



SOFIA UNIVERSITY "ST. CLIMENT OHRIDSKI "
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ABSTRACT

FROM A DISSERTATION PAPER FOR CONFERRING A PHD DEGREE IN

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Doctoral Program in "Teaching Methods in Fine Arts"

**A model for the development of visual expression
in learning in fine arts in grades 7 and 8
of education in secondary schools**

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... the theme of

Life -

with respect and love

in pedagogical

practice

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Introduction

The pedagogical experience is right in proportion to the teacher's creativity in the pedagogical process. Methodical experience is the professional competence of the teacher, which gradually moves from professional experience through pedagogical mastery to pedagogical creativity. It is in the phase of pedagogical creativity that the teacher is obliged to combine the teaching of a particular discipline with the construction of thinking, responsible and philosophically and socially engaged personalities by his students. I think a good guideline for the teaching of fine arts and information technology is the creation of knowledge and skills for visual expression and the building of literary and artistic literacy individuals who can love, appreciate and cherish our common home Earth. Therefore, the main idea of the dissertation is to draw students' attention to Life, expressed in symbolic themes: "Tree of Life", "Wheel of Life", "Eternal Life" and "Harmony on Earth", which make it possible to explore from on the one hand, the cultural roots of these symbolic themes, and to foster a responsible position among the students in studying and preserving the intangible cultural heritage on that theme, on the one hand, and on the planet's real-world harmony on the other. The works of art of masters and artists present the image of the Tree of Life with its artistic, semantic and symbolic value. Studying them enriches the students' knowledge and enables them to synthesize new visual images, as well as to adapt to the requirements of modern society for design purposes and in accordance with the possibilities offered by computer technology. Prior states that "every tree is a tree of life" and represents a "perfect image of harmony" (Prior 1993: 67-68). Closely related to this idea is the theme of the "Wheel of Life" in art, which gives a visual expression of questions that intrigue each person, namely, the purpose and meaning of human life. The "Christian concept of the transience and vanity of human life" is valuable (Kovacheva 2012: 5). "The wheel is the emblem of human destiny" (Prior 1993: 197) and is an eternal symbol in human history. "Human history and individual human destiny seem to represent a cycle in which the connection between space, time, movement, spirit and matter is imperative" (Kovacheva: 7). This philosophy is interesting and useful for developing students' thinking and visual expression. And naturally we come to the idea of the "eternal renewal beginning in life and in nature" (Tsoncheva 1981: 28), expressed so vividly in the work of the distinguished Bulgarian artist Vladimir Dimitrov-Master. This artist reveres the miracle of life and paints him in his various manifestations with love and worship. The analysis of the Master's creativity enriches those who have touched him in spiritual, philosophical and creative terms. It is very valuable for the students to get acquainted with the values that excited the great artist early on. In line with the ideas of life mentioned above, its essence, meaning and eternal renewal, there is the question of Earth as our common home, often personified as the mother-in-law we have forgotten to care for. Today, society is gradually becoming aware that it has disturbed Earth's harmony. Therefore, I think it is appropriate to draw students' attention to life on Earth, to awaken their consciousness for nature and Earth conservation. In this way, today's students and future citizens will have a chance to become aware of environmental problems, to perceive the Earth as a single, complete, interconnected organism, and then at least try to restore harmony in the nature of the Earth.

The search for effective ways to develop the students' visual-communicative abilities in view of the contemporary requirements is related to building an active position in them in mastering knowledge and skills, developing their independence and creative activity in solving problems of visual creativity. This explains the interest shown in the pedagogical theory and practice in teaching students of fine arts and information technology with elements of computer graphics. The pedagogical model proposed in the

dissertation is aimed at activating the creative activity of students, while assimilating and effectively using modern technologies.

In recent years, serious attention has been paid to the problem of faster and easier mastering of the computer by students in order to use it effectively. Visual arts and computer graphics training creates the conditions for stimulating children's creative pursuits and, at the same time, for increasing their interest in the information and graphic capabilities offered by the computer. When the motive for action is creative, an interest is generated that focuses on deeper and more lasting knowledge and skills for activities that the individual is interested in. The creative interests of the students are reflected in the classes of fine arts and computer graphics. The tools of graphic computer editors give unlimited possibilities for artistic achievement just like the tools and materials from the real world of the artist. Students prove this with their computer solutions, creating objects in the graphical space. The use of computer graphics and the realization of students' creative ideas helps, on the basis of positive emotional commitment, to realize effective cognitive and creative activity in the lessons. When using a situation that emphasizes a strong positive emotional attitude, the student is placed in such a position that his creative activity is lively and vigorous, and his actions are sensible and organized. It is for this reason that it is suggested that it is interesting and appropriate to put philosophical themes on the Tree of Life, the Wheel of Life, Eternal Life, as well as explaining the environmental problems facing humanity.

The conditions are created for the students to seek and offer in visual material the results of their creative pursuits, inspired by the theoretical framework presented in detail in Chapter One. I believe that such philosophical, artistic and socially relevant topics should be included in the curriculum and developed in the fine arts and computer graphics classes.

The purpose of the development is to create a pedagogical model for the development of visual expression by tracing the connection between traditional works and contemporary interpretations of visual images of "Tree of Life" and "Wheel of Life", to explore "Eternal Life" in creativity of Vladimir Dimitrov-Master, to connect these topics with the contemporary theme of Earth harmony and to develop related visual concepts based on the visual arts using modern information technologies by students in grades 7 and 8.

The tasks set out in this paper are the following:

1. To create theoretical knowledge and study the cultural roots of the Tree of Life image;
2. To explore the theme "The Wheel of Life" related to the cycle of life;
3. To trace the theme of "Eternal life" in the work of Vladimir Dimitrov - the Master;
4. To present the problem of the Earth as a single integrated interconnected organism, to recognize the environmental problems and to focus on the possibilities of restoring harmony in the nature of the Earth;
5. To create contemporary interpretations on the topics "Tree of Life", "Eternal Life" and "Wheel of Life" and prepare multimedia developments on eco-problems and responsibility for restoring Earth's harmony;
6. To deepen the knowledge and skills of students in the field of fine arts and information technology with elements of computer graphics;
7. Report, present and summarize the results of the study.

The subject of this study is the process of teaching fine arts and information technology with elements of computer graphics in 7th and 8th grade of secondary school.

The subject of the study is the way of visual expression of students in grades 7 and 8 and the possibilities for developing this creative process.

Hypothesis: The pedagogical model of visual expression proposed in the development is expected to improve creative skills and increase students' knowledge of visual expression.

The methodology of pedagogical research implies:

1. To determine the level of knowledge and skills of students for visual expression on given topics.
2. To apply the pedagogical model of visual expression proposed by the author.
3. To test students' knowledge and skills for visual expression after applying the proposed pedagogical model.
4. Analyze and summarize the results of the study.

The scope of the study is 158 students in the 7th and 8th grades of 144 "National Buditeli" Secondary School, Sofia. Students study fine arts and information technology with elements of computer graphics. The school has an extensive study of fine arts and a good material base for the development of the creative process.

Annotation

A theoretical statement is developed and the purpose and tasks of the development are formulated. A review of the cultural roots and contemporary interpretations of the visual image of the Tree of Life has been made. The themes of "The Wheel of Life" and "Eternal Life" were explored. The current problem of restoring Earth's harmony has been raised.

The place and role of Fine Arts and Information Technologies in grades 7 and 8 according to the State Educational Institute are indicated. A brief overview of the knowledge and skills of the students is being built and validated through the proposed alternative curriculum.

The proposed pedagogical model is considered in detail, the goals and tasks of the development are formulated. Lesson scenarios are presented as well as a description of the pedagogical experience. The approaches and methods used in teaching Fine Arts and Information Technology with elements of computer graphics in grades 7 and 8 are briefly discussed.

Quantitative analysis of the results of diagnostic tests and tasks made before and after applying the proposed pedagogical model. The development contains summaries and conclusions formulated as a result of testing the proposed pedagogical model. A list of used literature is provided.

The dissertation is accompanied by an annex containing illustrative material collected and systematized as a result of the cultural studies, as well as materials illustrating the students' work on the topics in the model

FIRST CHAPTER

Theoretical framework

1.1. The cultural and philosophical nature of the visual image of the Tree of Life

The image and philosophical symbol of the Tree of Life of ancient times have excited people and been a challenge for their creativity. "The Tree of Life is a perfect image of cosmic order and serene creation in harmony with itself" (Papst 1996: 78). Dimitrova notes that "the tree is connected with the development over time ..., symbolizing the life, the forces governing life, which are constantly renewing and reviving the world ... In mythological thinking, the tree represents the idea of the organization of the world, of the meaningful connections between the material and the the supernatural world "(Dimitrova 2018: 23-24). The Tree of Life is found in various mythologies, legends, tales and beliefs under different names - Tree of Fertility, Tree of Center, Tree of Growth, Heavenly Tree, Shaman Tree, Mystical Tree, Tree of Knowledge. According to the variety of cultural and historical variants, the Tree of Life was attributed to functional transformations such as: Axis of the World, World Pillar, World Mountain, Temple, Triumphal Arch, Column, Throne, Staircase, Cross, Chain, etc. - in search of meaningful correspondences, used to describe the basic parameters that ancient thinkers and philosophers associated with the universal concept of the world (Toporov 2011: 3).

