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The Impact of Storytelling on the Preschoolers' Psycho-Emotional Development

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Abstract: Known as the golden age of childhood, the period between 3 and 7 years old is characterized by an obvious evolution from a state of general equilibrium within the family environment, to a state of great instability and expansion. The preschooler is moving briskly towards more appropriate conduct of social conveniences and develops a lot of independence, contributes decisively to the establishment of his own internal structure, the Self, and launches into the universe of imagination. An intense psycho-emotional development is now supported by a continuous interrogation fuelled by countless "why" and "how", and great curiosity is a fascinating motive towards the world of storytelling, as a place of expression of thoughts, feelings and finally, actions. The method of storytelling in various current pedagogies, such as that proposed by Franz Kett, proves its effectiveness precisely by the happy combination of imagination and story, on one hand, and the extremely important role of sensations and perceptions in the mental and emotional plane, on the other. The universe of childhood thus has the chance to be a place of symbolic integration of dialogue with itself and with the world.

Keywords: *preschool; storytelling; current pedagogies; Franz Kett.*

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1. A communication based on the axis of meaning

The golden age of childhood is characterized by a real explosion of language and vocabulary. It is a framework prepared gradually, marked in terms of somatic, mental and relational development, emphasizes Golu (2015), a plan initiated in the first weeks, but manifested more and more in the first year of life. From the first verbal interactions transmitted "analogically", in which they use sentences composed of a single word, children "pack" meanings that they convey with joy, even if they have great difficulty expressing them. Their smiles are the indisputable proof of these transactions. It thus trains its own parents in a long-awaited communication process and, not infrequently, in a frustrating one even for the most patient, eager to decipher everything their offspring want to convey.

Children are concerned about what is happening around them. They want to understand the world and aim to interact with those around them. A continuous motivation determines them to discover sounds and gestures, words and expressions through which the world presents itself to them - an ambiance that they discover with a remarkable curiosity and in which they express their joy of living. In the transition from the period of early childhood - known as pre-school and characterized as the period of subjective expansion - to activities characterized by clear goals and objectives, preschoolers[1] discover and self-discover the physical and human reality (Molan, 2029).

Verbal interaction becomes a basic element in the use of language. The dialogue here intervenes, that mutual adaptation between the behavior of adults and the behavior of children: an adaptation seen as an innate right or as a result of a social process learned and transmitted from one generation to another. It is a unique journey synthesized and expressed through a system of specific stories and fairy tales. And we could say that, even though these stories, children express their desire to communicate, and their brain, prone to language development, trains them in an indefinite series of so many "how" and "why". The authors Păişi Lăzărescu & Esechil

[1] In the paragraph dedicated to the peculiarities of early childhood education, Molan (2020) mentions that, until recently, the preschool period was divided into 3 stages: low preschool (3-4 years), middle preschool (4- 5 years) and high preschool (5-6 years). These stages corresponded to the age groups according to the organization of the kindergarten children in the small, medium and large group. At the moment, the grouping on two age levels is also approached: Level I (3-5 years) and Level II (5-6 / 7 years). Age and its peculiarities are important elements that must be taken into account in the development of relationships with children and in the organization and development of the educational process.

claim that, due to the set of affective-emotional feelings they trigger, the story "can ensure the personal, deep involvement of the preschooler in organized activities, through the very way of establishing the intersubjective educator-child relationship" (2015, p. 128). The verbal interaction between educators and children thus validates its basic place in psycho-social development. Sensitive and proactive conversation in class stories and fairy tales reveals its indisputable contribution not only in language development, but especially in understanding the meaning of words and gestures. And this is done not only with the intention of satisfying children's desire for new discoveries, but especially in order to improve their ability to relate to the world. In this regard, the authors point out that, by reworking a topic presented by the educator, retelling involves a focus on the child, stimulating his "ability to express himself, especially clarity, correctness and coherence of speech", and determining him to reconstructing a topic according to the vocabulary he masters properly and according to the ability to generate sentences" (PăișI Lăzărescu & Esechil, 2015, p. 128).

2. Relationships between the story and the coordinates of psycho-emotional development

According to Virlet (1984), it is the narrative that makes the child enter the story and live it effectively. It helps him to tune in to the facts and to successfully identify with the characters. It thus introduces him to the game and gives him the motivation to play the assumed role. The child learns from the story how to form an idea first, and then find the right words to express himself.

