

Research Paper

The Aggression Level Diminution After Participating in the Cinematherapy-Centered Personal Development Program

Sorina Daniela Dumitrache — Asst. Prof University of Bucharest, Department of Social Work, SchituMăgureanu, no. 9, Bucharest, Romania

Laurentiu Mitrofan — Prof Universisty of Bucharest, Department of Psychology,Panduri, no. 90, Bucharest, Romania

ABSTRACT

Cinematherapy represents a modern technique that implies using motion pictures as a support for the individual's personal development and for group counseling and psychotherapy. The main goal of the paper is to identify the effects of a cinematherapy-centered personal development program adapted to young participants' development needs and directed towards the behavioral optimization related to the aggression level. The hypothesis: there are significant differences concerning the physical and verbal aggression parameters, as a consequence of personal development program centered on the experiential cinematherapy technique. Methods used:cinematherapy-centered development program and Aggression Questionnaire. Applying the cinematherapeutic module, we found out a significant difference between the experimental sample-group and the control sample-group regarding the physical and verbal aggression. The cinema-therapeutic program can represent the starting point for other practitioners, such as school counsellors and it can also be adapted by specialists who deal with issues like aggression, anxiety and depression.

KEYWORDS cinematherapy, personal development, aggression diminution

INTRODUCTION

The cinematherapy represents a modern technique which implies using the motion picture as a frame for personal development, personal and interpersonal maturing, for individual, family and group counselling and psychotherapy, taking place in a welldefined therapeutic setting, in a relaxed and unstrained atmosphere, in which the participant or the participants (depending on the case) are invited and guided to watch the movie in an intensified state of consciousness, continuously being connected to and aware of their experiences and their inwardness as generated by movie-watching, following a specialist's guidance, namely, a psychological counselor or psychotherapist. Since it is an attractive technique, the cinematherapy insures at the same time the depth of a transformation and of a significant personal and relational development.

This new work technique, the unifying-experiential cinematherapy implies watching the movie during an intensified state of consciousness and in a perpetual anchoring to own inwardness incited by the audio-visual material, by the activation of the witnessing through creative meditation. Using the movie in the U.T. allows for the exploration, analysis and re-signification of the participant's personal scenario, who is a beneficiary of this restructuring endeavor. The unifying cinematherapy implies corroborating the cinematic material and the creative meditation, and other experiential techniques as well, and it invests the movie with a provocative dimension, the therapist making mention of characters, of preferred or loathed movie scenes by some of the group participants, in order to explore and integrate polarities, while having the opportunity to identify, imagine and assimilate by means of cinematic material new existential coping mechanisms.

Sharp, C., Smith, J.V., Cole, A. (2002) emphasize on the difference between cinematherapy and using the film for a recreational purpose, stating that the latter process can generate escape, fantasy and hedonism elements. We support this statement by pointing out that, if the film is not accompanied by a specialist's adequate guidance, it can back up the client's need to escape, to run from reality.

Heewon, Y., Younghkhill, L. (2005), in a research on cinematherapy effects on the level of aggression manifested in a group of adopted children with an abuse history in their origin families, insists on the difference between using the film for entertainment and for cinematherapy purposes, which presupposes therapeutic presence and intervention and whose beneficial effects are immediate. Without therapeutic intervention, the authors specify, there is a risk of detrimental effects emergence on the subjects (Heewon, Y., Younghkhill, L., 2005).

In cinematherapy, the trainer's presence and guidance are fundamental for the success of this process. Thus, in a cinematherapeutic process the trainer will carry out several roles, namely that of the participant-spectator, of the observer, session and creative meditation script-writer, and therapist.

OVERALL PURPOSE

Thus, building, implementing and identifying the effects of a cinematherapy-centered personal development program meeting young persons' development needs, is the main goal of the paper, which aims at achieving behavioral optimization in regards to some lowering of the aggression level.

SPECIFIC PURPOSES

The specific goals of this paper become actual in the sense of increasing awareness of self emotional states, increasing the internal congruence extent and raising the psychological maturing level, towards achieving a psychologically healthy life which is all of a piece with the social reality. Through the experiential-unifying characteristic that was lended to the cinematherapy method, it is expected a diminution of the aggression level.

