

Decorating the Doll - Art-Therapy Experience Focused on Developing Emotional Intelligence

Laura E. Năstasă^{*i}

Faculty of Psychology and Education Sciences, Psychology and Education Training Department, Transilvania University of Braşov, Braşov, Romania

Abstract

Introduction: Emotional intelligence is one of the key success factors that enables a person to work in harmony with others and to achieve personal and professional satisfaction, so as to live according to his own intentions (Lynn, 2005).

Objectives: The present research aims to study how the use of art-therapy along with drama-therapy in the experiential group determines the development of emotional intelligence and its components. There were involved 60 subjects with a mean age of 23.74 years, divided into two groups (experimental and control groups). The members of the experimental group participated in an experiential module focused on developing emotional intelligence.

Methods: Before and after the experiential group intervention, participants completed four psychological tests that assess their emotional intelligence level of development and its components: EIS (Schutte et al, 1998), TQE (Segal, 1999), TIE (adapted by Roco, 2001) and BTPIE (Wood, Tolley, 2003).

Results: Among the effects shown in the participants, we have noticed the clarification of certain aspects concerning their own self, the relationship with their parents as well as the way of shaping, in family of origin, of certain maladaptive patterns which facilitate the occurrence of difficulties in future interpersonal relationships. Also, within the art-therapy experience, young people were challenged to identify and use those constructive relationship patterns that can help them in maintaining satisfactory relationships both with significant people in their lives and the others.

Conclusions: The statistical results obtained support the assertion that the experiential art-therapy group intervention determines the development of emotional intelligence and its components.

Keywords: self-awareness, self-regulation, empathy, motivation and social skills

ⁱ Corresponding author: Laura E. Năstasă , Aleea Mercur nr. 17, Braşov 5004339, Braşov, Romania. Tel.: 0740.090.936. E-mail: lauranastase@unitbv.ro

I. Introduction

The vision of the American Association of Art Therapy the use of art as therapy presumes "that the creative process can be a means both of reconciliation of conflicts and of stimulating self-awareness and personal growth" and that when art is considered a vehicle in psychotherapy "both the product and its associations can be used to help the individual discover more compatibility between his inner world and the outer world" (cit. in Dinişoae, 2000, p. 27). There are three main trends in art therapy depending on the place art occupies in therapy, as follows:

1. Art therapy developed from psychology and psychotherapy, therefore it is a form of psychotherapy that seeks a connection with art (the client's artistic product is used as material for interpretation and support of verbal therapy).

2. Art therapy developed from art; this current does not make direct reference to therapy and its techniques because it considers that art itself has therapeutic effects (the process of creation and design of the artistic product are sufficient).

3. An integrated approach of art and therapy; art gives the person the opportunity to express himself during the therapy and is used for channelling, reducing and transforming emotions, aggression, negative energies and achieving psychological change.

Emotional intelligence seems to be largely acquired and emotional skills are relatively easy to teach and assimilate. Studies that tracked the development of emotional intelligence over the years found that people progress as they have a better control over their emotions and impulses, are easier to motivate and empathy and social flexibility are cultivated, i.e., they become more intelligent from an emotional point of view.

Mayer and Salovey (1997) define emotional intelligence as "the ability to perceive, assess and express emotions; to access and generate feelings when they facilitate thought; to understand emotion and emotional type information; and to regulate emotions aiming at emotional and intellectual development" (cit. in Caruso, Mayer and Salovey, 2002, p. 306). This definition addresses four components (different features or skills) which the authors have named branches, namely:

1. Perceiving emotions/ identifying emotions

refers to a person's ability to recognize their own feelings and those of others. This branch involves:

- ability to accurately perceive and express emotions;
- their correct decoding in facial expressions, tone of voice and artistic expression.

2. Emotional facilitation of thinking / use of emotions helps the person determine the way emotions can help and how they work in harmony with reason. This ability changes the perspective, allowing the

person to see the world in a different way and to understand how others feel. For example:

- using emotions to redirect attention towards important events;
- generating emotions to facilitate decision-making;
- using mood swings as a means to evaluate different points of view;
- using emotions to encourage different solutions for problem solving (using happiness to generate new ideas or to enable creativity).