The image of the Tree of Life has a major organizing role in the mythological systems - a pillar in the binary opposition of sky-land, through which all plants, animals and humans find their place. "The tree of life is located in the sacral center of the earth ... and occupies a vertical position. It is the dominant determinant of the organization of the universe space "(Toporov 2011: 5). Regardless of the specific name and specific function of the Tree of Life, it defines vertically: sky-earth-lower-world, fire-land-water, celestial kingdom-earth-underground kingdom, day-transition-night, past-present-future, knowledge-transition-ignorance, cause-transition-consequence, ancestors-present descendants, head-torso-legs. Each of the three vertical parts of the Tree of Life has its own distinctive features. The peak is associated with the positive, the spiritual, the favorable in the world. The middle part - the trunk of the tree - with the neutral part, the transition, the place of transformation and the accumulation of apotropies for the purpose of transition to a higher state, i.e. to the top. The underground part is associated with the negative, the undeveloped, the underdeveloped in the world.

Horizontally, the arrangement of elements around the Tree of Life has a ritual function. "The sequence of the elements is perceived as a scene of ritual, the main purpose of which is to ensure prosperity, fertility, offspring, wealth" (Tokarev 1980: 401). The main image in the rituals to which they are addressed is the Tree of Life, and it is at the center of the composition. The rest of the elements - ungulates and human figures - gods, mythical characters, saints, priests, kings, humans - are arranged symmetrically on both sides of the Tree. The idea of the Center and the harmony of symmetry express the unity, rightness and order in the world. The compositions of the Tree of Life separate the absorbed space from the untapped, chaos. They define the model of culture and civilization against the backdrop of chaos. Thus, the Tree of Life defines in an accessible manner three stages of development, expressed vertically and directions of realization horizontally. And the center of the whole composition coincides with the point from which the creation of the world began (Tokarev 1980: 401-404). Kafandzhiev comments on the "center-periphery archetype" and defines the center as "one of the most important concepts in terms of the sign aspects of space" and an expression of "spiritual entities" (Kftandzhiev 2015: 112-113). It is no accident that the definition of the center of Eliade: "the sacred mountain where heaven and earth meet", which is located

"in the center of the world", "every temple, palace, ... holy city", which in its capacity of "the axis of the world" represents "the point where heaven, earth, and hell meet" (Eliade 1994: 20). For the archaic person, the idea was created that the Tree of Life is necessarily at the center of the world.

In the Christian tradition, there is another visual expression of the Tree of Life - a branched flower or twigs placed in a pot - a pot, a vase or a glass. "This vessel is a cup of the Eucharist, intended for the greatest Christian sacrament - the sacrament ... The central element is subject to compositional change ... and even just a few branches of a vine or other plant, or parts of them - a branch, flower, fruit. - symbolize the Tree of Life in Christianity" (Tsutsiev 2015: 52, 67). In Bulgaria, Russia and Greece, the visual symbol so described is very common - in murals, textiles, ceramics, metal-plastic, wood-carving, stone reliefs, illustrations of church literature and more. In Bulgaria, this mural painting has a name - Alafanga, which was performed in church and private architecture during the Renaissance. This vertical composition lacks the lowest part corresponding to the underworld. The other two have a similar philosophy. Probably the presence of the cup for the Eucharist determines the development that begins in the positive part of the defined structure, since the sacrament determines the positive aspect. In the Christian Tree of Life, we most often see the presence of birds - as a symbol of connection to higher levels, and both birds - most often express a desire for understanding and understanding. The symmetry in the composition here also emphasizes and strengthens the center - as an archetype of power, power, will to live.

In the branches of the Tree of Life, in all traditions we observe flowers and fruits. The colors symbolize the stages of life achieved, the color buds - events and goals to be accomplished. Different fruits - apples, grapes, cones, strawberries and more. wish for prosperity and well-being. Golden apples grow on the branches of the Tree of Knowledge as one of the variants of the Tree of Life.

With regard to the image of the Tree of Life thus considered, it can be argued that "the educational power is encoded in its image system, loaded, on the one hand, with symbolic meanings and on the other, subject to strict compositional rules and arrangements by which an understanding of the union of man and the world in archaic consciousness is achieved "and" people perceive the universe as a model of order and organization in which their own world also fits" (Dimitrova 2018: 106).

The Tree of Life is an image that inspires masters and painters. Present in the Bulgarian wood carving There are many chapels whose carved decoration contains images of the tree of life. "The densely arranged plastic ... at the same time fascinates and respects and transforms the interior space of the church into a living poetic world" (Arabaliev 1977: 131). The theme of the Tree of Life is also developed in the carved home decoration. The owners put in a rich interpretation and artistic interpretation of the image. It is found in carvings of columns, doors, ceilings.

The stylized image of the Tree of Life is present in the mural decoration of the Bulgarian houses. The Bulgarian artists depict it in a decorative niche on a wall in the representative rooms of the Revival houses.

The tree of life has a characteristic sound in the textile textiles. Stitching is one of the oldest arts known in our lands. "The thread is a small universe ... Its spinning is associated with the creation and predetermination of human life ... The goddesses of destiny are giants ... patrons of fertility, family and home, birth and motherhood" (Velichkova-Yamami 2016: 8). That is why the most common motif in Bulgarian embroidery is the Tree of Life - as a magical wish. In the Bulgarian textile heritage the Tree of Life motif is also present as a woven ornament in our carpet tradition. As a result, the Bulgarian creatively enriched the motives, bringing to perfection symbols, valued and honored by the people. "Kotlen and Chiprovtsian carpets have very favorable symbols like the Tree of Life" (Velev 1960: 34-57).

In stone reliefs, master craftsmen have composed and tastefully arranged leaves and flowers according to the width and shape of the stone, determined by its architectural function (Vasiliev 1959: 33-68).

The subject continues to excite the people of art today. Contemporary art is full of visual images of the Tree of Life, presented in different ways and developed in different genres of fine arts and applied arts.

This image creates a positive attitude towards life and development, defines in the mind the desire for wholeness, harmony, vitality. The tree of life is often depicted as a flower of flower, expressing tenderness, freshness, youth, vitality ... it is placed on the basis of a solid stem, reminiscent and often identified with a tree trunk, which is a symbol of stability, strength, faith, perseverance, Stoicism. It is this combination of strength and tenderness, stability in the trunk and romance in the ethereal inflorescences, a combination of masculine and feminine origins - gives a sense of integrity, faith, balance and harmony. In contemporary interpretations, the patterns undergo copyright changes, changes in color and shape, but the basic sound remains.

1.2. The Wheel of Life as an abstract and philosophical development of the Tree of Life

In life, movement and development cannot always be defined in ascending direction alone. There is a recurrence of events that seem to "string" the wheels into smaller and larger recurring events along the way. The road itself is a wheel that rotates and rolls and marks the path of family, lineage, people, and determines the eternal renewal and eternity of life. The Wheel of Life - philosophically - is the path of the Tree of Life, considered in its cycle.

The wheel "symbolizes movement, dynamics, ... cycling and rebirth" (Dimitrova 2018: 26). Mircea Eliade views human activities as a repetition of divine patterns and archetypes, reinforcing the "good order of the universe" (Eliade 1994: 22). People in their historical development have always needed the confirmation of the correctness of their actions, of their confirmation from above. They also felt safe when they believed they were repeating the actions shown by the gods. Moreover, in the cosmogony of each new year, Eliade emphasizes the desire of people living in different latitudes to symbolically clear the old and begin the "pure" New Year. One observes "the same archetype - the act of a new birth of the world and of life as a repetition of the birth of the universe" (Eliade 1994: 41). Everything is repeated and represents a gradual development. "The natural, seasonal and business cycles alternate in strict sequence, following the beginning, the end and the end of the two-season season and business division of the annual calendar time. They exert their influence on the social rhythm and circulate both in the life of the individual and in his family, family and settlement community" (Dimcheva 2014: 179). This statement complements the idea of eternal repetition, which is life.

The relentless course of time, which implies a recurrence of the cycle of birth - life - death, is shown impressively in murals depicting the Wheel of Life. This story is very common in many variants. The most important moments of human life are tracked. The Wheel of Life is painted in church painting: in the Church of the Presentation of the Virgin in Blagoevgrad, in the Church of the Transfiguration Monastery, in Arbanassi, in the church in the village of Malak Pokrovets, in the murals of the Giginsky, Troyan Monastery and many other monasteries. Varying degrees. "The Wheel of Life includes ... the ancient pagan philosophical notion of the construction of the world and the universe, the repetition of the circular motion of the celestial bodies, the influence of the stars and the cyclicity of time, but at the same time this symbol has acquired a Christian meaning and content" (Kovacheva 2012: 7). Artists study the experience of Western masters, refract it through their thought, feeling and "subordinate it to their religious and folklore vision" (Kovacheva 2012: 17). In Bulgaria, the symbol of the Wheel of Life is present in murals in temple space and in private homes. The Wheel of Life narrative exists in the minds of people and they recognize

its symbol and in the images of the hammer, the seamstress, the choir, the twisted banitsa, the wheel of the cart, as well as in the rotating pole - a mortar during the liturgy in the temple.

Introducing the students to the symbols of the wheel of life, the philosophy of cyclicity in nature and in the life suffered by our people, is important for their spiritual and emotional development, as well as for the development of their visual expression. This topic is also an intellectual challenge for most students. They naturally develop it in the light of their own daily emotions and real activities.