Achieving these goals could bring on the individual's subjective well-being, realistic security in relation to inner resources and skills, as well as a certain accommodation level in relation to the surrounding social reality. By accessing his/her own emotions in a self-secure environment, the subject may find himself/herself getting in authentic and self-secure contact, which may favor some growth of psychologically beneficial parameters and may diminish others that might have an adverse effect.

RESEARCH HYPOTHESES

GENERAL HYPOTHESIS:
The general hypothesis that grounded this paper is that the experiential-unifying cinematherapy (which corroborates film-watching and a whole range of E.U.P. specific techniques and especially the creative meditation) is determinant for the young persons' psychological optimization, which materializes in diminution of aggression level.

SPECIFIC HYPOTHESES:
The work hypotheses considered for investigation that make up the studies presented in this paper are the following:

1. There are statistically significant differences regarding the *aggression* parameter, pursuant to implementing a unifying-experiential, cinematherapy-centered personal development program.
2. There are statistically significant differences ragarding the *physical aggression*, pursuant to implementing a unifying-experiential, cinematherapy-centered personal development program.
3. There are statistically significant differences ragarding the *verbal aggression* parameter, pursuant to implementing a unifying-experiential, cinematherapy-centered personal development program.
4. There are statistically significant differences ragarding the *fury-like aggression*, pursuant to implementing a unifying-experiential, cinematherapy-centered personal development program.
5. There are statistically significant differences ragarding the *hostility-like aggression*, pursuant to implementing a unifying-experiential, cinematherapy-centered personal development program.

RESEARCH VARIABLES
The independent variable: young persons' participation/ nonparticipation to a cinematherapy-centered personal development program.

Effect variable quantified in the frame of our study: **aggression**

PARTICIPANTS
We included 120 subjects in the study, students of social and human studies faculties (Educational Sciences and Psychology Faculty, the Psychology Department, Sociology and Social Work Faculty, Social Work Department – University of Bucharest) distributed in the following way: an experimental group made up of 60 subjects who were included in the cinematherapy-centered personal development program (the subjects stated that they do not benefit from other personal development programs or that they are not undergoing an individual therapeutic process) and a control group made up of 60 subjects who did not benefit from any type of training, who only participated in their daily academic activities.

The experimental group consisted of 60 subjects aged 18 to 23, 51 subjects were females and 9 subjects were males, divided function of their faculty affiliation. Testing for this research was made in the following circumstances: function of the faculty they attended, the age of the potential subjects, and also based on their own choice to be part of a cinematherapy-centered personal development program. The subjects were asked to be part of this group within the faculty they attended.

The **control group** consisted of 60 subjects aged 18 to 23, 53 females and 7 males, all students of the same faculty. The testing of the subjects participating in the control group was performed in the following circumstances: the specific of the faculty they attended, the age of the potential subjects and also based on own their choice to be tested with various psychological testing instruments. The subjects were tested in similar conditions to those created for the experimental group, however without benefitting from the personal development program.

INSTRUMENTS
In order to test the above mentioned hypotheses, the following testing procedure was used: **The Aggression Questionnaire** developed by Buss, A. H., Perry, M. P. (1992).This is an multidimensional evaluation model using four subscales of the four components of aggressive behavior: physical aggression, verbal aggression, anger and hostility.The psychometric properties of the subscales BPAQ suggest a good test-retest reliability (r=0.72) and internal consistency (ex. Index Cronbach's alpha=0.77 to 0.83 respectively for hostility and anger).

THE PROCEDURE
The experimental group
We will outline below the **experiential-unifyingcinematherapy-centered personal development program** plan. The experimental group subjects were divided in **6 groups,**each group made up of **10 persons**. The entire experiment spanned over a period of **3 years**, the 6 sessions each took **3 months**. Each group benefited from 12 meetings, **the first and the last being exclusively dedicated to testing (pretest and post-test)**. **The experiential-unifying cinematherapy program** ran over **10 sessions**,each of them lasting **4 hours**, **one meeting per week**.

The experiment started with the participants' invitation to the established locations in order to participate in the program. After laying out the objectives, the benefits and implications of their participation in the module, the participants were communicated the meeting schedule and the work frame, and their agreement on the participation and their group rules observing was obtained. The program was organized in 4 procedural stages, which sum up 10 sessions that will be described at large below.

