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## **MUSIC, MOVEMENT ACTIVITIES AND INTERSEMIOTIC PLAY IN EARLY EDUCATION**

### **(abstract)**

A child is endowed with a natural inclination to manifest their feelings, to control things and ideas in the form of behavior which could be an expression of various fine arts. Each element of art (music, dancing art) as a system of signs may change its code, as the same symbols may be conveyed in another semiotic code, for example: a system of sounds in kinetic-spatial exemplification. Listening to music (acoustic signs) is in this play transcoded into kinetic-bodily signs. Using the intersemiotic transfer one directs the effect of the sign on the recipient in a specific way.

What is also quite important is the fact that this way of getting in touch with a musical work - an element of art provokes strong emotional tension. It turns out that an emotion, rather the peculiar discomfort connected with the stress it causes must find vent in the form of expression - manifestation of one's personal perception. Such an expression takes on the form of artistic activity, assumes the shape of kinetic-spatial fulfilment.

Expressing and experiencing oneself by movement, using a gesture to create an individual story about oneself activate the subconscious, help to realise the past experience and to analyse it anew. It is one of the possible ways of self-assessment, of dealing with a traumatic experience, so it is a starting point for rehabilitation as well.

### **1. Introduction.**

Imagination and kinesthetic, illusionism of fantasy and concrete motorial activities are, so to say, to distant planes of child's activity. But it is so only seemingly. Activity, translocation in space, rich variety of gestures are material of a several year old child's everyday play and fantasies and imaginations become such play's main subject and axis. One can even state that the youngest children feel the need of a creative imaginative play (see Day J., 1994, p. 13). So it seems obvious to take these two exceptional areas of children's life and make them interact with one another. The aim of such an interaction will be to support child's development. If we add music induction we can achieve therapeutic potential characterized by many positive, artistic emotions.

Every teacher, tutor focusing his or her efforts on '*the creationist upbringing has to link such upbringing with a therapeutic one*' (Kaja B., 1998, p.21). It turns out that a teacher has recently become more of a first-contact therapist, distinguishing initial symptoms of child's failures, its problems, and deficiencies. A teacher is the one who supports pupil's development. Activities based on composing movement to music and creating kinesthetic interpretations, which reach to mental imagination of the person involved in such exercises, may be a way to initiate such interaction especially when kindergarten and early school children (grades 1 to 3) are concerned. They also enable the teacher to know a child better (Krason K., 2001), which is always the first and most important condition before therapeutic activity may begin.

### **2. Music and movement.**

Child's development proceeds through its body. It is the body sense which begins the whole construction of a child's psychical sensations and is instrumental in the obtaining of other feelings, it creates the power of imagination and guides the first intentional activity and thought (Prekop J., Schweizer Ch., 1993).

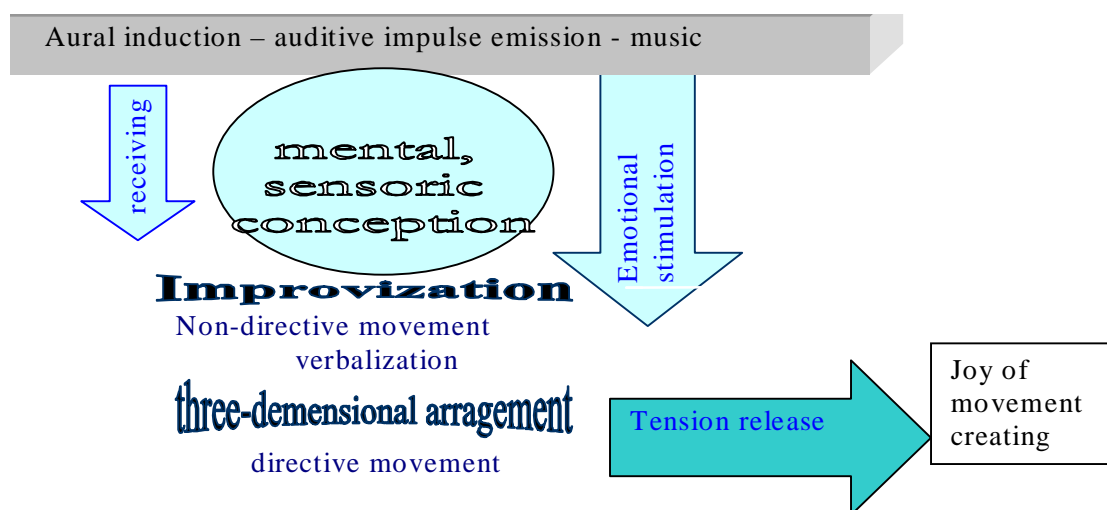
At this point a French neuropsychiatrist E. Dupré should be mentioned. His law states that a child's psyche is strictly and strongly connected with its motorial abilities (Bogdanowicz M., 1991). This kind of relation has a very significant dimension especially at kindergarten and early school

stages of a child's development, because space exploration and consequently the world exploration at this stage take place by means of motorial activities and touch. Executed kinetic activities speed up both cognitive and intellectual development. Higher psychic activities are perfected thanks to systematically organized motorial activities.