The cyclicity reflected in the Wheel of Life is also the basis of a folklore holiday calendar. In life, there is a recurrence of certain events that make sense and arrange in time with the nature of the various activities during the year and the holidays associated with them. Everything in the universe is connected. That is why the same sequence is observed in nature. Folklore festivals and customs preserve national identity and help to establish it in historical development. "The ethnic diversity of mythological ideas about the world, which have developed in the social environment of the Bulgarian people, have built a harmonious and sustainable ritual system, which reflects in its essence the relationship between man and nature. That is why the people's calendar is also subordinated to the idea of transition from one season to another, which in turn determines the whole economic cycle "(Dimcheva 2014: 179).

I believe that students should know and honor the holidays and customs of their people. It is part of our national identity and wealth that nurtures and brings a lot of wisdom to life, society, nature.

1.3. "Eternal Life" in the work of Vladimir Dimitrov - the Master

In the work of the great Bulgarian artist Vladimir Dimitrov-Master, the idea of "the unity of eternal life" was developed and developed on a high artistic, penetrating and sensual level. His work in a convincing way is the colorful development of the theme of Life, viewed with the symbol of the Tree of Life and the Wheel of Life - in development and eternal repetition. This is the key to seeing and understanding the Master's paintings - Life in its unity of development and constant repetition. The master has also bequeathed to us valuable words reflecting his reflections on the meaning of life and creativity. In all his reflections, the dominant idea is "to reflect the unity of eternal life." He is the leader for the creative act. The flower and the universe are the main metaphors the artist deals with. Behind the image of the flower he sees not only a short nature, but also a man - the child of nature. The universe is the "eternal circle" whose unity and image the Master always seeks - behind the initial conception of Goodness and Morality, among the faces of children with fruits, girls, mothers and harvesters against a background of delicate flowers and weighed fruits from their native land. The universe is the world of man with his existence in celebration, work and rest, as well as the artist's world, penetrated by impulses towards nature and man as part of it.

The master is experimenting with the enthusiastic display of flowers and fruits from his native land. "You can only paint a flower, but you can reflect the unity of eternal life, that is" (Texts Exhibition 2012). Simply put, but with great intent - to create in nature paintings a kind of mirror of the universe. "I associate, with every idea, a person with the universe, who trembles with joy and takes part in everything he does ... The child is a flower and a fruit ..." What an idea to treat, treat eternal life "(Exhibition texts) 2012). Special attention deserves what was the leitmotif in his reflections - "the mighty power of life", "the eternal beginning of life" (Texts Exhibition 2012). The Master explores "eternal life in the universe ... - the eternal theme in life, a theme with no beginning and no end" (Texts Exhibition 2012). What is more valuable, true and exciting than expressing "eternal life"? The master with such love observes and depicts life, drawing from the soul and heart - in its entirety, interconnectedness. The tenderness of flowers and children - timid, vulnerable, innocent and so unconditionally beloved ... the fruits and maidens who give their sweetness, love, willingness and desire for dedication in the name of eternal life ... the gentle buds on the branches of the trees, protected by the power and might of the tree and fragile newborns in the arms of their mothers

- dedicated and ready for anything for their births, embodying as if all the tenderness of the universe ... Mother! She is holy - kind, loving, giving life and watching over her while she is alive. The master worships this power, the tenderness, the unconditional love, on which life rests.

I think that it is very valuable for the students to comprehend both the artistic value and the philosophical meaning of the work of Vladimir Dimitrov - the Master. Unobtrusively, but very touchingly, this great Bulgarian artist is called to heal and stabilize the value system of everyone acquainted with his work.

Mythological archetypes have been defined in the work of Vladimir Dimitrov - the Master: the life-giving Earth-Mother - a sunny, life-giving background behind girls and children, "the hero who must fulfill a difficult task" (Kaftandzhiev 2007: 84) - to care for wonderful children, mothers, brides, and make it so that the beauty, wisdom and power of the family may abound, the bride's fairy-tale extravaganza - the radiance and light, gleaming and glowing gracefully around. The master, the significant image, places the Master in the center of the composition. The center - like the "center of the world" (Eliade 2012: 253), the moral purity of the Bulgarian woman, expressed convincingly in light and color in the paintings of the Master, happiness - in bright colors, timelessness - another name of Vladimir Dimitrov's work - the Master, because his works express the powerlessness of time in the name of eternal ideals, which he generously bequeathed to us in images.

Drawing, the Master worships the beauty and grace of life and joyfully admires it on the canvas. Characteristic of the work of the Master is that he paints man and nature in a constant relationship, expressed through color harmony, reaching in some paintings a visual fusion into unity. "The ancient unity between nature and man, which is slipping away more and more of us, the artist has striven to achieve, all his life. To bring it back to painting. And in our whole spiritual atmosphere ... "(Karanfilov 1973: 6).

1.4. Harmony in nature, diversity and interconnectedness of the Earth. Ecology - a modern theme for the education of students.

Like any home, she gives us with her security, comfort, well-being, patiently sheltering us, regardless of our various morals, manners, habits, attitudes ... In fact, it is no coincidence that poets and writers call her Mother Earth. She patiently loves us as we are - just like a mother! But, all this seems to have limits. The home we do not care for begins slowly but surely to collapse ... The mother, injured and sick, is gradually leaving ... Mother Earth cannot endlessly endure our irresponsible attitude towards her. She needs care! In 1987, the World Committee on the Environment and Development made sustainable development a key recommendation in an in-depth, multi-lingual analysis-report "Our Common Future." The concept of sustainable development links economic and environmental policies so that the conflict between the two, environmental interests is given priority, and the definition that most professionals and politicians accept is the one formulated in the Bruntland report: "Sustainable development is the development that best meets the needs of the population at the moment, without prejudice to the ability to meet the needs of future generations. "

The fact that there are non-renewable and renewable energy sources is explained. Alternative renewable sources are wind generators, solar panels, probes for energy extraction from the Earth's interior, bio conversions, electrolysis. For the purpose of clarifying at school the processes taking place in the production of energy from renewable and non-renewable sources, valuable visual materials were developed, developed by the Association for Environmental Balance (www.energiacub.hu), developed for use by adolescents on the occasion of student events within the annual international Green Week conference in Brussels. There are also cross-curricular links between fine arts training and information technology with chemistry and environmental protection. The topic under consideration is developed visually.

Conclusions from the first Chapter

1. The image of the "Tree of Life" is considered in detail - as a symbol of development, as a fairy tale and myth, as a visual theme present in different cultures with the corresponding philosophical meaning. An overview was made of his presence in the Bible, in woodcarving, in Renaissance murals, in textile textiles, in stone reliefs, in contemporary art and architecture. Therefore, the image of the Tree of Life is a symbol that excites artists and philosophers from ancient times to the present day.
2. The symbolism of the Wheel of Life is considered as an abstract philosophical development of the Tree of Life. Examples of ecclesiastical and secular murals containing the wheel of life are described and their particularities are described. Symbolic burdens of everyday life are considered, which in folk beliefs are related to the meaning and philosophy of the Wheel of Life. The significance of the Wheel of Life symbol for understanding life as a cyclic movement and development is justified.
3. The theme of "Eternal life" in the work of Vladimir Dimitrov - the Master, who draws especially Life in its entirety, interconnectedness, eternity, is explored. The philosophical meaning of the great artist's works is examined, and the mythological archetypes that he applied intuitively to achieve that effect of his works are convinced, which convinces us of his idea of an "eternity" of life, of the invariable connection between humans and nature.
4. Emphasis is placed on cyclicity in nature and in life, on the repetitiveness considered in philosophical and life contexts. On this basis, the focus is on the holidays on the Bulgarian lands as a valuable part of the traditional Bulgarian heritage.
5. The focus is on the harmony of the Earth and the responsibility of us all for its protection. The Sustainable Development Principle is cited and commented on, as well as the resulting requirements and measures, some of which are defined as the need to study and implement alternative renewable energy sources.

SECOND CHAPTER

Educational process. Knowledge and skills required

2.1. Place and Role of Education in Fine Arts and Information Technology Related to State Educational Requirements

2.1.1. Place and role of art education in the 7th grade, related to the State Educational Requirements

(https://www.mon.bg/upload/12228/UP_lzb_lzk_7kl.pdf)

Specific learning content is interpreted by the teacher to create a learning process model. In Grade 7, fine arts training includes the following major goals:

- Expanding the concept of the different ways of reflecting the spatial phenomena that are related to the historical development of the visual arts;
- Analyzing the specific features of graphic design - the relationships and differences with other visual aids for information and communication;
- Differentiation of concepts of real and picture space;
- Motivation of personal positions when discussing works of art.

Visual arts content includes major issues of:

- Perception of reality;
- Perception of art;
- Creative activity.

One of the main expected results of the seventh grade visual arts training is the application of the general principles of compositional construction of works of visual and decorative applied character.

The core content of the curriculum includes summarized groups of problems for the secondary education:

- Visual perception and fantasy;
- Expressive means of the visual image;
- System of visual information and communication tools;
- Structure of works of art, etc.