It was observed that psychic development precedes linguistic development. Before being able to pronounce the word Christmas tree and describe Santa Claus, for example, the preschooler needs to see and touch the Christmas tree, see Santa, and hear his voice. Understanding these two semantic units is a consequence of experience. The words he learns now refer to something concrete, observable and to be explored with the senses. The words tree and Santa Claus have a close connection with the language of the people he sees, hears, listens to, touches. For Golu & Zlate & Verza, one of the fundamental needs that a child feels at this age is motor skills, the need for movement, as a constituent element of actions with objects: "The preschooler, more than the baby, finds a real pleasure in undertaking all kinds of actions: he imitates what adults do, accompanies and emphasizes his words through gestures, expresses his emotional states through mime

and pantomime, so through the movements of different segments of the face or body" (1994, p. 79).

In Franz Kett's psycho-pedagogical approach, the word "tree" is used by the child before he understands who "Santa Claus" is. Even if he heard the expression "Santa Claus" and saw images that represent him, the child has not yet had the opportunity to approach him and get to know him as he approached the Christmas tree, touching and adorning it with various sweets and ornaments. Similarly, the use of specific words for Santa's arrival around Christmas and his desire to bring presents to children from other places appear only after the child has experienced who Santa Claus is and what he has in the sack he is carrying on his back.

Reference authors claim that, along with motor skills, sensory, thinking, affectivity and voluntary activity are the main coordinates of the mental development of preschoolers:

> If we place an object in the palm of a preschooler (without him seeing it) and ask him to say what he feels, what it is (without moving it), we will find that the listed properties will be extremely few, (will probably indicate weight and temperature). But if we allow him to move, to touch the object with his hand and to see it, the number of reported features will be much higher (Golu et al., 1994, p. 80).

While the need for action, completed by the execution of various movements, is the basis of the child's mental development, the sensory-perceptual processes come to the fore, being those that capture information primarily. A preschooler who acts with an object is more likely to develop an appropriate image of himself, than another who contemplates only the object from a distance. The restriction of the action with the object leads to the simplification and limitation of its knowledge. The child's ability to have sensations deepens and restructures more and more. Visual and auditory sensitivity become a priority, as they are the ones that capture information as a priority, and tactile sensitivity takes a back seat, without losing its meaning.

Preschool thinking is pre conceptual and intuitive, an egocentric and magical one. His mind is a surprising mixture of skills and inexperience that lead to overflowing sincerity and the tendency to fool, which fuels escapes into the fantasy space and reduces to the confined space of the word, which is expressed through logical thinking and illogical thinking. Due to the inability to distinguish well enough the objective reality from the personal one, the preschooler believes himself to be the center of the universe and attributes himself a great power.

> The confusion between the Self and the world entails the animism of thinking which consists in attributing things to the child's own qualities and qualities. For the little preschooler, almost everything is alive. The sun, the moon, the clouds, the leaves, the clock, the radio, the telephone are living beings, endowed with intelligence (Golu et al., 1994, p. 80).

The child is able to mentally represent things and events that are not in the immediate sphere of his own experience. He quickly develops his ability to think symbolically. The development process is practically favored by the ability to mentally coordinate an increasing number of schemes that represent the objects of the known world. Thus, easily, the educator's magic wand transforms the plush bird into a living bird, opening the wonderful path of the fairy tale, in which the thread of the narrative can introduce them to the story of the Christmas Tree. Everything thus becomes real for the preschooler. He actually enters the story, visualizes the scenes, observes what the bird says and does during her journey. With a simple magical movement, he expresses his joy to accompany the bird from one tree to another and to assign him a series of specific roles: he encourages her to talk to the oak, he supports her in the dialogue with the beech, he enjoys it with her at the invitation of the Christmas tree.

At the age of 3-4, children can discover in the Christmas Tree story how a bird can meet others of its kind that already have nests among the branches and how these birds can form together a family and get excited about decorating the green branches of the Christmas tree with sweets and Christmas ornaments, as well as receiving gifts from Santa Claus.

Between the ages of 4 to 6, children express through play the symbols they have already mastered. He enters the story with other children and takes on the roles. Symbolic games with objects, words and other children become a distinctive sign of cognitive evolution that differentiates them from children in early childhood. The story helps them have fun and imagine a world full of fictional games. The story of the Christmas tree from the age of 3 can now become a medium to develop together with the other colleagues real fiction games about Santa Claus.

