, but also practical explanations, some general aspects of the educational process through artistic education, with focus on pre-school education.

The general hypothesis was: **Participation of preschool children to an educational program focused on their formative influence through artistic education, respectively on curricular materials - drawings - created by preschoolers themselves and used in therapeutic and projective purposes, will help the children significantly in their efforts of effective social adaptation and integration in the kindergarten.**

After analyzing the results of our research, we can say that the general hypothesis was validated.

In terms of secondary assumptions, we can also say that they were confirmed, respectively:

- Preschoolers with various problems (social, family, behavior) that participated in the educational program proposed by us, express opinions easier and initiate actions to relate to others on their own initiative without reservations and fears. This was revealed both from the stages of observation, but also from surveys.

- Art therapy helped children with relating and communication problems to initiate verbal and nonverbal contact and provide help to other preschool children, fostering emotional and social maturity.

- Art therapy helped the child to understand himself, to release the accumulated anxieties and tensions and develop communication and interpersonal skills.

- Through art therapy the child gained increased freedom of verbal and nonverbal expression and manifestation of his wishes, he gained self-confidence, to efficiently integrate in kindergarten, within the group to which he belongs.

The conclusions of the practical-applied research made by us, concerning the valences of the educational program designed, developed and implemented by us, have been structured into the following categories:

A) Conclusions regarding the impact of the educational program experienced over the adaptability of preschool children to specific educational requirements and social environment of the kindergarten curriculum

By using the survey method (based on the questionnaire as a research instrument) and sociometric methods (sociometric matrix was a tool for research), we could investigate the resilience of preschool children to specific educational requirements and social environment of the kindergarten curriculum. We specify that the working instrument (questionnaire) used in the context of the survey method was taken and adapted so as to ensure its validity. After application of the educational program we obtained significant differences in results in the post-experimental stage compared to the pre-experimental stage.

B) Conclusions regarding the impact of the educational program experienced on the level of development of verbal and nonverbal skills to express desires, feelings, and experiences

The level of development of verbal and nonverbal skills to express desires, feelings, and experiences emerged from the use of projective testing method by analyzing the scores obtained, through interpretation of the Davido-Chad test, but also with questionnaire-based survey. Superior results achieved in the the post-experimental stage demonstrates that preschool children have a level of verbal and nonverbal skills to express desires, feelings and experiences improved significantly. Formative influence exerted on preschool children during our intervention allowed them, as in time elapsed from the beginning until the the end of the research, to (self) model, through drawing, and in terms of expressing their own wishes, feelings and emotions.

C) Conclusions regarding the impact of experienced educational program on self-discovery and self acceptance capacity and the level of self-esteem and confidence

After experiencing the educational program proposed by us, the self-awareness and the self-acceptance capacity and the ability level of self-esteem and confidence increased significantly, and the methods that gave us these results were based on observation and the questionnaire survey, but also the drawings of children, which are made in a more leisurely way, without constraints, without fear, expressing greater freedom and confidence. Although we refer to preschool age, to the variables "level of self-esteem" and the "confidence level", we can associate even observational indicators (useful for observation method), on which we can pronounce (at least in the empirical way) about the level of variables. In our research, we combined the results achieved by observation method with those obtained by a taken and adapted questionnaire.

D) Conclusions regarding the impact of the experienced educational programs on the level of development of cognitive skills, creative ability and cooperation in groups

The level of development of cognitive skills, creative ability and cooperation in groups was significantly higher, visible aspect in the post-experimental analysis of the tests results using projective and sociometric methods. So, if in the pre-experimental phase the children had fears and difficulties in expressing themselves freely and creatively, after attending the educational program they showed confidence, creativity and cooperation in achieving the proposed drawings, along with colleagues from the group, by collaborating continuously, exchanging ideas, no longer being inhibited or intimidated. With regard to preschool on the level II, we considered that is not premature to resort to the collaborative teaching groups of children who received the task of making collective drawings. For us, as researchers, those were observing moments of individual and collective behavior, but in order to ensure the rigorous scientific conclusions of this category of tests we used the method of projective and sociometric methods (see Table 1.VIII.).

E) Conclusions regarding the impact of experienced educational programs on the ability of release stress, accumulated anxiety, frustrations and negative feelings

The ability to release tension, accumulated anxiety, frustrations and negative feelings was visible at the theoretical level from the analysis of results in the pre-experimental and post-experimental stages, using the methods: questionnaire survey, observation, projective test method. Thus the children have significantly reduced the negative feelings and stress taken at a time, due to the sublimation effect, through art activities from our educational program, which we've tested at preschool age. On a practical level, the children were more attentive to each other, reacted differently in case of conflict, continuously striving to cooperate and resolve amicably a less pleasant situation. In fact, we could say that we checked - at this age - the conclusion of specialists regarding the fact that we can assign positive educational influences to conflictual situations, generators of high performances.