2.1.2. Place and role of the teaching of fine arts in grade 8, relative to the State Educational Requirements

(https://www.mon.bg/upload/2780/arts_8kl.pdf)

The subject of fine arts in the first high school stage develops and systematizes the knowledge that the student has acquired in the upper secondary school. A new focus is the knowledge and activities related to the theory and history of art and the relationship between art and the virtual environment. The main aim of the fine arts training is to strive for the creation of artistic culture and modern criteria for orientation in the world of art. The education in fine arts in 8th grade is aimed at: mastering knowledge about the functioning of fine arts in the context of the era and culture, its relation to other arts and social structures; expanding the knowledge of the fine arts; developing skills for the perception and interpretation of works of art; broadening the knowledge of the visual culture with the means of electronic media; formation of interests and value orientations towards national and world art heritage, preserved in museums and other public places.

2.1.3. Place and role of information technology training in grade 7, relative to state educational requirements.

(https://www.mon.bg/upload/12221/UP_IT_7kl.pdf)

In the seventh grade in IT, students learn basic principles of using computer systems and how to apply computer programs to solving problems in different fields, presenting various ideas using well-studied software. The main modules that allow for development: computer presentations, Internet, project work.

Computer graphics are presented in information technology training, in the Compulsory Preparation section, in the part concerning image processing for their correct integration into text.

The compulsory-elective section provides Computer Graphics and Animation. The seventh grade in this subject presents the capabilities of graphic editors - raster and vector. The interface and the basic elements of using representative software products to create raster and vector graphics are studied. Students are formulated with topics that are suitable for developing in the environment of graphic editors from the mentioned pips.

2.1.4. Place and role of information technology training in grade 8, relative to state educational requirements.

(https://www.mon.bg/upload/2779/it_8kl.pdf)

Eighth grade IT training is the fourth stage in high school IT training, consolidating, upgrading and developing the knowledge, skills and relationships acquired in V-VII. The envisaged new content enables students to be guided in the world of modern information and communication technologies in order to choose a future professional realization. The educational content is presented by the expected results on topics for each of the four cores determined by the state educational requirements: "Computer system", "Information and information activities", "Electronic communication", "Information culture". Computer animation is featured in information technology training, in the Compulsory Preparation section, in the part concerning image editing and short clips. The compulsory-elective section provides Computer Graphics and Animation. The eighth grade in this subject presents the capabilities of animation software, the framing is based on raster and vector editors. The interface and the basic elements of representative software products for creating animation are studied. Students are formulated with topics that are suitable for development in an animation software environment. It is recommended that the topics be developed in teams - groups of students. Teamwork in this part of the curriculum is encouraged.

2.2. Methods of teaching fine arts and computer graphics

The methods (Damyanov 2004: 5-6) are:

- explanatory-illustrative or information-reproductive
- reproductive method
- problematic presentation of the material studied
- heuristic method
- research method

In Bulgarian pedagogical literature, the most popular is the systematics of teaching methods developed by M. Andreev (Andreev 1996: 34, Andreev 1987: 56).

It distinguishes two groups of methods:

- methods for teaching and learning, and for the formation of skills and habits
- methods for controlling and assessing knowledge, skills and habits

The first group includes:

- oral communication methods (story, explanation, lecture, presentation with an opponent)
- dialogue methods (discussion, discussion, brain attack, etc.)
- rational methods for working with the book
- methods of reality research (observation, experiment, study of documents)
- methods of direct indirect research (demonstration, modeling)
- Practical methods (exercise, situational method, project and topic) (Damyanov 2004: 5-6; Andreev 1996: 78).

Project and theme

The "project method" developed by John Dewey and further developed by W. Kilpatrick has a much broader didactic meaning and encompasses the overall organization of training. His main idea is "learning by doing". The focus is primarily on "process", "action", "operations", "skills" and "habits", but detached from the specific scientific systemic knowledge of the individual subjects. The goal is process-oriented and therefore the project is best suited to it.

Communication with works of art

Fine arts training "is a stage in building the artistic culture of adolescents. It aims at shaping artistic and universal human values and contributes to the expansion of the aesthetic, creative and emotional expressions of the students" (Savcheva 2008: 17). Touching the sacral images of the icons creates a sense of unique experience, which is a strong impetus for the development of the students' creative beginning (Savcheva 2004: 28).

Interactive methods

Interaction or interactivity - these are basic terms in cultural studies, social psychology, social sciences. The interaction and interaction between people in the process of communication is a psychological phenomenon, which is studied in order to apply it for the effective development of the personality, in particular - on the artistic and creative side of the personality. For this reason, interactive teaching methods are implemented, developed and refined in education and training. They are based on the simultaneous acquisition of knowledge, the formation of skills and attitudes, the building of attitudes on the basis of the lived and the experienced (Johnov 2004: 15; Kashlev 2004: 23; Valchev 2004: 17).

Very suitable for this study are the methods proposed by Maya Dimcheva (Dimcheva 2015: 17-56) related to the possibility of incorporating different aspects of Bulgarian folk art into the art education. A parallel has been drawn between the evolution of folk art craft through decorative art to artworks from galleries and museums on the one hand, and the evolution and development of student art - also undergoing similar phases. The analysis of these facts is a valuable psychological, emotional support for the students.

2.3. Knowledge and skills in the field of fine arts

Drawing has always two directions - educational and creative, experimental and representative. In the educational field, the desire for knowledge and experimentation prevails, and in the creative one the emotion and expression of attitude prevails (Lozensky 1970: 27-40). In both cases, the artist solves similar issues - composition, theme, form building, balance, composition center, mastery of space, color unity and harmony. The composition is in unity between all the constituent parts of the work of art: conceptual design, art form, materials and technique of performance. The composition is an artistic image of the ideological-thematic content of the work of art. The idea is the main thought of the composition, what the artist "wanted to say" (Damyanov 2004: 67). The idea of the composition lies in the artistic reincarnation of the author's thoughts, value system, worldview.

The theme of the composition expresses the connection of the work of art with certain phenomena and values in life. The form is constructed with the help of specific means of art expressive means and is manifested in the way of arrangement, in the internal structural connection and organization of the parts of the composition. The balance of the parts is of great importance for the overall effect of the composition. Depending on the location of the composition center, the compositions are symmetrical and asymmetrical. The contrast in a composition is called the distinct difference between its elements in color, light, shape and more. The task of properly mastering the space is closely linked to the compositional task and is solved throughout the cycle of fine arts education in secondary education. The unity of colors, realized through their transfusion, complementarity or contrast, which creates a harmonious impression, is called color harmony.

2.4. Graphic and animation software - synthesis of visual arts and information technology

(<http://www.cadcamcae.bg/index.php?m=1291&lang=1>)

Graphics software is one of the fastest growing areas in computing. An in-depth review of computer graphics software includes products in two categories: image processing - bitmap and illustration - vector graphics.

2.4.1. Knowledge and skills in information technology

The implementation of the proposed alternative program requires the students' prior knowledge of the possibilities for searching and finding information on certain topics in the Internet space, its storage and arrangement in a computer system.

Systematic and clear presentation of the information found requires knowledge of MS Office as well.

The proposed pedagogical model focuses on the application and refinement of specific computer skills in students, namely working with vector and raster graphic editors, animation software, as well as basic skills for capturing and editing short videos. The software discussed in the dissertation is so selected as to allow the implementation of the proposed pedagogical model in its computer part.

2.4.2. Image editors

According to the DOI, in order to enter the computer graphics and animation software school, students should acquire basic skills in working with vector and bitmap graphics editors. (https://www.mon.bg/upload/.../naredba_7_11.08.2016_profilirana_podgotovka.pdf)

Vector graphics editors are characterized by the ability to create images that can be zoomed in and out many times without this process reducing their quality. This specific possibility is conditioned by the fact that vector applications have a mathematical philosophy of creation, ie. They have built-in features that set the objects vector and automatically recalculate all the necessary details of the objects that make up the image in such a way that it has the same high quality of a turbot on a building or postage stamp.

Core Vector Editors are CorelDRAW and Adobellustrator. There are other vector graphics editors specializing in graphics in certain areas or with a simpler interface suitable for tablets and smartphones.

CorelDRAW was selected because of its relatively wide distribution. The most important aspects of the program, which students are sure to master at this level, are briefly discussed (Parvanova 2013: 5-37).

Update menus and palettes required to perform all operations related to the tasks formulated in the pedagogical model:

AdobePhotoShop was chosen to work with raster graphics because of its extremely rich capabilities (<http://aula.bg/blog/category/photoshop-uroci>).

The most important aspects of the program that students are sure to master at this level are briefly discussed.

2.4.3. Film art

Often short films are created in order to present a certain idea more fully, which include photos, computer graphics, animations, text, music. These types of films have an educational, educational, topic-specific feature. This paper examines the possibility for students to synthesize educational films that address environmental issues, alternatives in this regard, and biodiversity in the world that must be conserved and preserved. Computer graphics and film art are examples of fusion of visual skills and a sense of computing. The end result of any animation is almost always a movie. In many respects, images created with the help of graphical computer editors do not differ from those created with traditional means. The same visual principles that have been established for thousands of years of painting and at least 100 years of static photography and film art apply. Many beginner animators have a very brief idea of the concepts mentioned. So when an animator is an artist or is currently studying fine art, this is definitely an advantage. For effective

operation, the following points need to be clarified: Basics of color; Mixing colors: subtractive and additive; Image Composition; Brightness and contrast; Passive space; Canvas separation; Vision angle and perspective; Some tips on directing; Vectors and pixels.