The control group
The participants of the control group were tested at the beginning of the program and also at the end of the program, after three months. In their case, there was no experiential-unifying cinematherapy-centered personal development program intervention.

FOUR STAGES OF THE CINEMATHERAPEUTIC PROGRAM
Cinematherapy implies getting through the following stages:

1st stage. During the first stage, the emphasis is on the participants' getting to know each other and on establishing a positive dynamics within the group, with a strong accent on group cohesion, on stimulating reciprocal trust and support, on developing a secure emotional environment, in which the participants are encouraged to freely interact with each other, experimenting *hic et nunc* (here and now) their own inwardness valences, their own self, and being able to enjoy an authentic connection to other group participants witnessing both their and others' emotional states.

Being aware of the fact that in this stage the young persons have a more pronounced need of trust, in order to continue a healthy self-exploration and self-actualizing process, we aim at achieving a better introjection of the mutual support value, which facilitates the personal development process, as well as each participant's inter-adaptability.

2nd stage. Duringthe second stage, the emphasis is on developing the emotion cognizance and integration power and on developing the cognitions that arise during the audio-visual material watching.

With the help of self-exploration and therapeutic attendance, the participants will be able to identify, analyze and decrypt the personal symbolic dynamics brought to surface by the movie-watching.Identifying aggressive impulses, anxiety, and depressive tendencies and their generating and caring mechanism represents the main objectives of the current stage, together with their integration and creative transformation by means of restoring and repairing efforts, of individual or interpersonal blockages reinterpretation and integration, with

the aid of therapeutic guidance. During the process implied by this stage, the individual's life scenario is restructured, and the curative and repairing, therapeutic effects become grounded in reality.

3rd stage. The third stage addresses especially to implementing the mental restructuring effects in the individual's life scenario and in his/her relational reality, in his/her contact with his/her extended family environment, social and professional environment, by developing contact skills and efficient communication strategies and healthy relationship with the persons that the individual interacts with. This stage is basically, a switch from optimal self contact to external environment contact, with the world. The contact with the filmographic material to which the participants were exposed, as well as the group exercises and the experiential techniques aim at a concurrent development of both creativity and of emotional intelligence from the social communication perspective. In this phase of the personal development program, the subjects concentrate on the analysis of their own skills of communication with the exterior, in order to develop new appropriate adapting strategies to it. In the context of the current social environment in which the quality standards are increasingly higher, and in some environments they may be in fact extremely elitist, an enhanced creativity and emotional intelligence level constitutes an individual's life success predictor.

4th stage. Thefourth stage of this module implies the individual's integration in his/her life of the experiences that take place during their participation in the personal development program. This stage consists of a process dedicated to producing a meaningful mental construct, a vivid and a coherent image of the individual's past, a self-acquired strategy as a survival mechanism, and the changes arisen as an effect of their participation in the cinematherapy program. During this stage, there are also laid down several new healthy coping mechanisms, for the individual's finer accommodation to the objective reality, the surrounding world. The awareness of the fact that the personal development module comes to an end brings along the necessity for the subject's accountability to apply all skills acquired throughout the module in his/her everyday life. Thus, the accent falls on anchoring the participants in the present, but also on approaching the perspective of the future, all these in order to be able to continue the curative and creative act of self modelling both in regards to their own person as well as in regards to the social environment demands, to improve life quality and to perpetually exercise healthy adaptation and interior growth.

The actual experiential-unifying cinematherapy personal development (E.U.C.P.D.) module unrolling

Due to the fact that this was a group experience, according to the frame and methodological instructions, the subjects were seated on chairs, in semi-circle, each of them having comfortable visual access to a silver screen on which the movie was played. Just as we mentioned before, the creative unifying meditation (C.U.M) is a technique characteristic of the experiential-unifying therapy. We used the same principle when we developed the cinematherapy-centered experiential-unifying program. Thus, each cinematherapy session started with the therapist's briefing, which took the shape of a creative meditation, focusing the participants' attention on their own inwardness, in order to prepare them for viewing the movie, a view which triggers thoughts or blocked emotions they may have been less aware of until that moment, the movie taking also the function of an evocation tool, an instrument that enables them to access their own, axiological, emotional and even motivational contents. After the therapist's briefing, the movie was played in an optimal framework both from a technical-methodological point of view and psychological as well, succeeded by the therapist's discourse, which, again, took the shape of the creative meditation, only this time it was a customized meditation in accord with each cinematographic theme and symbolic content. Towards the end of each session, the participants would become an active part of a both self-centered and other-centered analysis process by empathy development and by connecting their own emotions to the group's emotions. Moreover, the group participants had the opportunity, being encouraged by the personal development program facilitator and by the group dynamics and climate, to come up with creative solutions to various dilemmas, existential and socio-relational issues that seemed unsolvable (suggestions that were the result of the contact with their selves and with the other).