The most exquisite idea of development through movement accompanied by music is included in the concept of callisthenics formulated by Emil Jaques-Dalcroze (Jaques-Dalcroze, E., 1945 and 1965; Driver, E. A., 1951; Baulch, Le J. 1971. In Polish edition: Brzozowska-Kuczkiewicz, M., 1991). His contribution was mainly *'the appreciation of the role of imagination in music pedagogic and the children's music expression in various kinds of impromptu and most all the discovery of the importance of movement understood as means of active perception of music and manifestation of music experience'* (Skazińska M., 1981, p.229). Music – chosen accordingly, being an inductive material is here treated as a multi-dimensional means of communication, expressing feelings, which are suppressed or unaware (Klöppel R., Vliex S., 1995). M. Frostig would say that music plays the role of an impulse, which accompanies movement (Frostig M., 1980, p.175), in Jaques-Dalcroze's theory music has a wider and deeper meaning – it is an element, which releases and formulates a kinetic sign.

Motorial interpretation of music-pieces is the synthesis of the education by means of callisthenics. It is a specific motorial and three-dimensional construct, which is generated by the participants in a defined spatial picture. This construct is, to some extent, the resultant product consisting of individual motorial materializations that were created by singular perception and sensing of music by each of the participants (see Figure 1.).

**Figure 1.**  
**THE IDEA OF THE JUNCTION OF MOVEMENT AND MUSIC**



The main goal of these activities is shaping of the area of music skills and abilities as well as comprehensive ones (physical and psychic ones). Dalcroze's conception is very close to a sensory – motorial approach formulated many years later by Madelaine Carabo-Cone. She stated that music notions would be far much better formulated *'if during plays and activities, perceptions concerning one area of senses were fixed and coordinated by experiences involving other senses'* (Lewandowska K., 1977, p.293).

Motor ability and its understanding in the callisthenics method always includes two components: the first one is obviously the movement; the latter one is the sensual area – appreciation and analysis of impulses. Each activity is, by all means, not emotionally neutral, hence kinesthetic is the reflection of emotions, and at the same time it influences the psychic situation of an individual (Klöppel R., Vliex S., 1995). Those assumptions are fundamental for every kind of motorial activity conducted among children and they have been made use of in the author's following conception.

Movement accompanied by music may become one of many ways to discharge emotional tensions. If we concentrate on work with small children, it will turn out that kinesthetic activity stimulated by sound may be the best way to relieve stress and get accustomed to traumatic experiences. Initially, kinetic signs are after all the only way to communicate with the setting. Motor manipulation and activity is the first tool and way to explore the world. Additionally, an introduced element of melic ordered sounds reinforces the reaction strength enriching the corporal and motor experience with esthetic value. This interfunctioning of music and kinesthetic allows a chance of multi-leveled influence on a little child's individuality. Moreover, its expressive, relaxative or even desensitizing features it is an exceptionally effective way to help the youngest. After having relieved stress, the activity participant feels relief and at the same time the child is taught to express itself, its emotions in an acceptable way. Such a relief enables the child to look into its own identity and gives a possibility to solve a problem. It also leads to identity changes and supports development' (Grzesiuk L., 1998, p.171).