We can say that *the educational program* we proposed, focused on artistic-education through art therapy, program focused on the formative influence of preschool children, allowed us to obtain good and very good results. *We want to emphasize that this educational program was structured and made entirely by us.*

The contributions that we want to bring through this research, are the attempts to introduce art therapy on the Romanian ground, the profession of art therapist. It is a subject quite new, there are no many researches in this direction, but with exceptions in recent years (Enăchescu Constantin, Vasile Preda, Vasile Cioca, Mihaela Gorcea).

From 2010 it was set up the first course of therapy through art, with a private art Institute from Vienna, in Timisoara. But speaking at the preschool children level, in the Romanian educational system, we don't have anything so far.

Another theoretical contribution, but also practic-applicative one, is the conclusion that the formative influence of preschool children is achieved through art therapy, with the help of customized programs. Thus, through art therapy at this level, the child will integrate better socially, overcoming difficulties at this age, difficulties which later are much more harder, if not impossible, to overcome.

Regarding the the practical-applicative part, we mention as novelty the element the rating the projective techniques, not by their standard form of interpretation, but according to some general agreed criteria, specific to each test in part, validated by us. Thus, especially when using a larger sample of subjects, using projective techniques, data can be collected more easily, they are embodied in some clear indicators that allow operational comparative study later.

We are confident that our work fits into the current educational concerns and meets the needs of both the new requirements imposed by practice of arts education, it provides some benchmarks at all educational levels, not only at the preschool education. Originally conceived from the desire to clarify some issues related to arts teaching practice, we discovered along the complexity and the real dimensions and implications of problems.

As we mentioned, we want to acknowledge in the first place the teachers of the importance of this subject, "Artistic Education", not only in theory, but also in practice. In theory there are sufficient materials, at least for some stages of education, ie preschool education, while in practice we can easily notice a number of:

- difficulties due to lack of guidance and curriculum empowerment of teaching practitioners;
- pedagogical simplifications of formative valences of the discipline - they become transparent through concrete ways of planning, organization and implementation of arts education activities;
- misunderstanding of the meanings of concepts, phrases, recommendations etc.;
- ineffective educational practices, failures in carrying out teaching, generating dysfunctional behavior in preschool, in the context of discipline "Art Education".

Referring to the therapeutical aspect of art, art therapy represents the therapeutic use of artistic creation to improve the emotional status of people who have various communication, integration difficulties etc. Art therapy workshops offer a place of free and creative expression of emotions, ideas, frustrations, anxieties. Art therapy is a therapeutic process beneficial to people of all ages: children, adolescents, adults and elderly, who may have physical, emotional, spiritual or intellectual difficulties.

Our recommendations relate to educational measures at the macro and micro level, both for the near future, but mostly we want to refer to a long term. We consider this extremely important, especially since we notice that in the social and professional reality we are surrounded by kitch on all levels. These things will not change, unless we take the necessary measures such as:

➢ Courts educational *awareness*, of decision makers in education, of teachers, parents and the public, to capitalize the formative valences of this discipline in a much larger perspective, in the context of favourable behavioral influence of the subjects of education (preschool, school, youth and adults) and their support, in the context of training and shaping the human personality of new and modern person, integrated in a complex reality.

➢ Inclusion in *the curriculum of initial and continuing training* of teacher in Romania, of compulsory and optional disciplines regarding "Art Education" field, designed in a curricular way and conducted in a modern educational and didactical manner, with valuing the aims of motivational, instrumental, cognitive and metacognitive nature of the respective disciplines.

➢ Re-elaborating and restructuring *the written curriculum*, especially the curricula for all levels of education (currently there are no programs or textbooks for the grade XII and XIII) and "affirmation" of curricular area named "Arts", both on theoretical and practical approach.

➢ Organization, in the context of providing continuing education, of specialized courses and educational activities in this field of art therapy, not only for the preschool, but also for other levels and interested persons: adolescents, various professional groups, persons with disabilities, adults, elderly etc. We need people well trained in this regard, who then work with children in all schools, with youth and adults, complying with specific pedagogical and didactical requirements.

➢ Achieving effective *management curriculum* in the discipline "Art Education" by capitalizing of modern pedagogical paradigms:
   - Focusing on the student, the subject of the educational activity;
   - Ensuring consistency of intra- and interdisciplinary, intra- and intercurricular;
   - Development of effective teaching strategies in relation to the need to ensure continuity and progress from one class to another, from a curricular cycle to another, from one stage of ontogenetic development to another, in specific skills training.

➢ Achieving *effective management of contents* in "Art Education" subject, respectively exploiting the formative, informative and instrumental valences of its specific content.

➢ Although our work refers strictly to the level of preschool education, we motivate our intention for all stages of education: it is not enough to put some artistic bases only at the preschool level without continuity later. Starting with this basis, "construction" of aesthetic taste is carried mainly by high school completion. Thus, opportunities to change the current reality are very large. In this way, what we call culture in this regard is likely to become total: true talents will be valued, artists will be truly valued. We always wondered why in the current culture in Romania, a good artist is not taken into consideration, but when he arrives in another country, he is immediately highlighted and his talent is recognized. We strongly believe that this is a possible answer.

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