Preschoolers differentiate, classify, name objects. However, their way of thinking is characterized by pre-operational intelligence. They have not yet reached the level of development necessary to use logical principles in rendering their own experience. They tend to focus on one idea, excluding the others. Their understanding is static rather than dynamic. Thus, they may think that the educator may be "good" or "bad", but they do not reach the

level where they understand how he can sometimes be "good", and in some circumstances may be "bad". An obvious difficulty for children in this period of development is understanding the links between cause and effect. It is known that a child at this age tends to focus on one aspect of an event ignoring the relationship between events. Simply, losing the red thread in the story, getting bored, he can give up the activity in which he participates and, for the choice made, he can blame either the educator or a child next to him.

The changes described in the life of the preschooler are possible due to the new demands from the social and educational environment in which he is. The authors Golu & Zlate & Verza state that "one of the most obvious sources of the restructuring of affectivity is the contradiction between the preschooler's need for autonomy and the interdictions manifested by the adult towards him" (1994, p. 89). The adult and the relationship with him are for the child the essential elements of the development of affectivity. If the satisfaction of the need for independence determines the child, through imitation, to actively participate in the appearance of positive, pleasant states of joy, contradiction or blocking spontaneous and natural expression leads him to express emotional states of dissatisfaction and dissatisfaction. The child thus learns to take over from the adult both the emotional states and the emotional expressions that accompany them. The penetration in the institutionalized space of the kindergarten, the conduct of opposition to the adult or the capacity to simulate some emotional states will allow him to diversify his emotional expressions, to enrich them and to adapt them to the situations he lives in. Affective reactions will either help him to adapt quickly to new situations, or to be in a permanent emotional alert, which will lead to the phenomenon of emotional transfer or emotional identification. In this sense, it is noticeable when the child transfers all his attention to the educator with whom he identifies.

3. Educational valences of Franz Kett pedagogy

The year 2022 marks the official debut of Franz Kett Pedagogy in Romania with the establishment of the Institute of Oradea, as a result of the development at national level of a training project promoted by the Franz-Kett-Pädagogik Institute in Germany. The specificity of this pedagogy is the orientation towards discovering and finding meaning. Proposed in Bavaria as an educational reform program since the 1980s, Franz Kett Pedagogy has emerged as an educational program for learning and self-education achieved through the perception of reality with all the senses.

Kett's psycho-pedagogical conception focuses on the search for meaning in the educational process. Franz Kett situates the process of education in the interaction between the I-It (Ich-Es) and I-You (Ich-Du) relationships. In reality, any encounter with the world takes place through these two relationships. Therefore, the educational action has the mission to highlight the perceived and experienced, because man not only can not survive without the encounter of I-Something and EU-YOU, but can not become human except in the relationship I-You (Kett, 2018).

I'm here in a relationship. This is the key message conveyed by the image of man. This is also the red thread that unites the psycho-pedagogical path of a Kett unit. The child perceives the meaning of his origin and existence in the natural relationship between his parents, which, in turn, structures his perspective on the world. The meaning of the phrase relationship-house discovered within the familiar space allows him to look and search, to discover and to penetrate the meaning of the relationship-house in relation to the world around him. From the limited space of the parental home, the child steps towards the enlarged space of the childhood universe, and then towards the world. The relationship is the one that favors his continuous development, allowing him to understand the fact that he exists here, in this world, for himself and in connection with others.

The meaning of the stories and fairy tales transmitted in the mother's cradle and in the protected space of the family have already provided the preschooler with the necessary support to hear, speak, listen, smell and touch, but also to perceive himself heard, seen and heard, to understand what is being said to him and to feel touched. The I-You and I-This relationships reveal the meaning of love and appreciation. It makes him feel moved and touched by something present before him, for example, by a man, an animal, a plant, a thing. He feels that he is in a 'fraternal bond' (Kett, 2012, p. 174). The preschooler comes to understand how everything around him has something to say and offer him and how everything that exists interests and touches him. In this interaction he discovers the meaning of his existence and communication. He feels like he's here, as part of this world. He feels, at the same time, that he is in relationship with what surrounds him, with the world. Wanting to understand the world, he wants to discover and explore it, to use its powers and to master it.

The child gets to discover from the way and the quality of the interactions that he can let himself be guided in the relationship by the power of his heart and mind, by compassion and empathy, by admiration and love. Returning to the story of the Christmas Tree, we can say that the preschooler feels the difficulty in which the bird is, is concerned about the

refusal of oak and beech, and enjoys the reception and care of the tree. The story introduces him to the world of relationships, and he plays his role freely and naturally. It is natural for him to do that. He lives everything in the universe of his childhood.

