

effectively participate in the events the heroes of the plays go through. They revolt against negative heroes, rejoice in the positive heroes' successes, sometimes intervene from the audience, giving advice to the positive heroes on how to avoid the dangers that threaten them or punish the enemies. I saw those in the small group gradually move from bewilderment in front of the unknown (those who are in their first contact with puppet theater) to the restlessness of the curious child, eager to see and understand everything. The mimicry and gestures of the child-spectators, carefully followed, allowed me to record reactions of joy or sadness, sympathizing with the play's hero, applause for acts of courage. I also noticed some psychological aspects regarding the preferential choices of preschoolers concerning the puppet theater performance. The child operates quite often with aesthetic notions but also with moral ones: beautiful, ugly, good, bad, etc.

The preschool child can perceive a work of art through their way of seeing and understanding if given the opportunity, whether or not they receive an aesthetic education.⁸ It is known that the preschooler is sensitive to color and shape, which eventually become criteria for preferential choice. This increases the responsibility of puppet theater creators, who, beyond observation, must engage children in an imaginative life that extends, colors, or transfigures reality.

Theater, a domain of dreams and enthusiasm laden with emotion, adorned with fiction and symbols, is the universe where each child's sensitivity opens up, feelings develop, and are expressed more clearly.

Puppet theater preserves the valuable tradition of this ancient art, while also finding direct expression of communication through a diversity of scenic forms. The child is particularly receptive to beauty, and all the efforts of our theater converge towards achieving this BEAUTY.

3. Conclusions

In general, it can be concluded that the education of sensitivity and feelings through puppet theater performances is possible and should begin at a young age when the child is eager and receptive to knowing and understanding the world.

We find that the educational function of art is reflected in the key compartments of human personality, as aesthetic value leads to affective and social values. The influence of aesthetic education appears to a greater extent in the affective and ethical sphere. There also emerges a genesis of aspirations and ideals related to the perspective of developing the child's personality.

4. References

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⁸ Lovinescu, A. V., *op. cit.*, p. 73.