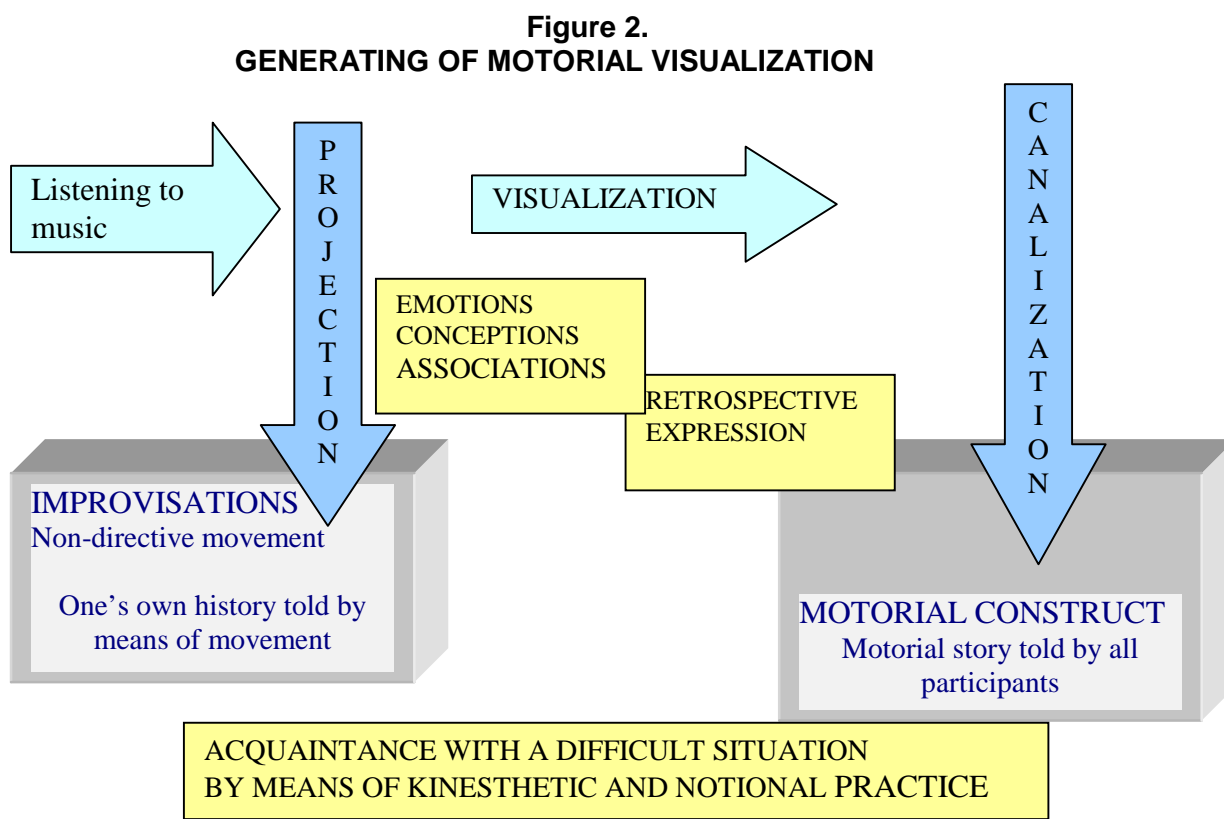
### 3. Intersemiotic play or children's fantasies.

Taking into consideration the intuitiveness of music perception by a several year olds one can come to a conclusion that their motorial realizations of a given sound material are accurate. They come from the individual experiencing and understanding music, which is intersemiotically transformed into a form mostly liked by all children, which is movement.

For a fuller understanding: *'an intersemiotic transformation is one that involves a transformation of one sign system into another, translation of body language into different systems which are possible to be analyzed by means of codes known by the receiver'* (Dagiel M., 1998, part I, p. 191). A very critical moment in this formula of activities is the existence of projection and channeling as an effect of characteristically understood functioning of the idea of directiveness and non-directiveness in child's therapy (Krason K., Szafranec G., 1999, pp. 31-42).

The movement improvisation with music, which is a non-direct activity, sides the appearance of the projection mechanism. This concept has been slightly modified by the author of this work during activities with children. Our goal is for the participants of the motorial activities to reach the stage of the homeostasis, balance – through knowing own identity, place among other children and dealing with deprivations and traumatic experiences which are suppressed in the unconsciousness. Hence the reactions during the activities are based on the idea of visualization or as the author of the concept Francois J. Paul-Cavallier (Paul-Cavallier, F. J. 1989) puts it realisation. Obviously even the physical competence and the sphere of musicality of a several year old is perfected but the latter one is here not the most important.

The application of Dalcroze and Paul-Cavallier's ideas in the exercises described in this work can be presented in this relation (see: Figure 2.).



Expressing oneself and perception of the own motorial and three-dimensional activity, which gives an account of an individual history – created for the purpose of an intersemiotic presentation, allows a repeated experience, thought and understanding of the events. A reiterated cognition gives a chance of deeper look into the occurrences with the state of things possible.

In this case one deals with a steered imagination technique – the participants are stimulated to imagination by a music impulse. The choice of music material cannot be accidental. It should give a definite emotional connotation – on the continuum of joy and discomfort, as it is to play the role of a generator or tool which evokes different moods and in consequence a regeneration of various experiences recalled from the past both positive and negative ones<sup>1</sup>.