Digital video

(http://soubiblioteka.zymichost.com/data/urok_15_kopyutarna_obrabotka_na_video.pdf)

Digital video is becoming more and more permanent in our daily lives. It is the preferred format for many reasons. Here are some of them:

- There is no loss of quality when transferring information.
- The time required to copy the digital video is far less than the actual length of the material.
- Very high resolution is achieved, which improves the picture quality immensely.
- There is no loss of color information that allows the picture to be displayed in full splendor.
- Editing videos and applying effects is extremely convenient.
- Provides video conferencing capabilities using computers or mobile devices.
- Enables user interaction.

Multimedia project creation software

For the purpose of teaching students how to assemble a film on a selected topic and a script developed, an appropriate sequence of films shot with a video camera and cool animations is prepared. Different editors are used to create the animation. Learning options are CorelR.A.V.E., AdobeImageReady, AdobePhotoShop animation mode, Macromediaflash. The final product is assembled with WindowsMovieMaker and CamtaziaStudio.

Conclusions from Chapter Two

1. The place and role of fine arts and information technology training in seventh and eighth grades, related to the State educational requirements, are examined.
2. The knowledge and skills that students acquire in fine arts and information technology in seventh and eighth grades in the proposed pedagogical model are indicated.
3. The possibilities of software for creating graphic images and multimedia projects suitable for teaching in school and perception by students in seventh and eighth grades are considered.

THIRD CHAPTER

Description of the proposed pedagogical model. Model testing.

The pedagogical model includes 112 teaching hours, distributed as follows:

17 weeks x 2 hours Art

27 weeks x 2 hours Computer graphics and animation

12 weeks x 2 hours Information Technology

The proposed pedagogical model is built on the principle of integrated fine arts training, giving preference to mastering the knowledge, skills and techniques of fine arts (sections - theory and history of fine arts and artistic practice), and knowledge of information technology and computer science. The graphics are so structured as to serve purposefully the subjects defined by the subject of fine arts. Applies the knowledge and skills to work with editors to create graphics and animation and editing software needed to effectively and invariantly solve the tasks posed in the model. The model is built to create skills for students to respect and appreciate traditional art and to draw valuable ideas from it to create in today's environment, composing contemporary sound design solutions with competent and competent application of modern information technology achievements.

For each of the program topics, a certain number of hours are foreseen.

№	Topic	Number of hours
1	Cultural study of the meaning and visual image of the Tree of Life	2
2	Creating visual images of the Tree of Life by impressions and premise	2
3	Presenting and discussing student essays and presentations on the subject of the Tree of Life	4
4	Creating paintings and decorative compositions on the theme "Visual image of the Tree of Life"	8
5	Introduction to Alafranga in Bulgarian Construction and Art Traditions	2
6	Creating Alafranga Project	4
7	Creating decorative compositions on the theme "Visual image of the Tree of Life" using non-standard materials	4
8	Building visual images of the Tree of Life using Inventika	4
9	Introduction to contemporary visual interpretations on the theme "Tree of Life"	2
10	Computer-aided design of decorative compositions on the theme "Visual image of the Tree of Life"	4
11	Creating conceptual designs for decorative solutions from the standpoint of contemporary design	8
12	A Cultural Study of the Meaning and Visual Image of the Wheel of Life	2
13	Presentation and Discussion of Student Essays and Presentations on the Wheel of Life	4
14	Creating Painting and Decorative Compositions on the theme "A visual image of the Wheel of Life"	4
15	Computer-aided design of decorative compositions on the theme "The visual image of the Wheel of Life"	4

16	Survey of traditional folk holidays during the year	2
17	Creating paintings and / or decorative compositions on the theme "The wheel of life, expressed in holidays and customs"	6
18	Developing a School Folklore Holiday Calendar	6
19	Exploring the idea of "eternal life" in the work of Vladimir Dimitrov - Master	2
20	Creating Painting and Decorative Compositions on Eternal Life	6
21	Computer-Based Compositions on Eternal Life - Harmonious Unity of Humans and Nature	4
22	Building visual images in development in a characteristic emotional environment	4
23	Preparation, presentation and discussion of student essays on "Earth is our common home". Harmony in nature. Environmental issues	4
24	Creating Eco-Friendly Compositions	4
25	Understanding the Basic Principles of Creating Multimedia Projects	2
26	Developing a multimedia project on "Harmony in nature" with environmental focus	12
27	Conference - discussing the results of work in the implementation of the alternative program	2

Description of the lessons on the topics in the Pedagogical model proposed by the author:

Theme 1: Cultural study of the meaning and visual image of the Tree of Life

Section - Acceptance of Art, 2 lessons

Purpose: To build knowledge of traditional forms of art

Program tasks:

1. Familiarity with the meaning and symbolism in the images of traditional art.
2. Familiarity with ethnographic, geographical and historical features of traditional arts

Key ideas and ideas: traditional art, tree of life, meaning, symbolism, meaning.

Techniques:

1. Observing and analyzing samples of traditional art.
2. Introduction to the semantic content and symbolism of the images.
3. Analyze the images in terms of location and time of creation.

Materials: albums, videos, computers, Internet.

Cross-curricular links: history and civilization, informatics and information technology.

Theme 2: Building Visual Images of the Tree of Life by Impressions and Preliminary Imagery

Section - Creative activity, 2 hours

Purpose: Visual perception of new information on the topic

Program tasks:

3. Creating skills to build compositions based on preliminary information and impressions.
4. Building skills for multivariate problem solving.
5. Creating a creative approach in the context of incomplete information.

Key ideas and ideas: image-symbol, sketch, drawing, compositional construction, variability.

Techniques:

1. Sketching of composite solutions according to preliminary information.

2. Performing graphic drawings on the topic.

Materials: pencil, ink, sheet of paper.

Cross-curricular Relations: History and Civilization.

Theme 3: Presenting and discussing student essays and presentations on the topic "Tree of Life"

Section - Acceptance of Art, 4 lessons

Objective: To increase the level of knowledge related to the topic and to foster a positive attitude towards cultural traditions

Program tasks:

1. Developing skills for presenting a teamwork product to an audience;
2. Cultivating a spirit of respect for the work of others;
3. Implementation of knowledge sharing between students.

Key ideas and ideas: abstract, presentation, hearing, respect, attention, interest, discussion.

Techniques:

1. Presentation and hearing of abstracts and presentations.
2. Examination of the prepared illustrations;
3. Discussion of abstracts and presentations.

Materials: abstracts and presentations with illustrations.

Cross-curricular links: history and civilization, informatics and information technology.

Theme 4: Creating paintings and decorative compositions on the theme "Visual image of the Tree of Life"

Section - educational and creative activity, 8 teaching hours

Purpose: To apply theoretical knowledge to practical tasks.

Program tasks:

1. Developing skills for creating scenic compositions containing natural forms.
2. Applying different painting techniques in the construction of compositions on the subject.
3. Developing skills for styling and geometrization of natural forms.
4. Fostering a sense of harmonious construction of non-figural composition.

Key ideas and ideas: painting technique, stylization, geometrization, composition, balance, colors, color harmony.

Techniques:

1. Painting a composition on the theme.
2. Styling and geometrization of the forms in the created painting composition.
3. Decorative composition of the theme compositions.

Materials: cardboard, pencils, watercolor, tempera.

Cross-curricular connections: botany

Theme 5: Introducing Alafranga in Bulgarian Construction and Art Traditions

Section - Acceptance of Art, 2 lessons

Purpose: To increase the knowledge of the students about the decoration of the Bulgarian Revival houses.

Program tasks:

1. Making sense of the presence of Alafranga in the interior and exterior in the past and in the present;
2. Mastering knowledge about the synthesis between architecture and the arts and crafts

Key ideas and ideas: Alafranga, monumental art, architecture, interior, exterior, Revival houses.

Techniques:

1. Observing and analyzing Alafrangi created in the past.
2. Introduction to the semantic content and symbolism of the images.
3. Analyze the images in terms of location and time of creation.

Materials: albums, videos, computers, Internet.

Cross-curricular links: history and civilization, informatics and information technology.

Theme 6: Creating a project for Alafranga

Section - creative activity, 4 lessons

Purpose: To put into practice the knowledge to create a closed symmetrical composition of plant elements.

Program tasks:

1. Creating a closed symmetrical decorative composition.
2. Developing skills for composing a decorative motif and a balanced mastery of space.
3. Fostering a sense of harmonious construction of non-figural composition.

Key ideas and ideas: Alafranga, decorative composition, balance, colors, color harmony.

Techniques:

1. Build a decorative composition on the theme.
2. Apply a technique for even tempering.

Materials: cardboard, pencils, tempera.

Cross-curricular links: history

Theme 7: Creating decorative compositions on the theme "Visual image of the Tree of Life" using non-standard materials

Section - Creative and creative activity, 4 academic hours

Aim: Creative experimentation in the application of non-standard materials for practical tasks.

Program tasks:

1. Application of various non-standard materials in the construction of compositions on the topic.
2. Developing skills for working with natural and other non-standard materials.
3. Fostering a sense of harmonious construction of a decorative composition.

Key ideas and ideas: decorative composition, non-standard materials, composition, balance.

Techniques:

Application with non-standard materials.

Materials: cardboard, glue, various natural and other materials.