To achieve the meeting between the actors of education and the content of education, the psycho-pedagogical process of a Kett learning unit proposes the following four stages: 'introduction / assembly, meeting, deepening and interpretation' (Kett & Koczy, 2009, p. 52).

Introduction and assembly: The first stage is to create a warm and welcoming atmosphere within the group. Arranging the children in a circle promotes eye contact, stimulates the inclusion of each member of the group and eliminates the differences between the children and the educator. All participants are at the same level, and this situation activates the potential of each child, highlights diversity and promotes individual skills. The didactic activity is centered on the assembly around a center, here and now, as a physical place, represented and realized in the middle of the formed circle or of the represented space, but also as a subjective place, in which the relationship with others is realized. to You to Us, from Us to You to Me and from You to Me to Us. In this relational framework, the children arranged in a circle become attentive and willing to listen, they are prepared for the meeting with the subject or theme of the meeting represented in the floor image.

*The meeting***:** Launching the story and unfolding it is the main activity in the second stage. The thread of the narrative takes the children and introduces them to the story, in order to present them with new knowledge and to discover them and help them understand a new reality. The didactic process helps the children to enter the external-internal dynamics expressed in the story. With the help of teaching techniques, pragmatic, emotional, existential and spiritual perspectives are introduced that open access to the personal experience and the world of others. With the unfolding of the story, the image of the floor becomes more and more contoured, it reaches the middle of the represented space and the meanings in the narrative.

Deepening: It aims to actively involve children and stimulate their ability to express themselves. The floor image becomes the place of expression and illustration, a space for creativity and personal involvement in the processing and integration of ideas and thoughts stimulated by the story. The didactic process from the third stage favors the movement from inside to outside. Children are helped to express their thoughts and feelings in their own creation integrated into the floor image. It comes to understanding the meaning of the story through modeling, by developing

the ability to speak, by understanding and articulating essential statements. The perception of the different forms of exteriorization / expression stimulates in children mutual acceptance, the observation / respect of one's own creation and that of others, the entry into a relationship of respect / appreciation at personal and group level.

Interpretation: The last stage of the unit has as objectives the synthesis of the already experienced ones and the intensification of the formative experience. The emphasis is on interpreting experiences and integrating them on a personal level. The contents discovered in the story and experienced in the learning process are now seen starting from the middle / interior (physically, as a space represented in the floor image, or in a personal sense, interior) to the outside world, to see the world with different eyes. and for each member of the group to find their own place in the world and appreciate it. The didactic process privileges, on the one hand, the observation and recognition of the meaning discovered in the story and, on the other hand, it invites the detachment from the image of the floor and of the assembly / group.

The floor image is the visible place between the inner and outer world: the space that favors the expression of relationships, living experiences and carrying out actions in the story. Where the respectful relationship is the necessary premise for understanding the topic at the mental and emotional level, where the horizon of the narrative materializes in conscious life experiences, where the action scene becomes palpable and explicit, knowledge is expressed, experiences create connections, action expresses and gives life of the symbols-meanings of the inner and outer world. Thus, preschoolers have the joy of "seeing" what is visible in the foreground (winter is coming, the bird with the wounded wing, the mischievous oak, the welcoming fir), have the chance to express what they feel, think and live, what is in the background, in their existence (concern, care, empathy, love), they have the appropriate educational space in which to make their own contribution and to re-express together with other colleagues the red thread of the narrative (creative contribution to the formation of the floor image). The story of the Christmas Tree can now be seen as a metaphor present in the experience of each child who participated in the educational activity, and not just as a simple event, but as a wise case revealing meaning, as a fascinating discovery of meanings in the image.

4. Teaching unit: the story of the Christmas tree

The learning activity is adapted for the teaching-learning-assessment process that an educator can carry out with Preschoolers from Level II (5-6 / 7 years). The content of the unit, the objectives set, the proposed methodology, the evaluation of experiences and the evaluation time can be organized during several class hours, depending on the degree of development and involvement of preschoolers, the presence of a child with special educational needs and the curricular project.

Group room: the chairs are placed in a circle, so that the center of the room becomes the place where the floor image will be made. The children will enter the organized group room and sit on the chairs.