3. Understanding emotions includes the ability to:

- label emotions and recognize that there are groups of related emotional terms;
- understand complex feelings, i.e. how emotions evolve from one phase to another;
- recognize their causes and understand the relations between different emotions.

For example, anger and irritation can lead to rage (when the causes of the rage continue and intensify), determine behaviour change towards others and increase self-understanding.

4. Emotion management assumes that when an experience occurs, the person feels it and instead of suppressing it, uses the emotion to take the most appropriate decision. Thus, the emotionally intelligent person has the ability to work with emotions in a wise, logical way, rather than having the habit of leaving himself at their will and acting according to them, without thinking about the results. For example, to react in anger can be effective in the short term, but directing and channelling anger may be more adaptive in the long term (Mayer, Salovey, 1997).

The diversity of emotional intelligence models determined their classification. Thus, Mayer, Caruso and Salovey (1999) made a distinction between:

- *the skills model* - the model they developed, that interprets emotional intelligence as a cognitive ability;
- *the mixed models* - models that address emotional intelligence as a combination of cognitive abilities and personality traits (cit in Lyusin, 2006, p. 57).

Goleman (1995, 1998) believes that emotional intelligence is a person's ability to recognize his own emotions and feelings and those of others, to motivate himself and to manage well his spontaneous impulses and those arising in interpersonal relations. He joined the cognitive abilities from Mayer and Salovey's model with personality traits. In his vision, emotional intelligence determines the potential the individual has to acquire practical skills based on the following components: **self-awareness** (perception of his own

emotions, feelings, reactions and capabilities), **self-regulation** (inner balance and self-control), **empathy**, **motivation** and **sociability** (social skills). Each element has its own contribution to optimal performance but, at the same time, depends on the others (Goleman, 1995, 1998).

Tracking young people's emotional intelligence development, art therapy techniques were used in the experiential group because they facilitate expressing emotions in a manner different from verbalization and make them be active, have the courage to engage in a process of change and try to solve their own problems in a way that balances what they do with what they think and what they feel. Also, art therapy is an act of personality integration - integrative experiences involve recognizing hidden conflicts, repressed feelings and reconciliation between the unconscious and the conscious (in the artistic act, the conflict is relived, solved and integrated). At the same time, it stimulates group members to experience the role of being the creator of their own situation, not just play the role of the victim and encourages the development of better interpersonal relationships and the increase of communication between people.

II. Method

There were involved 60 subjects with a mean age of 23.74 years and a standard deviation of 7.62, divided into two groups:

- Experimental group - made up of 30 subjects who attended an experiential module centred on developing emotional intelligence, for a period of 18 months.
- Control group - statistically comparable (age, sex, level of development of emotional intelligence).

Pre and post experiential group intervention, the following four psychological tests were individually applied, tests that assess the level of emotional intelligence development and its components:

- Emotional Intelligence Scale - EIS is a homogeneous tool (Schutte et al, 1998). For this study, we obtained a high Cronbach alpha internal consistency index ($\alpha = .869$), identical to the one presented by the authors.
- Test for measuring the emotional quotient through behaviour - TQE (Segal, 1999) - it is a homogeneous instrument.
- Test for assessing emotional intelligence - TIE (adapted by Roco, 2001) with a very low coefficient of internal consistency.
- The battery of tests for identifying the emotional intelligence profile - BTPIE (Wood and Tolley, 2003) for which the authors do not

present data on its psychometric qualities, but the results of this research show good internal consistency for the total score ($\alpha = .80$). The battery components range from a high Cronbach α coefficient ($\alpha = .77$ for motivation) to a low one ($\alpha = .24$ for self-awareness).

For compliance with professional conduct the written consent of each participant has been obtained and the results are kept confidential and used only for the present study.