#### 4. Intersemiotic plays as the subject of author's research.

The aim of the research was to elaborate a cycle of intersemiotic plays for 6-year-old children and to check their effectiveness compared to psychomotor hyperexcitable children.

Hyperexcitability is a kind of behaviour disorder, which is characterized by improper dynamics of the process of stimulation and repression. A child with such a deficiency has a lot of troubles with concentration, realization of didactic tasks, so it may be a potential source of learning failures as well as the problem with adaptation in a peer group. Looking for ways to deal with hyperexcitability is a very important task.

This research was formulated in the following way: whether and what kind of influence of intersemiotic play is there on the balancing of the deficiency connected with the syndrome of hyperexcitability in a kindergarten child. The research was conducted by means of pedagogical quasi-experiment in the hold of case-study<sup>2</sup>.

The list of 14 symptoms was a tool used to check the level of hyperexcitability. The confirmation of the existence of 8 of them is the basis for the statement of the existence of a deficiency. 5 children were qualified for the experiment all of whom were described as over ebullient. The cycle of activities lasted for 7 month and took place in a kindergarten in Katowice<sup>3</sup>.

To certify the effectiveness of the intersemiotic influence, the measurement was repeated two times before and after the cycle. Monographic approach results are presented in Table 1.

**Table 1.**

#### **THE RESULTS OF PSYCHOMOTOR HYPEREXCITABLE PUPILS – 14 SYMPTOMS.**

| SYMPTOMS  | Basia                |                       | Dominik              |                       | Tomek                |                       | Bogdan               |                       | Damian               |                       |
|---|----------------------|-----------------------|----------------------|-----------------------|----------------------|-----------------------|----------------------|-----------------------|----------------------|-----------------------|
|   | PR<br>E-<br>TE<br>ST | PO<br>ST-<br>TE<br>ST | PR<br>E-<br>TE<br>ST | PO<br>ST-<br>TE<br>ST | PR<br>E-<br>TE<br>ST | PO<br>ST-<br>TE<br>ST | PR<br>E-<br>TE<br>ST | PO<br>ST-<br>TE<br>ST | PR<br>E-<br>TE<br>ST | PO<br>ST-<br>TE<br>ST |
| 1. Frequent motorial disquiet (hands, legs), wriggling on the chair, at older ages can be limited to inner anxiety. | X                    |                       | X                    | X                     | X                    | X                     | X                    |                       | X                    | X                     |
| 2. Troubles with remaining in sitting position when it is required.   | X                    |                       | X                    | X                     | X                    | X                     | X                    |                       | X                    |                       |
| 3. Troubles with awaiting for the child's turn during plays or other group situations.                              |                      |                       | X                    |                       | X                    |                       |                      |                       | X                    | X                     |

<sup>1</sup> Classical music with a strong emotional charge is used during the activities (Beethoven, Czajkowski, Skriabin, and contemporary composers like: Kilar, Górecki). Soundtracks are also very interesting as by themselves they have a strong emotional charge – like the soundtracks from the Jurassic Park or Dracula. Sometimes music listened to by children are chosen as impulses but the selection here is very important, remembering that the perception of music through the movement also forms the participants' artistic taste. M. Davies, A. Vollenweider and other composers' music was used.

<sup>2</sup> The experiment was conducted as a part of a graduate's seminar.

<sup>3</sup> The research was organized by Beata M. Duniec in the Municipal Kindergarten number 11 in Katowice

|  |   |   |   |   |   |   |   |   |   |   |
|--|---|---|---|---|---|---|---|---|---|---|
| 4. Easy distractiveness by outer impulses.   | X | X | X |   | X |   | X |   | X | X |
| 5. Giving answers before the questions are finished.   | X |   | X | X | X | X |   |   | X | X |
| 6. Troubles with following instructions given by somebody else and unfinished the task.            | X |   | X |   | X | X | X | X | X | X |
| 7. Troubles with paying constant attention to a task or play.                                      | X | X | X |   | X |   | X |   | X | X |
| 8. Frequent switching from one unfinished activity to another.                                     | X |   | X |   | X |   | X |   | X | X |
| 9. Troubles with realization a calm play.  | X |   | X | X | X |   | X |   | X |   |
| 10. Frequently increased talkativeness.  | X |   | X | X | X |   |   |   | X | X |
| 11. Frequent disturbing or interrupting other pupil's activities.                                  | X |   | X | X |   |   | X |   | X | X |
| 12. Not listening to what is being said directly to the pupil.                                     |   |   |   |   |   |   |   |   | X |   |
| 13. Frequent losing of things needed at home or school.  |   |   |   |   |   |   |   |   | X |   |
| 14. Frequent involvement in threatening activities without any consideration for possible dangers. |   |   | X |   | X |   | X |   | X |   |

Below, the pretest and posttest results obtained by means of our tool are presented (consequently for all 5 children).