The objectives and content of the activity can be presented by the educator in terms accessible to children, as follows:

Dear children, today we will listen to the story of the Christmas Tree. We will find out what each character in the story did, how the Christmas tree became a Christmas tree and with whom the tree became a friend.

The sequence of activities and the methodology are specific to the path established by the didactics of the four stages of the Franz Kett methodology.

The first stage: introduction and assembly

The teacher tells the children that he has chosen to be present in class. This is important to him. He is here and he is happy to be with them. He then invites the children to sing with him: I'm here, it's wonderful (see appendix 2)

Everyone is seated. The educator brings the palm to the heart. He tells the children to do the same gesture, to put the palm in the heart. Then continue:

- Let's feel and listen to our heartbeat. How is our heart? Light - heavy? Cheerful - sad? Wake up - tired? Generous - stingy?

- Let's draw hearts in the air, with our finger: draw a heart for mom, one for dad, one for best friend.

- What can we do with our heart? We can love - hate, be good - be bad, be generous - be stingy.

The educator takes a long string gathered in a bunch. Look at the bunch, look at the children. Then take one end of the string and pass it from hand to hand until it loosens the whole ball. They all stand up. He asks the children to approach him with the other end of the rope, he ties their heads. Invite the children to put their hand on the string, form a circle together,

then gently place the string on the floor. Everyone sits down. He asks the children if the circle is round and if it is in the center (... in turn, he invites the children to place the string to make the circle in the center). Keep going:

- Each of you is very precious!

The educator admires the circle made and transmits the following:

- In class, every child is very important and valued. If one of us were missing, our circle would become smaller and poorer. I'm glad each of you are here. I'm glad we're all here together.

The teacher prepares the framework for the story. He goes to the table with Kett's materials, takes a brown cloth, unfolds it in part, goes to a child and asks him to hold it with his hands, then, unfolding another part, they go together to a second child, he also grabs it. cloth, then to a third, making the same gesture, and all four stretch the cloth well inside the circle, in the middle. Appealing to children, continue to place brown scarves until they make a brown field inside the circle. Take a basket of leaf twigs and go to some children (those who have red clothes) and tell them to sprinkle leaves on the field. After a while, she takes another basket of leaf twigs and, appealing to other children (those who have yellow and blue clothes), asks them to press leaves on the brown scarves. The circle has now become a field of late autumn, full of brightly colored leaves.

The educator takes a fir branch in his hand and shows it to the children. Say:

- It is a fir branch.

Then he asks:

- What color are these leaves? (…green).
- How are the fir leaves? (... thin, sharp).
- How do fir leaves smell? (... brings the fir branch closer to the child on the right and then to the one on the left; he walks towards the other children in the circle; he returns to his chair).
- What are the leaves of the fir called? (... satin).
- It's late autumn. The leaves of the trees began to change color. They are colorful. The leaves of the tree remain green.

The educator places the fir branch in the basket on the Kett table.

The techniques developed together with the children involved collaboration, interactivity, concentration, attention, peace. The image of the circle and the realization of the autumn field are two means that favor group gathering and the satisfaction of working together. The formation of the circle has the task of developing the personality, the ability to be available

for the meeting, which is very important in the classroom, in group activities, in kindergarten, in the family.

The second stage: the meeting with the theme from the story

The teacher has prepared the necessary framework to present the story of the Christmas tree. Look at the autumn field, look at the children in a circle, on the chairs. He names the children and asks them:

- How is this field for you? (... beautiful, round, colorful).

The educator takes the triangle, taps it three times. Wait a minute, then continue:

- I have prepared a story for you …

Then he starts telling stories.

A long time ago, all the trees kept their green leaves all year round - even in winter. But birds, just like today, did not get along as well with frost and snow.

As autumn neared, they were all preparing for the great journey to the sunny lands.

The pedagogue takes a plush bird in his hand, keeps it in sight so that it can be seen by children, and continues:

It happens that, in a year, a small bird falls prey to a hunter's alice.

Fortunately, only her wing had been hit, so the little one managed in the summer.

When autumn came, it began to worry, for the wing showed no signs of healing, and the poor bird had to crawl back and forth.

It was overwhelmed with sadness when it saw her sibling fly away. It knew it would have to face the winter alone, hidden away in a corner of a somewhat warm hut.