Within the experiential group, the participants were challenged to develop emotional intelligence and its components through an art therapy exercise. This orientation was chosen because the emphasis is on self-transformation, on interpersonal relationships and on the here and now experience, which allows subjects to realize their own perceptions, thoughts, emotions and feelings, and so to assume them consciously. Thus, they have the opportunity to transform them, to take control over them and over their own person (Năstasă, 2013).

"We invite you to listen to the music and let your body to find the most comfortable position for it. Then close your eyes and turn your attention to recent events in your life which, in some way, have influenced or transformed you. Maybe they were pleasant events that made you feel happy, satisfied, fulfilled or, on the contrary, there were a number of less pleasant events that made you live a state of dissatisfaction, deep sadness, anger. Be aware of all these events and experiences, but also see how they have changed or helped you or those around you learn something new.

When you have all these clearly in mind, approach and choose a silhouette from here. Then, become an artist and, starting from the chosen silhouette, create a doll or a character to express as well as possible you present thoughts, emotions, feelings. It can be any character you want to be, but it is important to be as creative as possible. Take the time and give life to these figures or enrich them with a number of elements, so they are relevant to what you are today.

As your creation comes to an end, give a name to your character and try to be aware of everything that he awakens in you, from an emotional point of view: joy, sadness, tension, anger, love, hate, rebellion, offense or anything else. [...]

Now, we invite you to stroll quietly through the room and study other dolls or characters, being very curious to find out as much as you can about them. Note those that attract you, which surprise you from a particular viewpoint or raise some questions. Be aware of the feelings that you have and of the thoughts that cross your mind when you are in front of

each character or each dolls present here in the room.

Each of you will present his character, using a few words expressed in the first person, that is you start with "I am...". Then, the person who has spoken will choose another character in the room that will be presented using the same method.

And now, because you have known each other well enough, we invite you to make a story of the entire group. A story which reflects each character or doll here with his own needs, desires, important feelings and significant events. It will be a living story, staged here and now, in this room, done by you, the characters and at the same time their creators".

During the dramatization, the experiential group members were challenged to creatively and actively participate in the achievement of the story, that is, not only to verbalize their thoughts but also to act, in order to identify their own resources and blockages that they may encounter in interpersonal relationships.

Finally, the participants were invited to write down in their personal journal how they felt during this experience and how they were involved. The journal was shared with the group and a number of correlations between the experiences lived by the protagonists in the space psychodrama and their real life have been made.

III. Results

The experience in the experiential group, offered the members the possibility to connect to their own desires, needs and emotions. Outlining and presenting the characters, dramatization and then in-depth personal analysis of each participant challenged them to better know themselves and the others. It also helped them identify how they participate in a group task. The story was created and staged involving all characters or dolls, and so it facilitated the increase of group cohesion. A wide variety of characters was obtained and some of these are shown in Table 1.

Table 1. The characters created by the group members

Name	Character	Features
Lorena	<i>Matahary</i>	dynamic romantic sensitive impressed by sincere gestures eager to know the world militant with high expectations and wanting to evolve she takes account of the advice received after meditating, she develops a strategy to achieve her goal she wants a balance between sensitivity and pragmatism
Alexa	<i>Momo</i>	affectionate and warm gentle storytelling happy he communicates her emotions to others playful he takes initiative (proposing a train journey in which to observe nature and to experience new situations)
Amalia	<i>Flyer</i>	happy she omits certain aspects of reality she loves dreams and wants to fulfill them empathic, she appears just in time when someone needs her she provides help to others she expects the others to support her when in needed
Clara	<i>Clara</i>	sleepy playful and childish concerned with the tasks to be performed willing to lead a carefree life she wants to idle in the sunshine
Caty	<i>Wings</i>	she wants to get out of a state of confusion she easily switches from one emotional state to another