Cross-curricular links: chemistry, botany

Theme 8: Building visual images of the Tree of Life through the Inventika method

Section - Creative and creative activity, 4 academic hours

Objective: To master the Inventika method for constructing new composite solutions.

Program tasks:

1. Theoretical knowledge of the specifics of the inventive method.
2. Developing skills for practical work.
3. Remind basic commands in Vector Graphics Editor (CorelDraw) and validate application skills.
4. Fostering a sense of harmonious construction of non-figural composition.

Key ideas and ideas: inventory, combinatorics, forms, colors, composition, balance, color harmony.

Techniques:

1. Arrangement (combining) of cut shapes.
2. Photographing the different options.
3. Applying with a graphic editor.

Materials: cardboard, paint, scissors, digital camera, computer with appropriate software.

Cross-curricular links: computer science and information technology.

Theme 9: Introduction to contemporary visual interpretations on the theme "Tree of Life".

Section - Acceptance of Art, 2 lessons

Purpose: To increase students 'knowledge of contemporary artists' experiences.

Program tasks:

1. Organize a study visit to the gallery to monitor contemporary solutions to the topic.
2. Understanding the presence of the Tree of Life in the interior and exterior in the present;
3. Mastering knowledge about the synthesis between contemporary architecture and the arts and crafts

Key ideas and ideas: Contemporary interpretations, monumental art, architecture, interior, exterior.

Techniques:

1. Observing and analyzing contemporary interpretations of the topic.
2. Introduction to the semantic content and symbolism of the images.
3. Analyzing the observed images as a way of giving a certain style and characteristic sound to the buildings (holidays, coziness).

Materials: contemporary buildings with appropriate monumental decoration, computers, Internet.

Cross-curricular links: history and civilization, informatics and information technology.

Theme 10: Computer building decorative compositions on the theme "Visual image of the Tree of Life"

Section - Creative and creative activity, 4 academic hours

Purpose: Apply computer graphics knowledge to perform practical tasks.

Program tasks:

1. Apply techniques provided by graphic software to build compositions on the subject.
2. Developing computer skills on a specific topic.
3. Fostering a sense of harmonious construction of non-figurative composition with a computer.

Key ideas and ideas: computer technology, graphic software, composition, balance, colors, color harmony.

Techniques:

Computer-based composition of the subject.

Materials: computers, suitable software.

Cross-curricular links: history and civilization, information technology

Theme 11: Creating conceptual designs for decorative solutions from the standpoint of contemporary design

Section - Creative and creative activity, 8 teaching hours

Purpose: To develop skills for composing contemporary design solutions based on traditional motives

Program tasks:

1. Developing skills for solving design problems using graphic software;
2. Creating a sense of balance and harmonious color construction in the execution of design projects.
3. Fostering attitude towards contemporary design products.

Key ideas and ideas: computer graphics, graphic software, composition, balance, colors, color harmony.

Techniques:

1. Computer-based composition of the theme.
2. Using a vector graphic editor to create decorative compositions.

Materials: computers, graphic software.

Cross-curricular links: computer science, information technology.

Theme 12: A Cultural Study of the Meaning and Visual Image of the Wheel of Life

Section - Acceptance of Art, 2 lessons

Purpose: To build knowledge of traditional forms of art

Program tasks:

- Getting to know the meaning and symbolism of traditional art images.

Key ideas and ideas: traditional art, the wheel of life, meaning, symbolism, meaning.

Techniques:

- Observing and analyzing samples of traditional art.
- Familiarity with the semantic content and symbolism of the images.
- Analyze images from the point of view of place and time of creation.

Materials: albums, videos, computers, Internet.

Cross-curricular links: history and civilization, information technology.

Theme 13: Presenting and discussing student essays and presentations on the Wheel of Life theme

Section - Acceptance of Art, 4 lessons

Objective: To increase the level of knowledge related to the topic and to foster a positive attitude towards cultural heritage

Program tasks:

4. Developing skills for presenting a teamwork product to an audience;
5. Cultivating a spirit of respect for the work of others;
6. Implementation of knowledge sharing between students.

Key ideas and ideas: abstract, presentation, presentation, hearing, respect, attention, interest, discussion.

Techniques:

- Presentation and hearing of abstracts and presentations.
- Reviewing the prepared illustrations;
- Discussion of abstracts and presentations.

Materials: abstracts and presentations with illustrations.

Cross-curricular links: history and civilization, informatics and information technology.

Theme 14: Creating Painting Compositions on the Visual Wheel of Life

Section - creative activity, 4 lessons

Purpose: To apply theoretical knowledge to practical tasks.

Program tasks:

- Developing skills for creating scenic compositions.
- Fostering a sense of harmonious construction of non-figural composition.

Key ideas and ideas: painting technique, composition, balance, colors, color harmony.

Techniques:

4. Painting a composition on the theme.

Materials: cardboard, pencils, watercolor, tempera.

Cross-curricular links: philosophy, history.

Theme 15: Computer-aided design of decorative compositions on the theme "Visual image of the Wheel of Life"

Section - Creative and creative activity, 4 academic hours

Purpose: Apply computer graphics knowledge to perform practical tasks.

Program tasks:

4. Apply techniques provided by graphic software to build compositions on the subject.
5. Build computer skills on a specific topic.
6. Fostering a sense of harmonious construction of non-figurative composition with a computer.

Key ideas and ideas: computer technology, graphic software, composition, balance, colors, color harmony.

Techniques:

Computer-based composition of the subject.

Materials: computers, suitable software.

Theme 16: Exploring the traditional folk festivals during the year

Section - Acceptance of Art, 2 lessons

Purpose: To increase students' knowledge of our people's folklore holidays.

Program tasks:

1. Thinking about the emotional power and importance of the Bulgarian folklore holidays that accompany our lives every year.
2. Mastering knowledge about folk art based on the centuries-old traditions of our people.

Key ideas and ideas: folk festivals, rituals, customs, traditions

Techniques:

1. Study the folklore holidays.
2. Familiarity with the meaning and symbolism of traditions.
3. Analysis of the importance of folk traditions, holidays and customs.

Materials: albums, videos, computers, Internet.

Cross-curricular links: history and literature, philosophy and information technology.

Theme 17: Creating paintings and decorative compositions on the theme "The wheel of life, expressed in holidays and customs"

Section - educational and creative activity, 6 academic hours

Purpose: To apply theoretical knowledge to practical tasks.

Program tasks:

1. Developing skills for expressing emotionally intense events.
2. Fostering a sense of harmonious construction of a figure composition.
3. Applying different techniques for building compositions on the subject.

Key ideas and ideas: composition, balance, colors, color harmony.

Techniques:

1. Build a theme composition.
2. Decorative, picturesque, voluminous construction of compositions on the theme.

Materials: cardboards, pencils, watercolors, tempera, textile materials, tools for applying and building a composition in volume.

Cross-curricular links: philosophy, applied arts

Theme 18: Developing a School Folklore Holiday Calendar

Section - Creative and creative activity, 6 academic hours

Purpose: Visual interpretation of folk festivals

Program tasks:

1. Creating skills to build compositions that bring the idea and atmosphere of every Bulgarian holiday.
2. Build and validate computer processing skills for photo and graphic material to create compositions on a given theme.
3. Creating a creative approach for adapting ideas to specific topics and situations.
4. Developing skills for detailed practical work in a raster graphics editor environment.
5. Recall basic knowledge of working with AdobePhotoShop and validate your application skills.
6. Fostering a sense of harmonious construction of compositions in accordance with the characteristic color harmony of Bulgarian folk art.

Key ideas and ideas: visual images of our folklore holidays, composition, balance, color harmony, compositional construction.

Techniques:

1. Creating a conceptual design.

2. Selection of photo and graphic material.
3. Creating computer compositions on the topic

Materials: pencil, paper, computer, graphic software.

Cross-curricular links: Information Technology and Computer Graphics, History, Philosophy.

Theme 19: Exploring the idea of "eternal life" in the work of Vladimir Dimitrov - The Master

Section - Acceptance of Art, 2 lessons

Purpose: To build knowledge of Vladimir Dimitrov - Master's creative idea of the idea of "eternal life"

Program tasks:

1. Introduction to the work of Vladimir Dimitrov - the Master.
2. Familiarity with the specific features of ideas for the Master.

Key ideas and ideas: meaning of life, eternal life, emotional connection of man with nature, harmony in relationships.

Techniques:

1. Observation and analysis of the works of Vladimir Dimitrov - the Master.
2. Introduction to the semantic content and symbolism of the images.
3. An analysis of the works and the specific images, the emotion that flows from them.

Materials: albums, videos, computers, Internet.

Cross-curricular links: history and literature, philosophy and information technology.

Theme 20: Creating Painting and Decorative Compositions on Eternal Life

Section - educational and creative activity, 6 academic hours

Purpose: To apply theoretical knowledge to practical tasks.

Program tasks:

1. Build skills for expressing moments in life.
2. Fostering a sense of harmonious construction of a figure composition.
3. Applying different techniques for building compositions on the subject.
4. Exploration of mythological archetypes in the work of the Master and the possibility of their application in contemporary works.

Key ideas and ideas: composition, balance, colors, color harmony, mythological archetypes.

Techniques:

3. Build a composition on the theme.
4. Decorative, picturesque, voluminous construction of compositions on the theme.

Materials: cardboards, pencils, watercolors, tempera, textile materials, tools for applying and building a composition in volume.