The educator puts the bird in the field, then tells the children that the winter wind has begun to come. Take a transparent white scarf and imitate with the scarf the blowing of the wind, saying: whistle, whistle, whistle ... He asks the children to imitate the wind too, saying with it: whistle, whistle, whistle …

Ask the children to look at the middle field. Then he gets up, takes the basket of twigs with leaves, and, walking around the field, begins to throw leaves on the field, saying: it is autumn, late. All the leaves fell from the trees. Winter is approaching. The cold is approaching. The snow will soon begin to fall.

The educator goes to the chair, sits down, then continues the story:

- The bird knew it would have to face the winter alone, trapped somewhere in a corner. But this was not as easy as she thought, so she woke up on the eve of the winter holidays without a roof over her head. Scribbled and with an unhealed wing, she wondered how she would be able to withstand the terrible whirlwind. Crawling further, she took refuge in the thick, thick foliage of an old oak tree.

The educator takes an orange scarf and represents an oak on the field in the circle. He takes the bird, places it next to the oak, and, standing, continues:

But the oak looked angrily in need and said to her with a sigh:

- Go away! I know who you are to me: you will eat all my acorns in less than a day! I don't want you around me, so take flight somewhere else!

The educator takes a yellow scarf and represents a beech. He moves the bird from the oak and places it next to the beach, then continues:

The poor bird had no choice: she left the tree and sought refuge among the branches of a bushy beech.

- I can't let you stay here. You will break my beautiful leaves in no time! the beech growled.

- I'm leaving right away; I didn't mean to bother you.

The educator takes two grey scarves and portrays a bush, and also puts some stones. He takes the bird and places it next to the bush. Looking at the bird, he continues:

Frightened by the gloomy and threatening voice, the little bird then stumbled into a bush, which, however, drove her away without delay:

- You have nothing to look for here! You will soil my branches!

- Have mercy! If you don't receive me either, I'll perish. I'm too small and hurt to take care of myself. I will take care not to soil your branches and I will sing to you every morning, because I have a melodious voice.

- I couldn't care less about your songs! In addition, you will make my branches heavier. I don't want you around me!

Rejected by all the trees, the bird fell asleep in the snow, waiting, frightened to die of cold.

The teacher takes three green scarves and represents three fir trees in the middle of the field. And while placing the third tree, he takes the bird from the bush, accompanying with gestures what he tells:

Suddenly, she saw a fir tree that seemed to be signaling her to come to him.

- "Does sight deceive me?" A tree calling me to him? Let me try to get there, even if it's just my imagination."

With its wings heavy with cold and disease, she barely made it to the tree.

- Come with confidence. I will receive you. Here, between my protective and dense branches, you don't have to be afraid! I will protect you from the cold and other calamities that may befall us! reassured her the old fir tree in a friendly voice.

Silently, the educator walks to the chair, sits down, then continues:

Thus passed the few days remaining until the great winter holiday.

The two of them, the fir tree and the bird got along wonderfully: they told each other stories, and the little bird sang every morning, despite the cold.

On Christmas Eve, a terrible wind blew over the forest. All the trees lost their eternal adornment to its power.

The Christmas tree, seeing this, wrapped its branches around the sick little bird to shelter it. He wanted the bird not to die so much that he didn't care about the cold or the blizzard. Its leaves, in the fight against the frost, became more and more thorny, but the tree never yielded.

The educator takes the bird and places it under the tree.

The third stage: deepening the theme of the story

They are all sitting on chairs.

The educator appreciates the generosity and care of the old fir tree. He says the bird was very pleased with the hospitality she received and points out that she was now delighted and happy. The bird made a warm nest among the branches of the tree. She was quite tired, but that mattered a little more to her. She was now in her home, protected by the branches of the tree.

The educator's words help the children to "get out" of the story and "look" from the outside towards everything that has happened so far.

The educator takes the basket of fir twigs, gives each child a twig in his hand, then continues looking at the children:

The story tells us:

People also honor the good and old Christmas tree and bring it to their homes for Christmas, so that the whole family can enjoy it.

The educator takes a set of colored cloth, puts a square of cloth next to each child, outside the circle. He asks the children to place the fir twig on the square of colored cloth, then tells them to decorate their fir twig.

The children will go to the tables with Kett material, take a basket and choose the material they want to decorate their own Christmas tree.

The educator observes what the children are doing, coordinates the activity and decorates his own tree, on the square of colored cloth, sitting next to his chair, outside the circle. When the children have finished decorating their own Christmas tree, he asks them to sit in the chairs, quietly.