Name	Character	Features
		she has many contrary and "coloured" emotions she is sad today because she lacks someone's attention and affection she wants a change she is suffering, has a broken wing
Sarah	<i>Hope</i>	she wants to smile she is open to new experiences reconciled with herself balanced enthusiastic she travels with the others she works with the others she has a mission to restore hope to those close to her
Miruna	<i>Miruna</i>	she wants to help people to be happier, more cheerful she wants to assist people to heal she befriends the boss to get what she wants
Lavinia	<i>Lavinia</i>	no longer fearful she sometimes tends to hide her feelings willing to be more expressive she travels with the others she prays that those in need are helped she participates passively to the travel
Ada	<i>Freedom</i>	she wants to be freed she travels with the others
Corina	<i>Corina</i>	she wants to make her presence felt to get the others' attention she initiates action
Aura	<i>Little Angel</i>	she likes angels because they express tranquility, purity, perfection she is faithful she has a broken wing she protects others
Karina	<i>Doli</i>	she feels the need to join the others on the trip she sees the trip as a test to find out if she can manage she believes, however, that will manage she wishes not to offend the others, so she takes part passively and complies to the others' desires she believes that her initiative may inconvenience the others

In this psycho-drama, the experiential group members had the opportunity to identify their own beliefs, emotional feelings or fears that prevent them

from identifying and expressing their emotions, opinions and from engaging actively in a group activity (Figure 1).

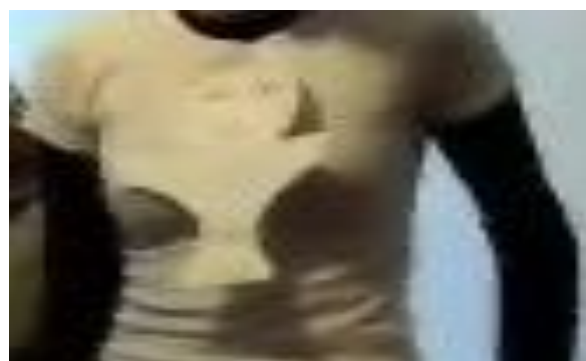
Fig. 1. Sequences of staging the group story



The entire art therapy experience was a genuine opportunity for participants to discover various patterns of constructive relationships that can help them in initiating and maintaining interpersonal

relationships beneficial to them. Notable in this regard is Karina's story of, who visibly anxious, told her own experience, starting from her doll shown in figure 2.

Fig. 2. The doll decorated by Karina



Karina: *As I said, I wanted to see how I can get along with others. And I can say that I managed to fit in a little, but I could have done more.*

Therapist: *Indeed, you participated in the story in a more passive way but you had several initiatives, too.*

K: *Right. Usually, when I meet new people, I do not get into their plans.*

T: *Because if you did that, what would you expect to happen?*

K: *I would not want to upset them or make them think that I have too much initiative.*

T: *What makes you think that if you talked more, there is a risk to necessarily upset or bother the others?*

K: *I do not know.*

T: *Do you remember people you contacted when you were little and seemed to be disturbed?*

K: *Yes, I clearly do.*

T: *Who is it?*

K: *My father. He was a little authoritarian and I always had to be careful not to disturb him.*

T: *Because, if we bothered him...*

K: *He yelled and scolded me, and after several years we argued.*

T: *Do you remember what happened when you were little and your dad yelled at you?*

K: *Yes, I did not want him to yell and I wanted everything to be all right...*

T: *But because not everything was all right, how did you feel, Karina, when your father was yelling?*

K: *I do not know.*

T: *Can you think, now, of a scene when you were bothering your father and he was yelling...*

K: *I know I always wanted to do everything well, but my dad...*

T: *I repeat, can you think, now, of a scene when you were bothering your father and he was yelling... You have tears in your eyes...*

K: (crying) *It's quite strange, that after we argued, we were best friends.*

T: *I'm sure. And now when you remember those times when you are not best friends, how do you feel, Karina?*

K: *I'm upset. I was upset then, too, surely I did not want him to yell, but he...*

T: *You were mad, you did not want him to yell ... What did you want to tell him?*

K: *Everything...*

T: *I invite you to imagine that your father is here in front of you, on this chair. See how colourful it is? It has both goods and bads. You could say everything you could not tell him when you were little.*