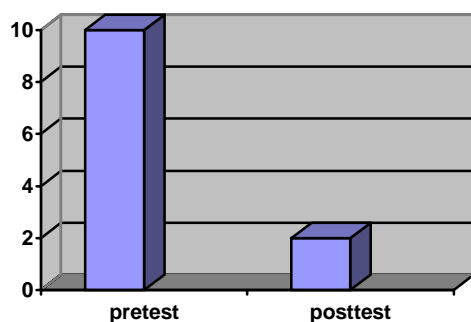
In **Basia's** pretest, 10 symptoms were observed:

1. Frequently increased motorial disquiet of hands and legs, wriggling on the chair.
2. Troubles with remaining in a sitting position, when it is required.
3. Easy distractiveness by exterior impulses.
4. Frequent answering before the questions are finished.
5. Troubles with following the instructions given by somebody else, thus not finishing the tasks.
6. Frequent switching from one unfinished task to another one.
7. Troubles with paying constant attention to a play or activity.
8. Troubles with realization a calm play.
9. Frequently increased talkativeness.
10. Frequent interrupting or disturbing other pupils' activities.

**In the posttest, only two symptoms were observed (with a much smaller intensification):**

1. Easy distractiveness by exterior impulses.
2. Troubles with paying constant attention to a play or activity.

**BASIA'S RESULTS:**

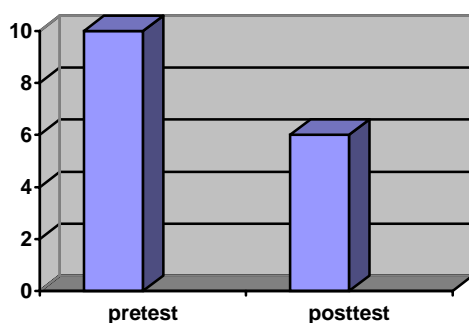


In the pretest, **Dominik** manifested the following features:

1. Frequently increased motorial disquiet of hands and legs, wriggling on the chair.
2. Troubles with remaining in sitting position when it is required.
3. Troubles with waiting for the child's turn during plays or other group situations.
4. Easy distractiveness by exterior impulses.
5. Frequent answering before the questions are finished.
6. Troubles with following the instructions given by somebody else, thus not finishing the tasks.
7. Troubles with paying constant attention to a play or task.
8. Frequent switching from one unfinished activity to another one.
9. Troubles with realization a calm play.
10. Frequently increased talkativeness.
11. Frequent involvement in threatening activities without any consideration for possible dangers.

**In the posttest the list of symptoms decreases to 6:**

1. Frequently increased motorial disquiet of hands and legs, wriggling on the chair.
2. Troubles with remaining in a sitting position, when it is required.
3. Frequent answering before the questions are finished.
4. Troubles with realization of a calm play.
5. Frequently increased talkativeness.
6. Frequent interrupting or disturbing other pupils' play.



**DOMINIK'S RESULTS:**

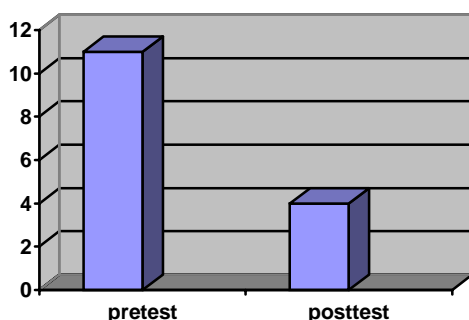
**Tomek's** pretest showed 11 symptoms:

1. Frequently increased motorial disquiet of hands and legs, wriggling on the chair.
2. Troubles with remaining in a sitting position, when it is required.
3. Troubles with waiting for the child's turn during plays or other group situations.
4. Easy distractiveness by exterior impulses.
5. Frequent answering before the questions are finished.
6. Troubles with following the instructions given by somebody else, thus not finishing the tasks.
7. Troubles with paying constant attention to a play or task.
8. Frequent switching from one unfinished activity to another one.
9. Troubles with realization of a calm play.
10. Frequently increased talkativeness.
11. Frequent involvement in the threatening activities without any consideration for possible danger.

**In the posttest there were only 4 symptoms present:**

1. Frequently increased motorial disquiet of hands and legs, wriggling on the chair.
2. Troubles with remaining in a sitting position, when it is required.
3. Frequent answering before the questions are finished.
4. Troubles with following the instructions given by somebody else, thus not finishing the tasks.