Decorating the fir branch helps children to re-express experiences and emotions lived during the story, in the second stage.

Stage four: interpreting the theme of the story

The educator looks calmly at the children, smiles, then, without saying anything, walks around the field and looks carefully at each decorated Christmas tree. He returns to his place, then appreciates in words what he saw, the decorated fir trees.

He invites the children to stand up, asks them to hold hands, and quietly take a complete tour of the floor image. They all return to their seats. The educator appreciates the involvement of all the children in creating the floor image and in decorating the Christmas trees. He lights a candle and places it in the center of the floor image, next to the fir trees, then proceeds to end the story.

- God from above looked up tenderly and decided that the tree should always keep its green leaf, unlike the rest of the trees.

- People also honor the good and old Christmas tree and bring it to their homes for Christmas, so that the whole family can enjoy it.

All participants in the activity are seated. The educator takes the triangle, calls once and says:

- At the sound of the triangle, each of you can say a few words about the Christmas Tree story.

The educator appreciates the children's words, invites them to look at the floor image once more, then concludes the activity, asking the children to help him gather the materials used to make the floor image.

Annex 1: The Christmas Tree (folk tale)

A long time ago, all the trees kept their green leaves all year round - even in winter. But birds, just like today, did not get along as well with frost and snow. As autumn approached, they were all preparing for the great journey to the sunny lands.

It happens that, one year, a small bird fell prey to a hunter's alice. Fortunately, only her wing had been hit, so the little one managed in the summer. When autumn came, she began to worry, for the wing showed no signs of healing, and the poor bird had to crawl back and forth. She was overwhelmed with sadness when she saw her smiles go away. She knew she would have to face the winter alone, in a corner of a somewhat warm hut. But this was not as easy as she thought, so she woke up on the eve of the winter holidays without a roof over her head. Scribbled and with a broken wing, she wondered how she would be able to withstand the terrible whirlwind.

Crawling further, she took refuge in the thick, thick foliage of an old oak tree. But he looked very angry and said to her with a sigh:

- Go away! I know who you are to me: you will eat all my acorns in less than a day! I don't want you around me, so take your flight where you know it.

The poor bird had nowhere to go: he left the tree and sought refuge among the branches of a bushy beech.

- I can't wait to let you stay here. You will break my beautiful leaves in no time! the beech growled.

- I'm leaving right away; I didn't mean to bother you.

Frightened by the gloomy and threatening voice, the little bird then stumbled into a bush, which, however, drove her away without delay:

- You have nothing to look for here! You will soil my branches!

- Have mercy! If you don't receive me either, I'll perish. I'm too small and hurt to take care of myself. I will take care not to soil your branches and I will sing to you every morning, because I have a melodious voice.

- Don't burn me with your songs! In addition, you will make my branches heavier. I don't want you around me!

Rejected by all the trees, the bird fell asleep in the snow, waiting frightened to die of cold. Suddenly, she saw a fir tree that seemed to be signaling her to come to him. "Does sight deceive me?" A tree calling me to him? Let me try to get there, even if it's just my imagination. "With her wings heavy with cold and disease, she barely made it to the tree.

- Come with confidence. I will receive you. Here, between my protective and dense branches, you don't have to be afraid! I will protect you from the cold and other calamities that may befall us, calm the old fir tree in a friendly voice.

Thus passed the few days remaining until the great winter holiday. The two got along great: they told each other stories, and the little bird sang every morning, despite the cold. On Christmas Eve, a terrible wind blows over the forest. All the trees lost their eternal adornment under his power. The Christmas tree, seeing one like this, wrapped its branches around the sick little bird to shelter it. He wanted the bird not to die so much that he didn't care about the cold or the blizzard. Its leaves, in the fight against the frost, became more and more thorny, but the tree never yielded.

God from above looked up tenderly and decided that the tree should always keep its green leaf, unlike the rest of the trees. People also honor the good and old Christmas tree and bring it to their homes for Christmas, so that the whole family can enjoy it.

Annex 2. Teaching materials

- A set of Kett teaching materials.
- Song from Kett's repertoire:

I'm here, it's wonderful
I'm here, I'm here, I'm here,
It's true and it's wonderful
I'm not up, I'm not down,

I'm not in front, I'm not in the back,
I'm not near, I'm here,
Is awesome!
- 20-25 cm fir twigs. for each participant in the teaching activity.
- Two baskets of twigs full of oak, beech, birch and linden leaves.
- A Christmas candle.

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