Cross-curricular links: philosophy, applied arts

Theme 21: Computer-Based Compositions on the theme "Eternal Life - Harmonious Unity of Humans and Nature"

Section - Creative and creative activity, 4 academic hours

Purpose: Apply computer graphics knowledge to perform practical tasks.

Program tasks:

7. Application of techniques provided by graphic software in the construction of compositions on the subject.
8. Build computer skills on a specific topic.
9. Fostering a sense of harmonious construction of non-figurative composition with a computer.

Key ideas and ideas: computer technology, graphic software, composition, balance, colors, color harmony.

Techniques:

Computer-based composition of the subject.

Materials: computers, suitable software.

Cross-curricular links: history and civilization, information technology

Theme 22: Creating visual images in development in a characteristic emotional environment

Section - Creative and creative activity, 4 academic hours

Purpose: Visual interpretation of the Master's idea of "eternal life"

Program tasks:

1. Creating skills to build compositions that carry the idea of development in a characteristic emotional environment.
2. Developing skills for computer processing of photo and graphic material for creating compositions on a given theme.
3. Creating a creative approach for adapting ideas to specific topics and situations.
4. Developing skills for detailed practical work in a raster graphics editor environment.
5. Recall basic knowledge of working with AdobePhotoShop and validate your application skills.
6. Fostering a sense of harmonious composition.

Key ideas and ideas: visual images of the idea of development, composition, balance, color harmony, compositional construction.

Techniques:

1. Creating a conceptual design.
2. Selection of photo and graphic material.
3. Creating computer compositions on the topic

Materials: pencil, paper, computer, AdobePhotoShop graphic software.

Cross-curricular links: Information Technology and Computer Graphics.

Theme 23: Preparation, presentation and discussion of student essays and presentations on the topic "Earth is our common home". Harmony in nature. Environmental issues

Section - Perception of Reality, 4 lessons

Objective: To increase the level of knowledge related to the topic of environmental protection

Program tasks:

1. Familiarity with the most pressing environmental problems;
2. Developing skills for presenting a teamwork product to an audience;
3. Education in a spirit of responsibility for environmental protection.

Key ideas and ideas: harmony in nature, ecology, Earth - our home

Techniques:

1. Study and analysis of eco-problems;
2. Presentation and hearing of reports;
3. Discussion of papers.

Materials: Internet, computers.

Cross-curricular links: information technology, chemistry and ecology, philosophy.

Theme 24: Creating eco-friendly compositions

Section - creative activity, 4 lessons

Purpose: To apply theoretical knowledge to practical tasks.

Program tasks:

1. Build visual expression skills on a specific topic.
2. Fostering a sense of harmonious construction of non-figural composition.

3. Applying different techniques for building compositions on the subject.

Key ideas and ideas: visual expression, technique, composition, balance, colors, color harmony.

Techniques:

1. Building a composition on the topic;
2. Painting or decorative construction of compositions on the theme;
3. Composing compositions using graphic editors;
4. Visual expression in voluminous forms.

Materials: cardboards, pencils, watercolors, tempera, layout materials, computers, graphic editors.

Cross-curricular links: information technology, computer graphics and animation, chemistry and environmental protection

Theme 25: Getting to know the basic principles of creating multimedia projects.

Section - Information Culture, 2 academic hours

Objective: To build knowledge of the specifics and characteristics of multimedia projects.

Program tasks:

1. Familiarity with certain types of multimedia projects;
2. Familiarity with the specifics of their components.

Key ideas and ideas: multimedia project, film, video, animation, digital video.

Techniques:

1. Review of a set of multimedia products;
2. Familiarity with the idea presented by multimedia projects;
3. Analysis of the content and ways of presenting information.

Materials: video, Internet, computers ..

Cross-curricular links: information technology, computer graphics and animation.

Theme 26: Developing a multimedia project on "Harmony in Nature" with environmental focus

Section - educational and creative activity, 12 teaching hours

Purpose: To increase the level of knowledge for creating a complete multimedia product on a chosen topic.

Program tasks:

1. Developing skills for choosing a topic;
2. Mastering the ability to structure a scenario on a topic;
3. Development and improvement of knowledge for the preparation of materials and appropriate composition of a multimedia product.

Key ideas and ideas: Multimedia product, cartoon fragments, theme, idea, accent, script, editing.

Techniques:

1. Choice of theme and idea;
2. Preparing the script;
3. Preparation of materials;
4. Installation and composition of a multimedia product.

Materials: Computers, graphic and animation applications, camcorder, video, photo material, cardboard, pencils, watercolors, tempera, layout materials, computers, graphic editors.

Cross-curricular links: information technology, computer graphics and animation, chemistry and environmental protection, fine arts

Theme 27: Conference - Discussion of the results of work in the implementation of the pedagogical model

Section - Acceptance of Art, 2 lessons

Objective: To educate students' interest in traditional forms of fine arts and to increase their creative activity using computer technology.

Program tasks:

Developing skills for analyzing and evaluating learning outcomes.

Key ideas and ideas: conference, discussion, analysis, evaluation, art history, philosophical aspect, contemporary solutions.

Techniques:

1. Observation and analysis of the creative results from the work of the class in the alternative program;

2. Discussion;

as.

Materials: student works - drawings and computer prints, multimedia products

Cross-curricular links: history and civilization, philosophy, information technology.

3.5. Approaches and methods used in teaching Fine Arts, Information Technology and Computer Graphics and Animation in grades 7 and 8 in the implementation of the alternative program.

In order to achieve this goal, certain approaches have been used with the implementation of the pedagogical model: the differentiated approach; individual approach; integrated complex; problem-situation approach. The main methods of work are demonstration, correction, narration with visualization, dialog method, discussion, interactive methods.

3.6. Research program

Before and after the implementation of the Model Learning Proposals, students are formulated two practical implementation tasks - one using CorelDRAW, the other using AdobePhotoShop, as well as two tests to diagnose knowledge in CorelDRAW and AdobePhotoShop environments .

To evaluate the performance of the practical task, a card was used to evaluate the performance of each student, reflecting indicators of visual literacy - compositional rendering, sense of rhythm, color construction, as well as artistic expressiveness - content of the drawing, composition center, color harmony. According to the methodology described in the Bulgarian literature for pedagogical research (Zankov 1988: 49), the polarity method of projective methodology is used to summarize students' achievements. The five-point scale of Y. Wendeler (Zankov 2018: 21-26) is used to transform the numerical coefficient K into a digital estimate. The reliability of the proposed tests to diagnose students' knowledge of vector and raster graphics software has been calculated by determining the Cronbach's correlation coefficient (Bizhkov 2000: 88), as well as by the split-half-method (Bizhkov 2000: 57).

The results of the input and output levels are systematized.

A comparative analysis of the results from the input and output levels was made.

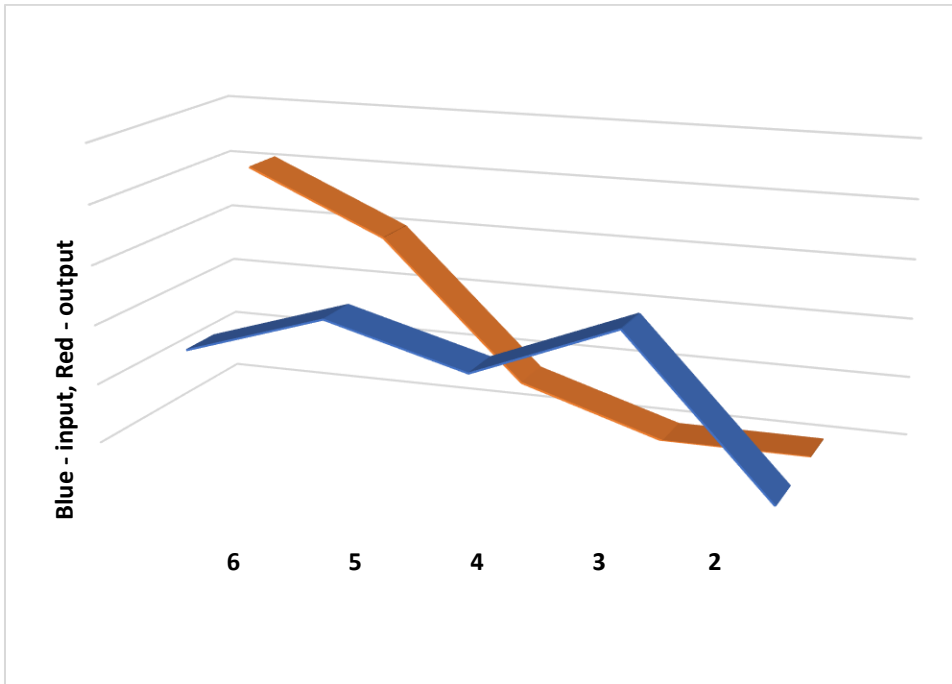
The weighted statistics about CorelDRAW's input and output knowledge look like this:

Table 3.17.

Rating	Number of students who received the appropriate assessment of the entrance to the study	Number of students who received the appropriate assessment of the outcome of the study
Excellent 6	30	82
Very good 5	45	61
Good 4	32	15

Medium 3	51	0
Weak 2	0	0

Diagram 3.3.

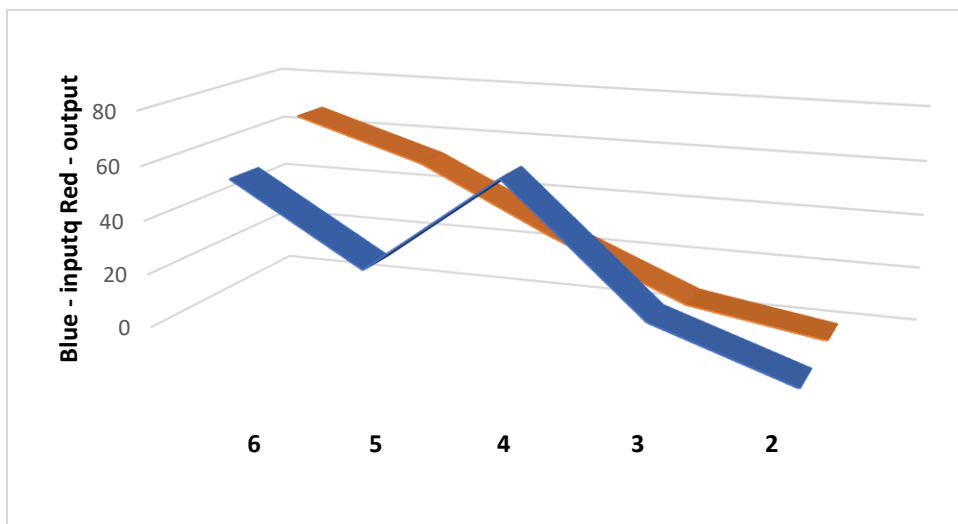


The weighted statistical information about PhotoShop's knowledge of input and output looks like this:

Table 3.18

Rating	Number of students who received the appropriate assessment of the entrance to the study	Number of students who received the appropriate assessment of the outcome of the study
Excellent 6	54	68
Very good 5	25	53
Good 4	62.	29
Medium 3	17	8
Weak 2	0	0

Diagram 3.4.



The comparison shows that after applying the pedagogical model, the number of students who have shown excellent and very good results in comparison with the number before applying the model increases. Students with low scores - average and good - are fewer in number than before the model was applied.

The results of the test solution can be summarized as follows:

Table 3.19.

	Input score	Output score
First Test - Knowledge of CorelDRAW	Good 4.33	Very good 5.43
Second Test - Knowledge of PhotoShop	Very good 4.76	Very good 5.14
Test summary score	Very good 4.57	Very good 5.29

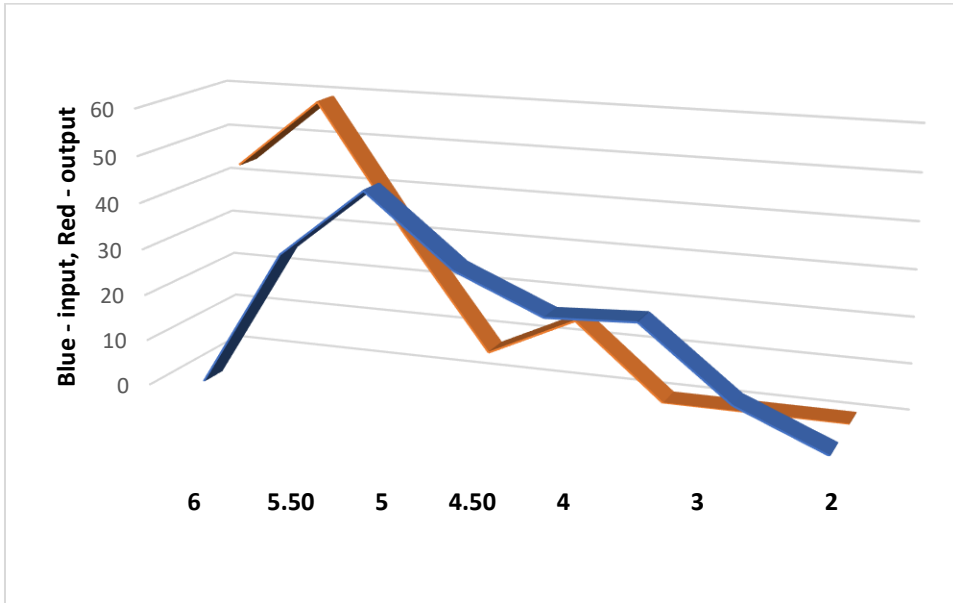
The average test success has increased since the pedagogical model has been applied.

The weighted statistical information on the implementation of the input and output practical tasks is as follows:

Table 3.20.

Rating	Number of students who received the corresponding summary assessment of the study input	Number of students who received the corresponding summary assessment of the outcome of the study
Excellent	0	44
Отличен 5.50	30	59
Very good 5	45	32
Very good 4.50	30	7
Good 4	22	16
Good 3.50	23	0
Medium 3	8	0
Weak 2	0	0

Diagram 3.5.



It is noteworthy that after applying the pedagogical model, the number of students who have excelled has increased significantly. The lowest results after applying the model are Good 4, there are no estimates below this value.

The results of the practical input and output tasks can be summarized as follows:

Table 3.21.

	Average result of the study input	Average result of the study output
First task - completed with CoreIDRAW	Very good 4.52	Very good 5.29
Second task - completed with PhotoShop	Good 4.00	Very good 5.38
Summary of practical tasks	Very good 4.55	Very good 5.34

The average success of completing practical tasks has increased since the pedagogical model has been applied.

Conclusions from Chapter Three

1. The pedagogical model proposed by the author is described in detail.
2. The scenarios of the lessons in the pedagogical model and their methodological organization are considered.
3. An overview of the methods and approaches used in the pedagogical model is made.
4. A research program for testing and examining the results of the pedagogical model is proposed.
5. The results of the ascertainment and control experiment (entry and exit level) are presented.
6. The results of the input and output levels are compared.

Summary and conclusions

As a result of the systematic work on the proposed pedagogical model, I believe that I have achieved the set goal - I have created in the 7th grade students the skills and habits to make a connection between cultural heritage, which is full of valuable images and contemporary challenges to the visual arts. The following conclusions can be drawn:

1. In the course of their work, the students conducted a study and gained knowledge of the cultural roots of the Tree of Life image;
2. The theme "The Wheel of Life" and the related cyclicity of life were explored;
3. The theme of "Eternal Life" in the work of Vladimir Dimitrov - the Master was explored;
4. The problem was posed of the Earth as a single integrated interconnected organism, the environmental problems were considered and the students' attention was focused on the possibilities of restoring harmony in the nature of the Earth;
5. The students created contemporary interpretations on the topics "Tree of Life", "Eternal Life" and "Wheel of Life" and prepared multimedia developments on eco-problems and responsibility for restoring Earth's harmony;
6. Students deepened their knowledge and skills in the field of fine arts and computer graphics for visual expression;
7. The results of the study were reported, presented and summarized.

The following hypothesis was confirmed:

The pedagogical model for the development of visual expression suggested in the dissertation improves the creative skills and enhances the students' knowledge about their visual expression.

As a result of the training on the proposed pedagogical model, students systematized information about the visual image of the Tree of Life from the past to the present in different parts of the world; They have created visual images of the Tree of Life with techniques and materials inherent in fine and applied arts and non-standard materials; They became acquainted with the inventive method and applied it when composing new visual images of the Tree of Life through elements of already created ones; They have put into practice the basic principles in constructing an open and closed decorative composition; From a philosophical point of view, they considered the Wheel of Life and the national holidays and customs that repeat each year and reflect our cultural heritage. They created a picture festive folk calendar as a symbol of the preserved Bulgarian traditions over the centuries.

- The students followed the stages of creating conceptual designs for the purposes of contemporary design;
- Increased demand for their own projects;
- They learned that their computer is a valuable helper when they use its capabilities competently and purposefully in the creative design process;
- They have built a solid foundation for a proper appreciation for their further creativity.

Conclusion

As a result of the interactive training in fine arts and information technology, students were able to lay the foundations of their development as individual creators, completing artistic projects - the basis for their future creative development.

In the creation of the learning tasks, students realized that mastering the basic principles of design was an essential condition for success.

In the process of work, they developed their observance and interest by searching for the new - information from albums, books, the Internet. They developed their habits to use their acquired knowledge, enriching them with new solutions. Students realized that the search for basic information was necessary and often traditions were an endless source of such information.

The results gained them a sense of self-confidence and striving for a fuller expression, integrating knowledge and skills from different fields.

My students felt heirs to great national wealth, requiring professional and creative dignity.

Contributions

1. A review of philosophical-visual symbolic-emotional material from the cultural-historical heritage is presented, treating the theme "Life" in development and eternal repetition.
2. The work of Vladimir Dimitrov - the Master from the point of view of the theme "Eternal life" and the inseparable connection of people with nature is considered.
3. Emphasis is placed on the need to educate students in harmony with the principle of sustainable development in order to restore and preserve Earth's harmony.
4. A pedagogical model for the development of the visual expression of students in grades 7 and 8 in fine arts and information technology classes has been proposed and tested, drawing students' attention to the philosophy of art-facts from the cultural and historical heritage.
5. The proposed pedagogical model is approved, the students' works developed during the model validation are presented, as well as the processed statistical material of the students' results, showing the effectiveness of the model for developing the students' visual expression.

Publications related to the dissertation

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