K: *You could be more tolerant...*

T: *Tolerant and what else, Karina?*

K: *Calmer.*

T: *Calmer, because when you're nervous, I feel...*

K: *A lot of feelings.*

T: *Like...*

K: *Hatred, sometimes...*

T: *Sometimes I hate you. Tell it to him directly, he is here and now in front of you, Karina.*

K: *Mercy, sometimes (she starts to cry again).*

T: *Sometimes I feel sorry for you... Do you have and other feelings, too?*

K: (takes some time to wipe her tears) *I do not know.*

T: *So, sometimes I hate you and sometimes I pity you. I hate you because...*

K: *You shout or get angry.*

T: *And I'm sorry for you because...*

K: *When you yell, everyone goes away and you are alone.*

T: *And if everyone goes away, I notice that you...*

K: *That you want to reconcile, but you're too proud...*

T: *I mean, even if you suffer, you are too proud to take the first step towards reconciliation?!*

K: *Yes, that is it.*

T: *Would you, Karina, like to find out what makes your father proud, or is it more important what makes him nervous and yell?*

K: *I know what makes him do so. His mother behaved pretty ugly with him and probably that is why...*

T: *Maybe if you got in his place, you might understand him better.*

K: (changes places) *Ok, I will try.*

T: *When you sit on this chair, you'll become Karina's father. What is your name, sir?*

K: (entering with caution and difficulty in her father's role) *Mr. Cornel.*

T: *You have heard Karina, your daughter, what*

she said about how she suffered very much, when you were angry and yelling at her. She hated you in those moments, but at the same time, she was pitied you.

Karina cries softly.

T: *What would you tell your daughter, what made you yell and be so nervous?*

K: *I think his childhood trauma... my...*

T: *Your trauma? But what happened to you in childhood, Mr. Cornel?*

K: *The differences that my mother made between me and my sister.*

T: *In the sense that...*

K: *She supported her more.*

T: *How did you feel when your mother made differences between her children?*

K: *Bad...*

T: *Bad, isn't it? You were thinking that she could love your sister because...*

K: *She's crazy, I can not get on with her, either (speaking on her behalf).*

Karina reveals how difficult it is for her to get into her father's role and realizes that she is dependent on her father, with whom she empathizes very hard because she identifies herself with him.

T: *How was your sister like, Mr. Cornel?*

K: *Maria was elder by many years and was...*

T: *I understand that Maria was crazy, as you have said earlier and that your mother could have loved her because...*

K: *I do not know.*

T: *What was Maria like and you were not?*

K: *I really do not know.*

With the feedback offered by other members of the group, Karina understood that the reasons for which her grandmother loved Maria more and neglected her father can be multiple and especially that they did not necessarily depend on him (Maria, according to the vision of her mother, met many expectations; because she was the girl; because she thought the boy, Cornel, to be more independent; because she had more confidence in him that he was doing better; the mother felt more fragile and helped the girl more). Also, because of the "empty chair" Gestalt technique and because of the clarifying questions, Karina has realized that although her grandmother helped more her daughter than her son and Cornel became an orphan at a very early age (around 6), her father accomplished many things (home, family, career), even without much support. She decided to talk with her father to learn more about him and to understand him better.

The effectiveness of experiential module centered on developing emotional intelligence is demonstrated by t-test results shown in Table 2.

Table 2. Comparisons of means and standard deviations, post-test

Psychological tests	Mean (σ) Experimental group	Mean (σ) Control group	
IE – EIS (Schutte et al., 1998)	129.60 (11.78)	122.47 (10.27)	.49*
IE – TQE (Segal, 1999)	8.87 (1.92)	6.43 (1.96)	.85**
IE – TIE (adapted by Roco, 2001)	109.50 (22.33)	86.33 (23.45)	.91**
IE – BTPIE (Wood, Tolley, 2003)	66.93 (4.66)	60.06 (3.31)	.56**

* p < .05, ** p < .001

The art therapy experience, followed by in-depth psychological analysis of the youngsters led to the development of self-awareness (t (58) = 2.01, p = .05), a greater ability to regulate their emotions (t (58) = 6.25, p = .001), increased motivation (t (58) = 2.91, p = .01), improved empathy (t (58) = 7.88, p = .001), as well as social skills (t (58) = 4.41, p = .001).