Throughout the cinematherapy program, there were 10 played movies that tackled different issues, thus covering a wide range of self-discovery, self-exploration and personal and group development pretexts.

The movie selection criterion was the existential and relational problematic nucleus. The movie themes which invite to reflection, identification and differentiation, and self-awareness were grouped as it follows:

- family and childhood universe;
- relationship with the self (personal development themes, self knowledge, spiritual endeavor, natural/artificial balance, natural/supernatural, paranormal, existential bearing and death issues);
- family and couple relationships;
- socio-professional relationships (adjustment, maladaptation, exclusion, discrimination, justice, equity, morality, responsibility).

When working with the movie as a tool or with certain sequences or images symbolically invested in an experiential-unifying fashion, the individual is allowed to access certain unconscious contents and to bring them to surface, to re-sit and re-signify them spontaneously or as guided by the trainer. The cognitive, emotional and behavioral alterations of blockages, of roles, relationships and personal script experiences get a curative and creative sense for the individual.

Working with the movie as a tool means generating and sustaining a major restructuring unifying process for the beneficiary and it makes up an important base in his/her preparing for new life experiences, that are based on behaviors, attitudes and optimal choices.

RESULTS

PHYSICAL AGGRESSION

Differences between the twos ample groups **Initial differences between the two sample groups**

*Table 1.*The data outline for the initial means for the two sample groups after the testing for physical aggression

Group Statistics					
	1=experimenta1l, 2=control1	N	Mean	Std. Deviation	Std. Error Mean
AQfi	1.00	60	14.0500	3.55311	.45870
	2.00	60	13.9667	2.78596	.35967

As it comes out from the table above, for the two 60 subject groups with a 3.55 standard deviation for the first sample group and 2.78 for the second sample group, we show a 14.05 mean for the experimental group compared to a 13.96 mean for the control group.

*Table 2.*The *t* test for the initial equality of means between the experimental group and the control group for the physical aggression test.

		Levene's Test for Equality of Variances		t-test for Equality of Means						
									95% Confidence Interval of the Difference	
		F	Sig.	t	df	Sig. (2-tailed)	Mean Difference	Std. Error Difference	Lower	Upper
AQfi	Equal variances assumed	3.271	.073	.143	118	.887	.08333	.58290	-1.07096	1.23763

The t test for the two independent groups' means difference does not highlight any significant difference between the experimental group and the control group: m1=14.05, m2=13.96., inf. lim. 95%=-1.07, sup. lim. 95%=1.23, t=0.14, df=118, p>0.05).

Differences between thet wogroupsafterparticipating in thecinematherapeutic module

*Table 3.*The data outline for the two groups' physical aggression test means applied after implementing the cinematherapy program

Group Statistics					
	1=experimental2, 2=control2	N	Mean	Std. Deviation	Std. Error Mean
AQfi	1.00	60	12.7833	6.00308	.77499
	2.00	60	13.5833	2.65082	.34222

As it comes out from the table above, for the two 60 subject groups with a 6.00 standard deviation for the first sample group and 2.65 for the second sample group, we show a 12.78 mean for the experimental group compared to a 13.58 mean for the control group.

*Table 4.*The *t* test for equality of means between the experimental and the control group for the physical aggression test taken after participating in the cinematherapy module.

Independent Samples Test

		Levene's Test for Equality of Variances		t-test for Equality of Means						
									95% Confidence Interval of the Difference	
		F	Sig.	t	df	Sig. (2-tailed)	Mean Difference	Std. Error Difference	Lower	Upper
AQfi	Equal variances assumed	4.826	.030	-.944	118	.347	-.80000	.84719	-2.47767	.87767

The t test for the means difference between the two independent sample groups show a significant difference between the experimental and the control group after participating in the cinematherapy module. The data presented in the table above take us to accepting the hypotheses according to which there are significant differences between the experimental group's members (participants in the cinematherapy-centered personal development program) and the control group's members: m1=12.78, m2=13.58, inf. lim. 95%=-2.47, sup. lim. 95%=0.87, t=0.94, df=118, p>0.05).