## TOMEK'S RESULTS:



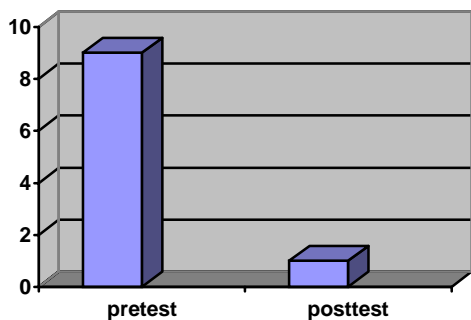
**Bogdan's** over ebullience was showed in 9 symptoms observed in the pretest:

1. Frequently increased motorial disquiet of hands and legs, wriggling on the chair.
2. Troubles with remaining in a sitting position, when it is required.
3. Easy distractiveness by exterior impulses.
4. Troubles with following the instructions given by somebody else, thus not finishing the tasks.
5. Troubles with paying constant attention to a play or task.
6. Frequent switching from one unfinished activity to another one.
7. Troubles with realization of a calm play.
8. Frequent interrupting or disturbing other pupils' play.
9. Frequent involvement in the threatening activities without any consideration for possible danger.

**In the posttest only one feature could be noticed:**

1. Troubles with following the instructions given by somebody else, thus not finishing the tasks.

## BOGDAN'S RESULTS:

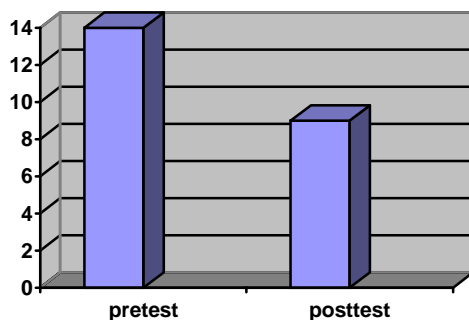


In **Damian's** case, all 14 symptoms were observed during the pretest, and in the posttest the following 5 were not present:

1. Troubles with remaining in a sitting position, when it is required.
2. Troubles with realization of a calm play.
3. Not listening to what is being said directly to the pupil.
4. Frequent losing of things needed at school or home.
5. Frequent involvement in the threatening activities without any consideration for possible danger.

**The remaining 9 features were still observed.**

## DAMIAN'S RESULTS:



Summing up, the results of the posttest obtained by means of our tool, which allows diagnosing over excitable children, show clearly that in the final diagnosis 4 children did not show this disorder. Only on child, Damian showed 9 out of the 14 symptoms of hyperexcitability. The intensity of the symptoms was decreased.

### 5. Final comments.

The superior aim of the research undertaken and presented in this work is to draw the attention to psychotherapeutic possibilities which are present in the intersemiotic play structure and which make use of E. Jaques-Dalcroze's idea of callisthenics. The creation of gesture, adding shape and order to it, which express imaginative reality – brings relief, teaches how to deal with obstacles and how to get accustomed to problems. It also gives a chance of catharsis, which is a rescue from tension and anxiety.

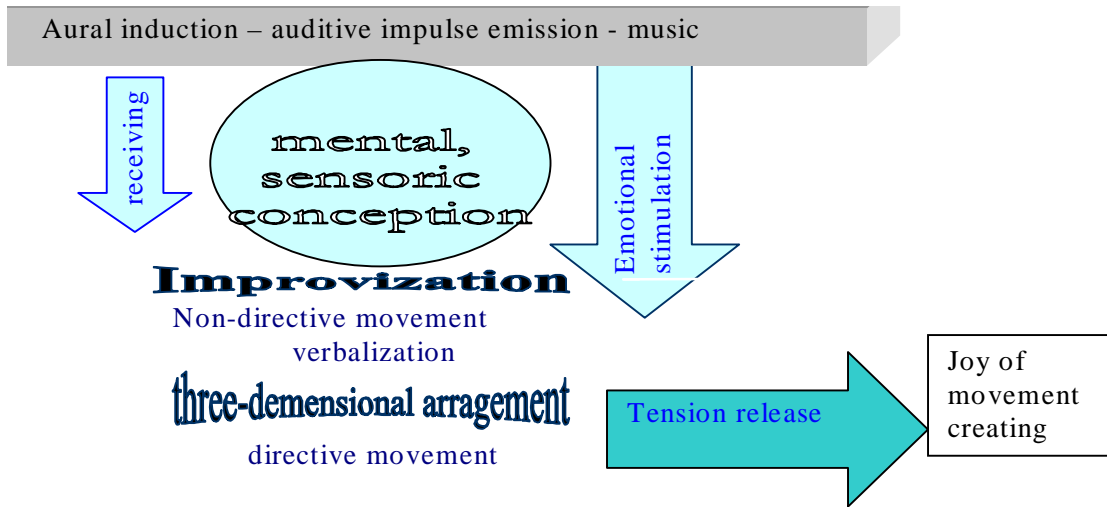
Exposure of emotions even those negative like: anger, exasperation, aggressive reactivity in natural circumstances is not acceptable. In our play it is treated as authentic, we do not reject it, though a specific vigilance, maintained during all exercises, is required. We have to provide the feeling of comfort for all participants (the control of possible behaviours which may be a threat to other children). One cannot be too decisive as far as intruding children's activities as a non-conditional acceptance of all children is assumed here. Organization of the activities is not an easy task. It turns out that children can excellently differentiate the area of 'play and the aura of fiction which floats from it.' A negative experience can find a way to escape and the participant will free itself from paralyzing or destructive tension. It all takes place in the illusive world in which there is no real menace and everybody can feel safe.