Discussions

Within the experiential group, we aimed at the development of emotional skills by activating personal resources, by the discovery of new effective interaction patterns, by awareness and accountability of their own lives. The statistical results obtained support the assertion that the art therapy experiential group intervention determines the development of emotional intelligence and of its components (self-awareness, empathy, self-regulation, motivation and social skills). The subjects in the experimental group significantly improved their level of emotional intelligence development, assessed with all the four psychological tests: Emotional Intelligence Scale - EIS (Schutte et al, 1998), Test for measuring the emotional quotient through behaviour - TQE (Segal, 1999), the test for assessing emotional intelligence - TIE (adapted by Roco, 2001) and the battery of tests for identifying the emotional intelligence profile - BTPIE (Wood and Tolley, 2003).

The artistic products made in art therapy exercise facilitated the expression of emotions and experiences that young people communicated and then gave them sense within a secure relationship. The personal effects arising from the experiential group members are meant to emphasize I. Mitrofan's view (2004), who believes that the therapeutic process based on the dramatic improvisation focuses on:

- restructuring of personality in a creative manner at the emotional, motivational, volitional and cognitive level as well as behavioural by unlocking repetitive patterns

and by creating alternative adaptive behaviours;

- spiritual growth, optimization of expression and personal adaptive effectiveness through the redefinition of experiences, changing perspective on life and on their own person;
- self-awareness, release from the trap of dependencies by developing receptive attitudes, emotional intelligence and the sense of valuing, acceptance and unconditional love (Mitrofan, 2004).

The formation of the group depended on the responsible involvement of each participant, on the extent to which they were aware that their problems are similar to the others'. Gradually, group intimacy increased, self-disclosures occurred, constructive confrontation of different points of view and the first initiatives of emotional support emerged. There were also present various positive emotions and the sense of unity with others, which increased the group members' willingness to engage in new experiences. In this way, they have adopted and experienced new attitudes and behaviours without any fear of risk. As a result, each group member, in its own pace, became his own creator, discovering that in order to grow as a person it is important to receive, but also to provide support, which favored self-acceptance, self-esteem, self-confidence and trust in others. The art therapy experience centered on the development of emotional intelligence within the experiential group offered its members, in a genuine and spontaneous way, the possibility to live *here* and *now* the experience of meeting each other and his own image in the eyes of the others. In this way, each participant became for the others "a window that offers a different perspective on reality, a privileged space in which any member of the group can meet himself in another position" (Badea, 1999, p. 16).

This study is part of a wider research aiming at the development of young people's emotional intelligence through the experiential group and which followed the whole educational experiment demarche, starting from the design of the experiential module and ending with its validation along with valuing the results achieved, proving to have real implications in improving professional behaviour. The subjects in the experimental group achieved superior results, statistically significant, from one test to another, for each emotional intelligence component, which enables us to characterize them as being able to:

- identify and express their emotions, to adopt a positive attitude, be honest with themselves and respect themselves, avoiding focusing only on logic and reasoning;
- to manage their own emotions and impulses, be more flexible, detached by problems and to express emotions in an assertive manner;
- to channel desires and to strive to develop in achieving their goals, take initiative and maintain their optimistic attitude when facing challenges of life;
- to identify and accept the others' feelings, to participate to others' emotional problems avoiding to engage in solving them, to relate to the others' feelings and needs of without sacrificing their own emotional experience;
- to initiate, develop and maintain quality and constructive interpersonal relationships, to communicate and collaborate effectively in group work (Năstasă, 2010).