VERBAL AGGRESSION

Differences between the two sample groups Initial differences between the two sampleg roups

*Table 5.*The data outline for the initial means for the two sample groups after the testing for verbal aggression

Group Statistics					
	1=experimenta1l, 2=control1	N	Mean	Std. Deviation	Std. Error Mean
AQv	1.00	60	16.0667	3.46834	.44776
	2.00	60	17.1167	3.62240	.46765

As it comes out from the table above, for the two 60 subject groups with a 3.46 standard deviation for the first sample group and 3.62 for the second sample group, we show a 16.06 mean for the experimental group compared to a 17.11 mean for the control group.

*Table 6.*The *t* test for the initial equality of means between the experimental group and the control group for the verbal aggression test.

Independent Samples Test

		Levene's Test for Equality of Variances		t-test for Equality of Means						
									95% Confidence Interval of the Difference	
		F	Sig.	t	df	Sig. (2-tailed)	Mean Difference	Std. Error Difference	Lower	Upper
AQv	Equal variances assumed	.338	.562	-1.622	118	.108	-1.05000	.64745	-2.33212	.23212

The t test for the two independent groups' means difference does not highlight any significant difference between the experimental group and the control group: m1=16.06, m2=17.11., inf. lim. 95%=-2.33, sup. lim. 95%= 0.23, t=1.62, df=118, p>0.05).

Differences between the two groups after participating in the cinematherapeutic module

*Table 7.*Data outline for the means of the two group samples for the verbal aggression test taken at the end of the cinematherapy program

Group Statistics					
	1=experimental2, 2=control2	N	Mean	Std. Deviation	Std. Error Mean
AQv	1.00	60	11.5167	3.95951	.51117
	2.00	60	17.4333	3.88987	.50218

As it comes out from the table above, for the two 60 subject groups with a 3.95 standard deviation for the first sample group and 3.88 for the second sample group, we show a 11.51 mean for the experimental group compared to a 17.43 mean for the control group.

*Tablel8.*The *t* test for equality of means between the experimental group and the control group for the verbal aggression test taken after participating in the cinematherapy module.

Independent Samples Test

		Levene's Test for Equality of Variances		t-test for Equality of Means						
									95% Confidence Interval of the Difference	
		F	Sig.	t	df	Sig. (2-tailed)	Mean Difference	Std. Error Difference	Lower	Upper
AQv	Equal variances assumed	.037	.848	-8.257	118	.000	-5.91667	.71657	-7.33568	-4.49765

The t test for the means difference between the two independent sample groups show a significant difference between the experimental and the control group after participating in the cinematherapy module. The data presented in the table above take us to accepting the hypotheses according to which there are significant differences between the subjects in the experimental group (participants in the cinematherapy-centered personal development program) and the subjects in the control group: m1=11.51, m2=17.43, inf. lim. 95%=-7.33, sup. lim. 95%=-4.49, t=8.25, df=118, p>0.05; d=-1.51).

FURY-LIKE AGGRESSION

Differences between the two sample groups Initial differences between the two sample groups

*Table 9.*The data outline for the initial means for the two sample groups after the testing for fury-like aggression

Group Statistics					
	1=experimenta1l, 2=control1	N	Mean	Std. Deviation	Std. Error Mean
AQf	1.00	60	19.2833	3.90607	.50427
	2.00	60	19.4333	5.82038	.75141

As it comes out from the table above, for the two 60 subject groups with a 3.90 standard deviation for the first sample group and 5.82 for the second sample group, we show a 19.28 mean for the experimental group compared to a 19.43 mean for the control group.

*Table 10.*The t test for the initial equality of means between the experimental group and the control group for the fury-like aggression test.