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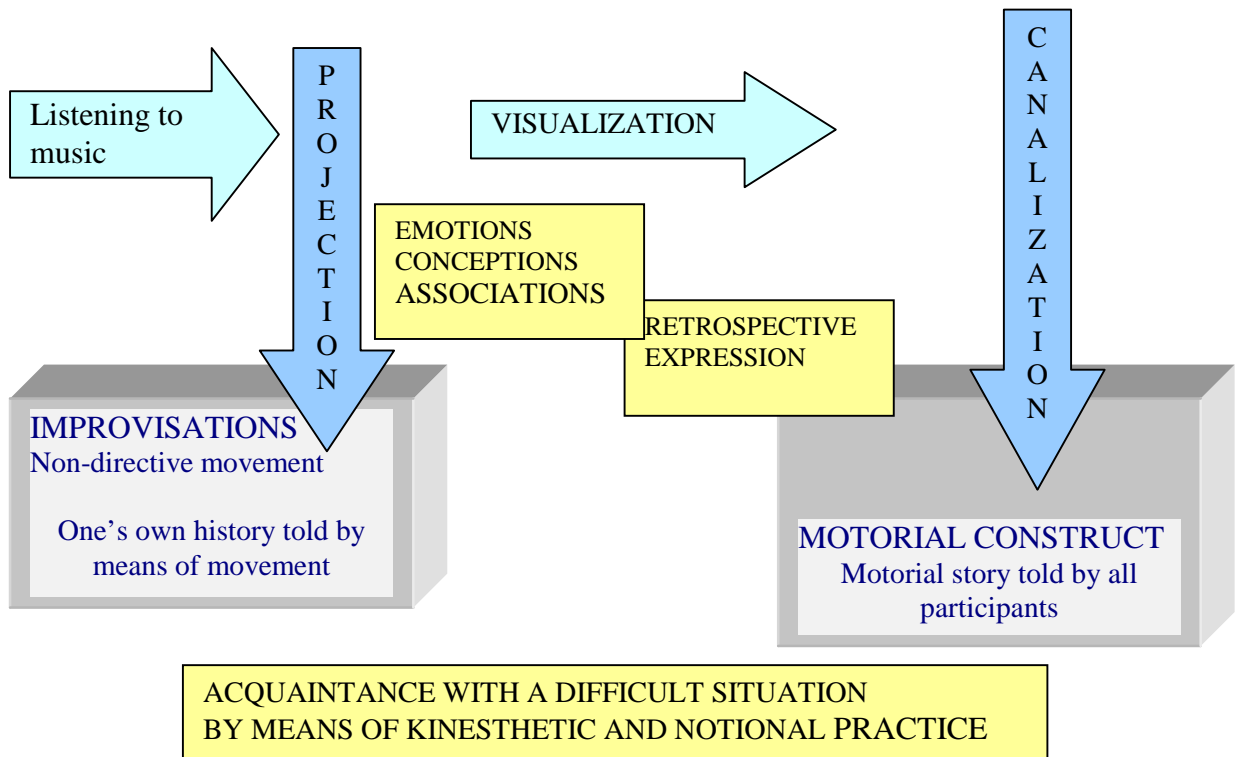
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**Figure 1.**  
**THE IDEA OF THE JUNCTION OF MOVEMENT AND MUSIC**