The results support the vision of the new educational paradigm described in the book "*Personal development - transversal academic competence (a new educational paradigm)*" and confirms the authors' opinion, L. Mitrofan et al (2007) that such a module has the following positive effects on participants:

- development of emotional intelligence and empathy;
- development of social and relational intelligence;
- development of cultural intelligence and of interethnic, community integrative strategies;
- spiritual growth, developing of interfaith and religious tolerance;
- development of ecological consciousness, responsibility, attitudes and behaviours (L. Mitrofan, 2007).

IV. Conclusions

Using art therapy along with drama therapy in the experiential group challenged the participants to experience *here* and *now* various life situations and thus to realize their own perceptions, thoughts, emotions, feelings, fears, blockages and vulnerabilities, and then, to consciously assume them, to transform them by resignification and to take control over them and over their own person. The art therapy experience made them better know themselves and the others, understand and accept that each person is unique precisely because it has both qualities and defects. They also realized the sense of belonging to the group, that their difficulties may be shared with the others as well as the importance of adopting an attitude of trust and mutual support.

The facilitator area of the experiential group stimulated young people to discover their own way to face the challenges of life as efficiently as possible and the chance to negotiate with themselves, to forgive and accept, to boost, to appreciate, to respect, to reward themselves in a conscious and responsible way. Thus, they have learned to understand themselves, to change their perspective on things and on their own person. In and through meeting with themselves and the other, the young people have activated their resources and rechanneled their blocked energies on a creative and always flexible personal and professional development, based on free elections and accountability.

References

- Badea, V. (1999). Experiential Group, a crucible of self transformation. *Journal of Experiential Psychotherapy*, 7, 16-17.
- Caruso, D.R., Mayer, J.D., & Salovey, P. (2002). Relation of Ability Measure of Emotional Intelligence to Personality. *Journal of Personality Assessment*, 79 (2), 306-320.
- Dinişoae, A-M. (2000). Art therapy – a universal therapeutic language. *Journal of Experiential Psychotherapy*, 12-13, 27-31.
- Goleman, D. (1995). *Emotional Intelligence*. New York: Bantam Books.
- Goleman, D. (1998). *Working with Emotional Intelligence*. New York: Bantam Books.
- Lynn, A. B. (2005). *The EQ Difference – A Powerful Plan for Putting Emotional Intelligence to Work*. New York: AMACOM Publishing House.
- Lyusin, D.B. (2006). Emotional Intelligence as Mixed Construct. *Journal of Russian and East European Psychology*, 44 (6), 54-68.
- Mayer, J.D., & Salovey, P. (1997). What Is Emotional Intelligence? In Salovey, P. & Sluyter, D. (eds). *Emotional Development and Emotional Intelligence: Educational Implications*. New York: Basic Books.
- Mitrofan, I. (2004). *Unification therapy, a holistic approach to human development and transformation*. Bucharest: SPER Publishing House.
- Mitrofan, L. (2007). *Personal Development – explanatory theoretical framework. The need to implement an educational project*

- focused on psycho-behavioral skills. In Mitrofan, L. et al. Personal Development – transversal academic competence (new educational paradigm) (15-26). Bucharest: Bucharest University Press
- Năstasă, L.E. (2010). Developing emotional intelligence of students in psychology through the experiential group. In Mitrofan, I. *Validation studies and applied research of psychology and psychotherapy unification (in education, personal development and clinical)* (pp. 565-802). Bucharest: Bucharest University Press.
- Năstasă, L.E. (2013). *Professional abilitation training in the paradigm of creative psychotherapies – melotherapy*. Braşov: Transilvania University Press.
- Roco, M. (2004). *Emotional intelligence and creativity*. Iaşi: Ed. Polirom.
- Schutte, N.S., Malouff, J.M., Hall, L.E., Haggerty, D.J., Cooper, J.T., Golden, C.J., & Dornheim, L. (1998). Development and validation of a measure of emotional intelligence. *Personality and Individual Differences*, 25, 167-177.
- Segal J. (1999). *Development of emotional intelligence*. Bucharest: Ed. Teora.
- Wood, R., Tolley, H. (2003). *Emotional intelligence through tests*. Bucharest: Ed. Meteor Press.