Independent Samples Test

	Levene's Test for Equality of Variances		t-test for Equality of Means						
								95% Confidence Interval of the Difference	
	F	Sig.	t	Df	Sig. (2-tailed)	Mean Difference	Std. Error Difference	Lower	Upper
Equal variances assumed	12.261	.001	-.166	103.183	.869	-.15000	.90493	-1.94468	1.64468

The t test for the two independent groups' means difference does not highlight any significant difference between the experimental group and the control group. The data presented in the above table support this statement (m1=19.28, m2=19.43., inf. lim. 95%=-1.94, sup. lim. 95%=1.64, t=0.16, df=118, p>0.05)

Differences between the two groups after participating in the cinema the rapeutic module

*Table 11.*The data outline for the means of the two sample groups after the testing for fury-like aggression at the end of the cinematherapy module

Group Statistics					
	1=experimental2, 2=control2	N	Mean	Std. Deviation	Std. Error Mean
AQf	1.00	60	15.7833	3.98766	.51480
	2.00	60	20.4333	6.49998	.83914

As it comes out from the table above, for the two 60 subject groups with a 3.98 standard deviation for the first sample group and 6.49 for the second sample group, we show a 15.78 mean for the experimental group compared to a 20.43 mean for the control group.

*Table 12.*The t test for equality of means between the experimental and the control group for the fury-like aggression test taken after participating in the cinematherapy module.

Independent Samples Test

	Levene's Test for Equality of Variances		t-test for Equality of Means						
								95% Confidence Interval of the Difference	
	F	Sig.	t	Df	Sig. (2-tailed)	Mean Difference	Std. Error Difference	Lower	Upper
Equal variances assumed	14.951	.000	-4.723	97.901	.000	-4.65000	.98447	-6.60368	-2.69632

The t test for the means difference between the two independent sample groups show a significant difference between the experimental and the control group after participating in the cinematherapy module. The data presented in the table above take us to accepting the hypotheses according to which there are significant differences between the subjects in the experimental group (participants in the cinematherapy-centered personal development program) and the subjects in the control group (m1=15.78, m2=20.43, inf. lim. 95%=6.95, sup. lim. 95%=-2.70, t=4.72, df=118, p>0.05; d=-0.86).

HOSTILITY-LIKE AGGRESSION

Differences between the two sample groups Initial differences between the twosample groups

*Table 13.*The data outline for the initial means for the two sample groups after the testing for hostility-like aggression

Group Statistics					
	1=experimenta1l, 2=control1	N	Mean	Std. Deviation	Std. Error Mean
AQo	1.00	60	19.1000	4.16482	.53768
	2.00	60	18.8500	5.25559	.67849

As it comes out from the table above, for the two 60 subject groups with a 4.14 standard deviation for the first sample group and 5.25 for the second sample group, we show a 19.10 mean for the experimental group compared to a 18.85 mean for the control group.

*Table 14.*The t test for equality of means between the experimental and the control group for the hostility-like aggression test.

Independent Samples Test

		Levene's Test for Equality of Variances		t-test for Equality of Means						
									95% Confidence Interval of the Difference	
		F	Sig.	t	df	Sig. (2-tailed)	Mean Difference	Std. Error Difference	Lower	Upper
AQo	Equal variances assumed	3.420	.067	.289	118	.773	.25000	.86571	-1.46434	1.96434

The t test for the two independent groups' means difference does not highlight any significant difference between the experimental group and the control group: m1=19.10, m2=18.85, inf. lim. 95%=-1.46, sup. lim. 95%=1.96, t=0.28, df=118, p>0.05).

Differences between the two groups after participating in the cinema the rapeutic module

*Table 15.*The data outline for the means of the two sample groups after the testing for hosility-like aggression at the end of the cinematherapy module

Group Statistics					
	1=experimental2, 2=control2	N	Mean	Std. Deviation	Std. Error Mean
AQo	100	60	15.5167	4.18833	.54071
	2.00	60	18.7333	5.84798	.75497

As it comes out from the table above, for the two 60 subject groups with a 4.18 standard deviation for the first sample group and 5.84 for the second sample group, we show a 15.51 mean for the experimental group compared to a 18.73 mean for the control group.

*Table 16.*The t test for equality of means between the experimental and the control group for the hostility-like aggression test taken after participating in the cinematherapy module.

Independent Samples Test

	Levene's Test for Equality of Variances		t-test for Equality of Means						
								95% Confidence Interval of the Difference	
	F	Sig.	t	df	Sig. (2-tailed)	Mean Difference	Std. Error Difference	Lower	Upper
Equal variances assumed	7.476	.007	-3.464	106.919	.001	-3.21667	.92863	-5.05758	-1.37575

The t test for the means difference between the two independent sample groups show a significant difference between the experimental and the control group after participating in the cinematherapy module. The data presented in the table above take us to accepting the hypothesis according to which there are significant differences between the subjects in the experimental group (participants in the cinematherapy-centered personal development program) and the subjects in the control group: m1=15.51, m2=18.73, inf. lim. 95%=-5.05, sup. lim. 95%=-1.37, t=3.46, df=118, p<0.05; d=-0.63).

PSYCHOLOGICAL INTERPRETATION OF THE RESULTS

The results presented above affirm the cinematherapy effects on the general forms of aggression, namely the physical one, which, although it did not score high with our subjects in both groups, it was sensibly altered in the experimental group. Thus, after participating in the cinematherapeutic module, it was a statistically significant difference between the experimental and the control group, which confirms the cathartic effect of movie watching alongside the benefits of the the experiential-unifying therapeutic steering.

*There are significant differences in the case of the **verbal aggression** as well, which, as a form of aggression manifestation, becomes increasingly ascertained by means of emotional intelligence enhancement and, branching from this, by means of assimilation and development of a more assertive communication manner that the experiential-unifying personal development group promotes and stimulates.*

In regards to the fury-like aggression, the results are better with the experimental group after participating in the module, in the sense that there are improved results with this extremely consuming and destructuring emotional state that affects both the individual and his/her connections with the world.

In regards to the hostility dimension of the aggression parameter, we detect significant alterations in the sense that it gets lower between the two testing moments when reffering to the experimental group. As a confirmation of the efficiency of our cinematherapeutic intervention model, the data gathered from the control group showed no significant modification, meaning there was a so-called behavioral constancy in lack of therapeutic intervention. After statistical analyses by means of *t* Test for comparing two means, we find a significant difference between the experimental and the control groups after applying the cinematherapy module.

Consequently, the research hypothesis, according to which *there are statistically significant differences in regards to the **aggression parameter** pursuant to participating in an experiential cinematherapeutic personal development program*, is confirmed.

In key with our study's results are also the research results of Heewon, Y., Younghkhill, L., 2005; **Smeijsters H., Cleven G., 2006, on the effects of the cinematherapy in diminishing aggressive tendencies. Just as we mentioned in the anterior paragraphs, our study is singular in the experiential-unifying area.**

The efficiency of the unifying cinematherapeutic module is supported by the statistical results which confirm the existence of certain significant differences within the experimental group, during the time between testing moments, as well as when comparing the two groups involved in the research. This confirms the module beneficiaries' identifying and understanding their aggressively loaded inner states, the introjection and development of existential coping, as well as the development of preventive strategies against emotionally negative loaded inner states.

Consequently, our research hypothesis, according to which *there are statistically significant differences in regards to the aggressionparameter pursuant to participating in an experiential cinematherapeutic personal development program*, is confirmed.

CONCLUSIONS

The aggression seems to manifest itself in increasingly more areas of the individual's life; if unintegrated, it may become an impediment in the individual's healthy and harmonious development. The evaluation instrument dimensions supported a detailed analysis of the aggression structure, in terms of its susceptibility to hostility, its aggravating factor, meaning the verbal aggression, and by its concrete manifestation through fury and physical aggression. Through the experimental program that we developed and validated in the frame of the current thesis, we underlined the role of the cinematherapy in diminishing participants' aggressive tendencies, their journey being one of exploring aggressive tensions impetus, becoming aware of, restructuring and integrating them in a pro-social direction. The results deceleration on these four dimensions, contrary to calculating a global score, accounts for a more detailed analysis of the results of this research in order to offer a finer evaluation of the effects of the developed program.

Binding to gether the characters, the imaginary world and the real world, the cinematographicart, may become, as we noticed above, a pretext for human conversance, inter-cognition, education, personal development and psychotherapy.

The indispu table benefits of the movies, as shown byvarious studies in the professional literature, led to educators' and human assistance specialists' greateropenness in reagardstousingthem in their practice. Thus, the movie is presently used in the learning process at the level of the three components, learning, teaching, evaluating, in vocational counseling and orientation, in specialists' training in variousdomains (e.g. social assistance, psychology, psychotherapy, humanresources, management, etc.), in personal development, psychological-counseling and individual psychotherapy, in couples, family-andgroup psychotherapy.

Being a solid communication mean in the contemporarysociety, the movie plays an important role in the adolescents' culture, which gives it a special curative strength. Findingthemselves at the age of challenge sand personality delineation, they are guided by means of cinematherapy to make connections between the irdaily life and the imaginary world of the movie, in order to better understand the mselves and the world, to differentiate between the objective reality and their own fantasies or irrational beliefs, to identify reality's distorted perceptions and to replace them with healthy and realistic beliefs. By getting connected to the world suggested by the movie, they may have real benefits in their own shaping and identity development, in their creative personal growth and optimal emotionhandling.

The movie, as a pretext and supporting mark in the therapeutic and personal development endeavor, lends, as we underlined in the present thesis, an extremely attractive frame, it supports building a group atmosphere that favors trust and reciprocal openness. Thus, the participants will be easily able to approach various personal issues that are more or less taboo, painful or inaccessible. The movie functions as a silver screen that gives the subject the opportunity to discover himself/herself and the world, enabling him/her, with the help of the therapeutic guidance, to identify resources, overcome blockages and create coping strategies.

The unifyingcine matherapy effects are felt in variousareas of the humane xistance. On one hand, in relation to the irown Ego, with the irownperson, and on theother hand, in relationtotheothers, in couple-family, in the irgroup of friends, but also in the irsocio-professional circumstances.

The cinema the rapy, facilitatedby an experiential specialist, can play a significant role in the aggression diminution which is so frequently found in the present society, in which the individual is unexpectedly challenged.

The cinema the rapeutic program that wepresentedheremay constitute a start in gpoint for other practicians, such as schoolcounselor, and it can also beadaptedby specialists who work with issues like aggression, anxietyan ddepression.

REFERENCES

[1]Dumitrache, S.D. (2011a). Cinema-education – The Film as a Form of Art Psychopedagogy. Journal of School Psychology, 4(7), 100-103. Oradea: Publishing House of Oradea University. | [2]Dumitrache, S.D. (2011b). New Directions in Cinema-education and Cinematherapy.Experiential and Unifying Cinematherapy. Cinema Centered Group of Personal Development. Journal of Experiential Psychotherapy, 15(3), 32-36. | [3]Dumitrache, S.D. (2013b). Cinematherapy – The Movie Sequences of a Cinema-Centered Personal Development Group. In Going Backstage of the Experiential-Unifying Psychotherapy – Case Studies and Aplied Research Studies, Dumitrache, S.D., Mitrofan, I. (coord.), 71-83. Bucureşti: SPER. | [4]Dumitrache, S.D. (2014b). The Effects of a Cinema-therapy Group on Diminishing Anxiety in Young People. Procedia - Social and Behavioral Sciences, 127, 717-721. The International Conference Psychology And The Realities Of The Contemporary World - 4th Edition - Psiworld 2013. | [5]Dumitrache, S.D., Gâtej, E.R. (2011).The Effect of Unifying Creative Meditation Technique and the Dark-Ambient Music on the Level of Aggression, the Kinesthetic, Cognitive and Physiological Functioning. Journal Of Experiential Psychotherapy, 14(4), 50-54. | [6]Heewon, Y., Younghkhill, L. (2005). The Use of Single-Session Cinematherapy and Aggressive Behavioral Tendencies Among Adopted Children - A Pilot Study. American Journal of Recreation Therapy, 4(1), 35-44. | [7]Mitrofan, I. (2004). Unifying Therapy.A Holistic Approach of the Human Development and Transformation.Bucureşti: SPER. | [8]Mitrofan, I. (coord.) (2000). The Experiential Orientation in Psychotherapy. Bucureşti: SPER. | [9]Sharp, C., Smith, J.V., Cole, A. (2002).Cinematherapy: metaphorically promoting therapeutic change. Counseling Psychology Quarterly, 15(3), 269-276. | [10]Smeijsters H., Cleven G. (2006).The Treatment of Aggression Using Arts Therapies in Forensic Psychiatry: Results of a Qualitative Inquiry. The Arts inPsychotherapy,33(1), 37-58.