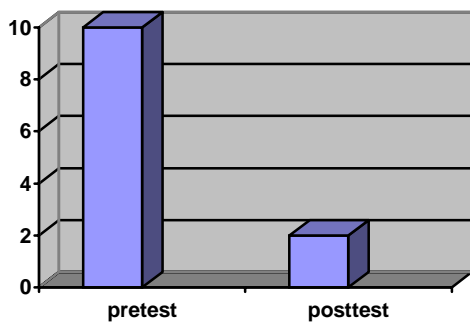
**Figure 2.**  
**GENERATING OF MOTORIAL VISUALIZATION**



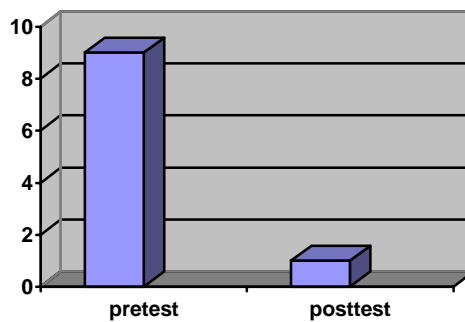
**Table 1.**  
**THE RESULTS OF PSYCHOMOTOR HYPEREXCITABLE PUPILS – 14 SYMPTOMS.**

| SYMPTOMS  | Basia    |           | Dominik  |           | Tomek    |           | Bogdan   |           | Damian   |           |
|---|----------|-----------|----------|-----------|----------|-----------|----------|-----------|----------|-----------|
|   | PRE-TEST | POST-TEST | PRE-TEST | POST-TEST | PRE-TEST | POST-TEST | PRE-TEST | POST-TEST | PRE-TEST | POST-TEST |
| 1. Frequent motorial disquiet (hands, legs), wriggling on the chair, at older ages can be limited to inner anxiety. | X        |           | X        | X         | X        | X         | X        |           | X        | X         |
| 2. Troubles with remaining in sitting position when it is required.   | X        |           | X        | X         | X        | X         | X        |           | X        |           |
| 3. Troubles with awaiting for the child's turn during plays or other group situations.                              |          |           | X        |           | X        |           |          |           | X        | X         |
| 4. Easy distractiveness by outer impulses.  | X        | X         | X        |           | X        |           | X        |           | X        | X         |
| 5. Giving answers before the questions are finished.  | X        |           | X        | X         | X        | X         |          |           | X        | X         |
| 6. Troubles with following instructions given by somebody else and unfinishing the task.                            | X        |           | X        |           | X        | X         | X        | X         | X        | X         |
| 7. Troubles with paying constant attention to a task or play.   | X        | X         | X        |           | X        |           | X        |           | X        | X         |
| 8. Frequent switching from one unfinished activity to another.  | X        |           | X        |           | X        |           | X        |           | X        | X         |
| 9. Troubles with realization a calm play.   | X        |           | X        | X         | X        |           | X        |           | X        |           |
| 10. Frequently increased talkativeness.   | X        |           | X        | X         | X        |           |          |           | X        | X         |
| 11. Frequent disturbing or interrupting other pupil's activities.   | X        |           | X        | X         |          |           | X        |           | X        | X         |
| 12. Not listening to what is being said directly to the pupil.  |          |           |          |           |          |           |          |           | X        |           |
| 13. Frequent losing of things needed at home or school.   |          |           |          |           |          |           |          |           | X        |           |
| 14. Frequent involvement in threatening activities without any consideration for possible dangers.                  |          |           | X        |           | X        |           | X        |           | X        |           |

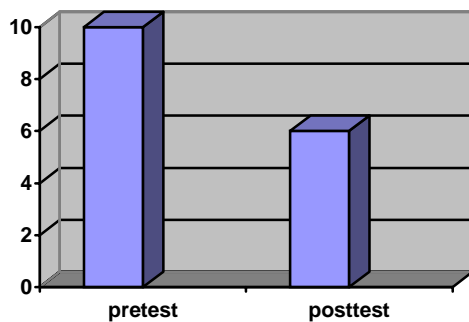
BASIA'S RESULTS:



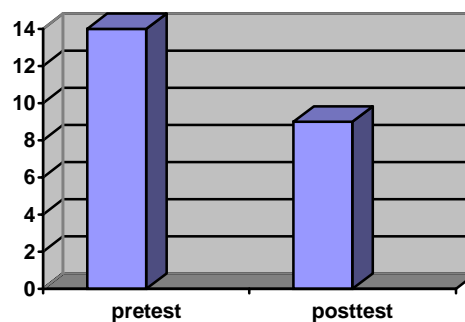
BOGDAN'S RESULTS:



DOMINIK'S RESULTS:



DAMIAN'S RESULTS:



TOMEK'S RESULTS:

