

**ANNOTATIONS OF THE MATERIALS  
PRESENTED IN THE COMPETITION FOR ACADEMIC  
TITLE OF “PROFESSOR”**

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**MONOGRAPHS**

**1. Yanakieva, Z. MOTIVATION OF STUDENTS DURING ART CLASSES.**

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The motivation for learning in the secondary education system has been a serious problem in recent decades, which has created many concerns among pedagogical circles. A negative attitude towards the learning process, systematic disruption of the discipline, unreasonable delay and appearance in the classes without the necessary preparation is observed in the majority of the students and the number of these occurrences is increasing, which is concerning as it causes a number of difficulties. At the present stage of development of modern Bulgarian school, the problem of motivation is particularly important. Its growing influence deserves attention, reflection and interest in research, as negative attitudes to learning reflect the full value of curriculum content, which results in a decline in results. This justifies the need for a deeper study in the literature, in the field of psychology, didactics and private-pedagogical sciences.

In the scientific literature, motivation is defined as a complex mental state conditioned by internal and external to the individual motives and stimuli for action that determine the direction, activity and duration of human behavior, important for the formation and evolution of the personality.

A concept close to motivation is the motivational sphere. It is a complex system of dynamic motives with a pronounced individual characteristic in which the motives are arranged in a hierarchical sequence. The structure can be made up of other factors that can serve as dynamic motives in the students' learning activities, namely: feelings, emotions, interests, needs, beliefs, etc.

In the learning process, learners form and develop their interests, positive attitudes and motivations towards learning, which once formed and internalized contribute to the enhancement of learning outcomes and learning outcomes. It is therefore important for pedagogues to make efforts to motivate adolescents through appropriate incentives, tools, methods and approaches to influence the learner's personality.

The question for pedagogic artists is how to influence positively the learning activity and, consequently, the achievements through external stimuli. Practice states that students who demonstrate high scores usually have a strong motivation, a positive attitude to learning and learning as a whole, and vice versa: the lack of learning needs shows little motivation.

The widespread view of art education, above its creative freedom, is misinterpreted, namely that the lessons are hours of enjoyable entertainment. The consequences of such distorted understanding lead to a worsening of discipline, impeding the seamless conduct of classes and the formal execution of tasks.

The study focuses on the underlying theories in the scientific literature, from the point of view of psychology and their reflection in didactics; of the prerequisites that determine the motivation and the reasons for its decrease in the training in fine arts derived from empirical observations in practice.

The didactic aspects of this article reveal the incentives and the possibilities of the educational environment for pedagogical impact in the desired direction through the methods, forms and approaches of work, the teaching tasks, the materials and techniques, the professional and personal qualities of the teacher, the psychological characteristics of the age of the learner.

The idea of studying the problem of motivation is to offer solutions that will positively influence the students' learning activities and facilitate their re-integration into the art education. For this purpose, there are some variants of experimental lessons and good pedagogical practices, including a variety of incentives to influence the external environment.

Empirical observations in fine art practice and analysis of results from a survey of the interests and desires of students of different ages, ethnic backgrounds, and learning stages give a more objective view of the incentives to influence the educational environment. The comparative analysis highlights the peculiarities of the preferences and the real possibilities for motivating the teenagers in the school discipline of arts.

**2. Yanakieva,Z.INTERACTIVITY IN THE PROFESSIONAL TRAINING OF THE STUDENTS OF THE METHODOLOGY OF THE IMPRESSIVE ART. AMDFA - Plovdiv: Publishing House "Imeon", 2017. 294 pp. /ISBN 978-954-2963-22-6/**

The quality of education is one of the issues indisputably related to didactic methods and strategies, with digital technologies in the learning process. In pedagogical theory and practice, more and more attention is being devoted to interactive methods, especially in the secondary education system, but in recent years they are also being developed in didactics of higher education. The advantages of the in-therapeutic methods are that they create a stimulating environment for learning in terms of interaction and teamwork, making learning attractive, productive, and interactive. This greatly motivates students for learning, which facilitates the process of acquiring knowledge and skills, training is done much more effectively, and consequently results increase.

The discipline of the Art Education Methodology is an important segment of the professional training of the students for future Art pedagogues, who in the training will form initial knowledge and skills of the theoretical and practical basis for working with children, for planning and organizing the educational process, to apply a variety of methods, strategies and approaches in the learning environment, to form a professional attitude corresponding to the art pedagogue status and competencies for future market realization and labor.

The study presents an author's concept of a pedagogical model of interactive learning, the result of years of teaching experience and work. The model includes the organizational and learning activities between the teacher and the students in the methodology exercises. The idea is more effective implementation and realization of the goals of the academic education in universities. In a comparatively analytical way, interactive methods are viewed with traditional ones - justifying their value for the quality of education and optimizing the learning process in the professional training of pedagogical staff. The proposed system of exercises is designed for a group and individual form of work for auditorium and out-of-school activities, whose idea is to serve the academic goals of students studying for a bachelor's degree. The grouping of exercises is based on common features and signs, and the didactic structure includes different tasks to apply the lecture course's knowledge in exemplary situations under the conditions of the learning environment: role plays and imitation of professional activity in individual and group organization of the learning process. In this way, pedagogical skills for work are formed for the next stages of practical training. Performance diagnostics shows the extent of learning curriculum as a result of interactive learning. The control and evaluation system are implemented through differentiated indicators, making the evaluation process transparent and objective. Expected results from the exercises cover the level of depth in the knowledge, skills and competencies to be achieved as a pedagogical interaction effect. The last part of the work includes a study of the students' opinion, which gives a more realistic idea of the quality of the educational process and their own opinion for the satisfaction of the studied course. The appendixes demonstrate the achievements in part of the students'

exercises in the auditorium and outreach activities. In the latter, the solutions to the tasks assigned to the independent work are subjected to analysis, discussion and occupational discussion.

## BOOK BASED ON PRESENTED DISSERTATION WORK

1. **Boyadzhieva, N., Yanakieva, Z. THE DEVELOPMENT OF THE IDEA FOR EDUCATION AND ART EDUCATION IN BULGARIA. THE FIRST HALF OF THE XX CENT.** Publishing House "Imeon", Plovdiv, 2018, 231 pp. /ISBN 978-619-7416-54-1/

The idea of upbringing and education through art borne by the movement of diactic art emerged at the end of the 19th century as the first form of pedagogical reformation. It sets the beginning of the aesthetic principle in pedagogy for the application of the art of human education and development. It was established in the first decade of the last century in the European Pedagogical Reform. In Bulgaria, it is reflected in specialized art magazines and in illustrated printing, including in pedagogical literature. On this basis, a more complete overview of the development of artistic and pedagogical ideas for education and art education in periodic artistic printing for sub-growers is emerging.

The children's and teen periodic printing in Bulgaria arose in the second half of the 19th century with the idea of satisfying public needs. Pedagogical ideas in the early stage of periodical formation do not follow certain norms, but individual logic of development, which leads to the origin and pursuit of artistic and pedagogical views, which are of interest and object of scientific research. Founders such as "artists-didactics" and first publishers of art magazines for children and adolescents are G. Palashev ("Gallery for Children and Adolescents" magazine, 1906-1925) and N. Rainov ("Painting and Fairytale", 1928-1930), and successors and followers of the ideas are Kl. Simeonov and Al. Grigorov ("Gallery Gallery", 1934-1944). Part of the ideas of the reformers are carried out in and through periodicals and should be viewed in a broader sense as their content goes out of print. It is not homogeneous, and in some editions, it includes aspects that do not identify with the views of the movement of art education (didactic moralizing, templates, dogmatism, obsessive instruction). Despite its eclectic nature, it reflects the basic ideas of the movement aimed at improving the aesthetic taste of children and adults and raising their common culture and education.

Exploring the idea of fine art education in adolescent magazines is an attempt to track public needs during the first half of the 20th century. The ideal of building the aesthetic model of the personality through the art of art in the periodical feels like a conscious need in the first decade of the last century. In the early twentieth century, the idea of art education reached the highest point of development in pedagogical theory and practice, and in the middle of the century it gradually disappeared and faded. In the second half of the century, this idea underwent a few transformations to appear in a new form and shape at the start of the next century as an idea of upbringing, therapy and animation through art.

The work explores the emergence and development of the idea of education through art as the first manifestation of the reform movements in pedagogy in Europe and its reflection in the pedagogical theory and practice in our country. A description, analysis and assessment of the practical appearance, as well as an interpretation of the application of the basic positions of the theoretical views of the representatives of the didactic art in our country in the periodical press for children and adolescents is made. Follow-up of adolescent periodicals; the development of the idea of education through visual art and its functions, from a point of view of the movement; the spreading of aesthetic views in the artistic and illustrated stamp,

defining the leading ideas of the representatives of the movement for the realization of the tasks of education through art. Based on the comparative analysis, the general features and specifics of the art magazines are highlighted in terms of the impact of the reform ideas in the field. A comprehensive picture of the place and role of the specialized press in pedagogical theory and practice is presented, and an artistic-pedagogical and methodical assessment of the content is made.

## STUDENTS STUDY BOOK

1. **Yanakieva, Z. EXPRESSIVE ART. METHODIC EXERCISES. EXTENDED COURSE FOR PREPARATION.** AMDFA - Plovdiv: Publishing House "Imeon", 2017. 141 pp. /978-954-2963-21-9/

In the system of higher education, the seminar exercises on the Methodology of Fine Art Education are a form of training that takes place in Bachelor and master's degrees. In the higher qualification level, graduate teachers enrich their professional knowledge and skills to work with pupils of different ages and to operate with normative documents in the secondary school system. The presented system of exercises extends and builds the existing knowledge - from the previous degree in the same discipline and specialty. The training is conducted in a theoretical-applied and practical-practical aspect. Contemporary teachers are upgrading their professional training requirements, including pedagogical knowledge, skills and competences in the field of visual arts training.

The exercises are systematized in categories, the structure of which includes: purpose, tasks, form and content of the session, questions for discussion. Compared to the undergraduate program, the master's degree course includes new content that shapes the perception of advanced and advanced art in secondary school as well as the age-specific characteristics of high school students. The forms of control and verification, the evaluation system and the expected results to be achieved at the end of the educational process are examined and highlighted. The study of the student's opinion on the methodology training covers its various aspects (the training). The appendices prove the achievements of students' learning activities: student work, high school curriculum, interactive lessons, adaptive programs with a view to school preparation, thematic assignments for different grades and stages in secondary school.

## ARTICLES AND REPORTS

1. **Yanakieva, Z. Problems in Fine Art Education with Romani Students in the Junior High School.** - In: *Yearbook* of AMDFA. Plovdiv: AMDFA, 2012, pp. 200-208 /ISSN 1313-6526/

The training of Romany students in secondary schools is linked to a number of issues that affect their effective conduct, including in the learning process and in fine arts. They tend to be trendy and form the face of the segregated type of educational institutions. The reasons for this can be mentioned as follows: the negative impact of the environment, the negative expectations of education, the language barrier in the first grade, the weak motivation, the systematic neglect of the mental activity, the level of development of the cognitive psychic processes that impede the creative application of knowledge in practice. One of the tasks of the pedagogues of the artists is to strive to overcome the negative

phenomena, starting from the problems in the art education, from the possibilities for stimulating the Romany students in view of their wishes, interests and needs.

**2. Yanakieva, Z. Problems of pedagogical practice in fine arts in a master's degree program.** - In: *Spring Scientific Readings*. Plovdiv: AMDFA, 2013, p.176-180 /ISSN 1314-7005/

Practical pedagogical training in a Master's program aims at the professional construction of the students - graduate teachers, by deepening and expanding the knowledge and skills for planning and realization of secondary, secondary and out-of-school forms held in high school. It encompasses the development of secondary school curricula in specialized and profiled training in interests and learning content, which includes two levels of education with the choice of one of the three varieties of "organizational form" Art Studio: Studio for Fine Arts, Studio for Applied Arts, Studio Design. Profiling is based on the pupils' age, thematic scope and the content of the curriculum. The intensified interrelated connection with the training in other disciplines enables the implementation of the organizational form Educational project with integrated situational content. These differences in student education have an impact on the training of trainees for planning and conducting lessons in view of the volume, nature and specificity of theoretical information, the artistic and philosophical interpretation of the curriculum and the complexity of the didactic indicators to the pictorial tasks.

**3. Yanakieva, Z. Motivation in Fine Art Education at the Junior High School in Students of Bulgarian and Romany Origin.** - In: *Yearbook of the "Episkop Konstantin Preslavski"*. Shumen: UP Episkop Konstantin Preslavski, 2013, V. XVII D, p. 214-220 ISSN /1314-6769/

The problem of motivation in the art education in the middle-age stage is a subject of attention when studying pupils of Bulgarian and Romany origin. Based on standardized studies and in-depth observations in the artistic and pedagogical practice, they compare, describe and analyze the characteristic and specific peculiarities of the education of the students of the two ethnic groups. The similarities and differences in the art education process stand out with respect to their interests, needs and preferences, which cover: types and genres of arts, methods and forms of work, visual materials and techniques, students' ideas about the significance of the subject, the other subjects in school.

**4. Yanakieva, Z. Organization of seminars on the Methodology of Fine Art Education.** - In: *Yearbook of the "Episkop Konstantin Preslavski"*. Shumen: UP Episkop Konstantin Preslavski, 2013, V. XVIII D, p. 208-213 /ISSN 1314-6769/

The exercises under the Methodology of Art Education constitute an important part of the overall preparation of the students for this discipline in the higher education system. They take a bachelor's degree in the third year of the four-year course. The organization encompasses part of the whole system of exercises developed for the purposes and needs of academic education, including the requirements for verification, control and evaluation. Oriented appendices - practically they follow the content of the lecture course. The aim of the assignment is to solve problems of artistic and pedagogical practice in different nature and degree of complexity, to form professional knowledge, skills and competencies.

**5. Yanakieva, Z. The Motivation in Fine Art Education in the Junior High School.** - In: *Yearbook of AMDFA*. Plovdiv: AMDFA, 2013, p.164-177 /ISSN 1313-6526/

The article examines the current state of the problem of the motivation of the students in the art education in the lower secondary school in the contemporary general school. Observations in practice show a regression in the relation to learning for part of the students, which highlights the importance of the problem of research. Object of attention are the main theories of motivation: cognitive, affective, "the role of social processes and actions"; the two-factor, localizing the causes of internal and external; the theory of success as a motivator of the activity, some factors of influence and stimulation in the art education, which motivates motivation. With the help of a standardized study, the desires, interests and needs of the sixth-grade students are explored, with the idea of finding appropriate solutions for motivation in the learning process.

**6. Yanakieva, Z. Diagnostics and evaluation of the results in art education.** - In: *Yearbook of AMDFA*. Plovdiv: AMDFA, 2013, p.178-187 ISSN /1313-6526/

The pedagogical diagnosis in the art education process determines the level of student achievements: the acquired knowledge and skills, the mistakes and the reasons that arise in the training. Object of attention is the didactic and pedagogical aspects of pedagogical diagnosis and its types: incoming, intermediate and outgoing, from the point of view of the art education, the current examinations carried out by oral, written and practical examination. In the learning process, emphasis is put on the practical form of testing. A special place and importance in it have the pictorial tasks of building the cognitive skills that reveal the essence of the subject. The evaluation analyzes and compares the results with the didactic indicators placed immediately prior to the task execution. The qualitative score formed is equivalent to a numerical equivalent, to a quantitative estimate, which is: initial, current, term, and yearly.

**7. Yanakieva, Z. The training of the students in the seminars on the methodology of the fine arts.** - In: *Art and Education - Traditions and Modernity*. International Scientific Conference. Plovdiv: AMDFA, 2014, V.II, pp. 287-299 ISBN /978-954-2963-13-4/

The article examines the actual state of the seminar works on art-based techniques and their need for active, motivating training for the formation of professional pedagogical knowledge, skills and competencies. The use of interactive methods offers great opportunities for interaction in the learning process, for dealing with problems in depth, by subjecting them to explanation, analysis and discussion. Problem situations and the implementation of different tasks and complexities require adequate solutions that can be applied in the learning environment with students. In this way, the content is mastered much more effectively than using traditional methods only. As a result, learning achievements and, hence, the quality of future teacher training is enhanced.

**8. Yanakieva, Z. Assessment of achievements of students in pedagogical disciplines of artistic majors.** - In: *Art and Education - Traditions and Modernity*. International Scientific Conference. Plovdiv: AMDFA, 2014, V. II, pp. 403-415 ISBN /978-954-2963-13-4/

The article highlights the problem of the evaluation of the learning outcomes of the students of the specialty "Pedagogy of Fine Art Education", bachelor's degree. A system of indicators for assessing the individual achievements (knowledge, skills, competencies) in the different pedagogical disciplines studied in the theoretical, theoretical and applied and practical aspects is done: Methodology of Art, Hospitalization and Pedagogical Practice in class.

- 9. Yanakieva, Z. Methodical and Professional-Practical Training of Students of the Specialty "Pedagogy of Fine Art Education" at the AMDFA , Plovdiv. - In: *Electronic Journal of Science, Culture and Education* [CD]. 2014, no. 2, p. 44-49 ISSN /2367-6396/ [http://www.fnpp.unisofia.bg/Academichen-%5CA\\_sustav.htm](http://www.fnpp.unisofia.bg/Academichen-%5CA_sustav.htm)**

The methodical and professional practical training of students from the specialty "Pedagogy of Fine Art Education" in the bachelor program is of great importance for their future realization as teachers in this field. Attention is focused on the objectives, the expected results as a system of knowledge and skills and the more important tasks for their achievement in the training on the pedagogical theoretical and practical disciplines - Methodology of the education in imaginative art, Hospice and Pedagogical Practice in Class.

- 10. Yanakieva, Z. Classification and meaning of illustrations in art textbooks. – In: *Knowledge* – international journal. Institute of Knowledge Management – Skopje: 2014, Vol. 16. 3, pp. 938-1324, p.1317-1323; ISSN 1857- 923X**

The study examines a current problem existing in the fine arts theory and methodology training. Based on their classification, it demonstrates the importance of text illustrations within the didactic textbook structure. Illustrations are a main structural component and as such are an organic part of the contents of a textbook, hence the need to address this problem. Special attention is paid to the visual aids in art textbooks which are often used to enhance educational content, in creative student activity, and in some cases when discussing and analyzing art results. Scientific studies show that the function of images to illustrate and explain the written word covers only a segment of an image's capability. The educational value of the illustrations in art textbooks is equivalent to that of the text. Visual information is an essential component of educational content and has an important impact on the aesthetic education of students. The idea of illustrations as a visual aid in education as a whole is not new and has historical roots. The tradition of illustrating didactically oriented books dates back to the seventeenth century with John Amos Comenius and his book "Orbis sensualium pictus" and is developed further by reform educators, particularly the movement of didactic craft. It originated in England in the second half of the nineteenth century and spread in many countries of Western Europe and America, including Bulgaria. Representatives of the movement raised the idea of introducing art into school mainly as a means of aesthetic education, emphasizing the visuality in training and the importance of artistic works to serve as decoration for school interiors and hence the well-deserved importance that is given to this didactic principle not only in the learning process for art education, but also in other school subjects. Some of the advantages of illustrations have been proven scientifically and they are widely used by teachers for educational purposes, as well as students in art activities. The aim of this study is to qualify the images based on certain characteristics, which has not been done so far. The process of systematization covers various elements of the art form and other signs and characteristics that are not substantive components of the art form. On this basis and in view of didactic goals the polyfunctional impact of illustrations affecting the development of students stand out, namely educational, motivating and developing functions. Reproduced works are consistent with the age, psychological, and visual abilities of adolescents. They have an extremely important role when setting various tasks and problems, the solution of which leads to significant changes in the intellectual and creative skills of the students. In this way, illustrations facilitate the formation of different aspects of the adolescent personality: intellectual, aesthetic, emotional, productive and creative.

- 11. Yanakieva, Z. The students' assessment of the training in the seminars under the Methodology of Fine Arts. - In: *Yearbook* of AMDFA. Plovdiv: 2015. p.189-197 /ISSN 1313-6526/**

Student opinion study aims to present the students' point of view of the training course on the Methodology of Fine Arts. Particular attention to the study is their evaluation of the seminars, which is carried out in a standardized way by a poll. Focused on different aspects of the learning process, it aims to trace the students' satisfaction with their preparation for the course, the opinion on the quality of the training, the impact and benefits of the pedagogical impact. The study has a dual meaning: for the teacher, the purpose is to refine the learning process to achieve higher results for learners - professional development and development. The idea is to take their recommendations and interests into account in the light of the questions raised. Data processing shows a positive attitude and satisfaction with the training course.

**12. Yanakieva, Z. Expected Results in Seminar Exercises in the Methodology of Fine Art Education.** - In: *Spring Scientific Readings*. Plovdiv: AMDFA, 2015, pp. 249-254 ISSN /1314-7005/

The article highlights the problem of the students' learning achievements in the seminars on the Methodology of Fine Art Education. The differentiation of the expected results is based on the proposed system of exercises, which are grouped by common features and signs. In this way, you can build an idea of both the overall preparation of the seminars and the individual achievements to be achieved at the end of the training.

**13. Yanakieva, Z. Difficulties in Initial Exercises in the Methodology of Fine Art Education.** - In: *Spring Scientific Readings*. Plovdiv: AMDFA, 2015, pp. 255-260 ISSN /1314-7005/

When analyzing the learning activity in the initial stage of the exercises of the Art Education Methodology, there are some gaps and difficulties in the work of some students, which outline both the individual and the overall level of success in the group. Observations show that they are due to subjective and objective factors in solving different problems from the theory and practice of art education. Most often, when formulating questions for a lecture, arranging plays for students of different ages, placing instructions for learning tasks related to the imaging activity.

**14. Yanakieva, Z. Didactic Aspects of the Seminar Exercises under the Methodology of Fine Art Education in Bachelor and master's degrees.** - In: *Managerial and marketing problems in art*. Plovdiv: AMDFA, 2017, p.18-26 ISBN /978-954-2963-20-2/

The article deals with individual problems in connection with the planning and preparation of seminars on the methodology of art education in bachelor's and master's degree, by the teacher and the students. In the comparative plan, the general features and specifics of the training between the two levels of education, the basic training objective at the lower level and the higher education level - in terms of the qualification level - have been analyzed and highlighted.

**15. Yanakieva, Z. Organizational forms of the educational work in fine arts.** - In: *Managerial and marketing problems in art*. Plovdiv: AMDFA, 2017, pp. 222-232 ISBN /978-954-2963-20-2/

The lesson is a basic organizational form of work in the educational process. The pedagogical goals and tasks that determine the structuring and duration of its individual parts are of great importance in its planning. In art education, attention is paid to the



combination lesson. Depending on the specifics of learning problems and problems, its duration may be different. The study presents an exemplary organization of the activities divided by minutes in the structure of those lessons (a lesson for developing and learning new knowledge for one and two lessons, a lesson to develop skills and habits for one and two lessons) most often used in the educational and pedagogical practice and may be different hours depending on the program requirements.

**16. Yanakieva, Z. Still life art training in the general and vocational education schools in Bulgaria.** – In: *Knowledge* – international journal. Institute of Knowledge Management – Skopje: 2017, Vol. 17, No 4, pp. 1509-1784, p.1677-1683; ISSN /2545-4439/ ISSN /1857-923X/

The study examines an up-to-date issue of the theory and methodology of art education, which draws attention to the problems of still-life art, its development in the context of history and some more important aspects from a pedagogical perspective. It is significant and concerns important issues related to the artistic education and education of school children in the Bulgarian school system. The problem is not new, but its training topicality raises the need for consideration. In the education system in our country, still-life is studied in primary and secondary schools as a component of mandatory, choice mandatory and specialized training curriculum. Attention is paid to the class-lessons, carried out under curriculum by the Ministry of Education, as well as in extra-curricular activities carried out in the cultural and educational institutions – libraries, children's centers and art schools. The students receive additional training as per their interests and needs. In art schools, Still-Life is in focus in all specialties. The emphasis is on Drawing and Painting, mainly during the first and second year of study. It is essential for the professional formation of the students, because it masters the laws of the spatial construction and the technical skills for working with graphic and pictorial materials, which are further applied in the creative tasks, as well as in relation to the portrait and the human figure. Still-Life is studied in the higher education system in arts specialties, which warrants a deeper consideration. Studies in the scientific and methodological literature show that the problem is insufficiently developed from an educational point of view. Separate issues in relation to drawing and painting are set in the methodical works and practical guides for teachers focusing on particular grades and stages in the secondary schools. There is a more detailed representation of the genre in the drawing training curriculum for vocational schools, which unfortunately does not give a general idea of the still-life in a broad aspect. The aim of the study is to highlight the more important problems, the distinctive features and specificities of the general and artistic school, and the peculiarities of the genre in out-of-school forms, which has not been done so far. Based on the theoretical study of still-life in the context of history and the comparative analysis of the teaching tasks its more important problems in art are highlighted, which are also considered in the training according to the age, psychological and creative abilities of the students. The guidelines for generalist education in the mainstream schools and for the professional education of the future specialists in the artistic institutions are outlined.

**17. Yanakieva, Z. The emergence of art for children under the influence of art education.** – In: *Knowledge* – international journal. Institute of Knowledge Management – Skopje: 2018, Vol. 23, No 5, pp. 1331-1716, p.1551-1556 ISSN /2545-4439/ ISSN /1857-923X/

The idea of child upbringing/education through art emerged in the second half of the nineteenth century in England. It spreads in Germany, France, the Netherlands and a number of Western European and American countries, as well as in Bulgaria in the early twentieth century. It is popularized by the didactic arts movement, which is part of the reformed pedagogy. It originates as a reaction to dissatisfaction with the one-sided and negative impact of the modern educational system that prioritized mental development and the intellectual

principle as only important. This brought up the necessity of forming the aesthetic model, the harmonious and all-round development of the personality. The movement promotes the idea of upbringing through art and learning with the help of the artistic activities that need to be implemented in school life. Bright representatives of the field in Bulgaria are the art pedagogues: G. Palashev, N. Rainov and B. Denev. The great achievements of the three reformers are that they created a place for the art subjects in the educational system and developed the training of drawing techniques. The latter stands out as a means of forming aesthetic culture, which has been misunderstood so far as "narrowly utilitarian" and for the first time since the existence of pedagogical theory and practice, arts have been aligned with science and are equated with other subjects at school. The new approach to the drawing instruction methodology is based on the psychophysiological features of the child in the pictorial work, which necessitates a rethinking of the existing methods and reordering the program in a systematic sequence. First amongst the representatives of the movement in our country, Palashev notices the children's inclination to look at pictures and relies on the idea of using natural tendencies in the process of family and school education. Born in the pedagogic community, the idea of upbringing through art gains wide popularity, making its way among artistic environments. The task of forming the aesthetic model of the personality sets the basis for development in European art programmes designed for children and adolescents, unlike the Bulgarian model - which, for objective historical reasons, does not have such tasks. For the purpose of artistic education, European painting is thematically the most accessible as it recreates animation paintings, children's images, figural compositions with scenes from the everyday life of teenage, biblical and mythological subjects. The attention of smaller viewers engages in works illustrating the games, the carelessness and the madness of the children, the poverty of children grown in socially-enriched families, and the larger ones - with works that present biblical and mythological stories, portraits and scenes. At the beginning of the last century, the artistic education in Bulgaria took place with the help of the periodical press for teenagers, which promoted works of European artists created for the aesthetic needs of the teenagers.

**18. Yanakieva, Z. Still life - teaching forms.** - In: *Yearbook of AMDFA*. Plovdiv: AMDFA, 2018. ISSN /1313-6526/ /in print/

The article highlights the problem of the forms of educational methods, especially for those who are trained in still life art and their importance for the art preparation of students in the middle school education. It answers some of the most important issues related to the nature and specifics of the training forms in the training in still life: painting by nature, painting from memory and imagination, associative drawing through the perception of artistic works. They are carried out according to the purpose, the educational problems and tasks, as well as the age of the students.

**19. Yanakieva, Z. Art principles for creating Still Life art when working with students.** - In: *Yearbook of AMDFA*. Plovdiv: AMDFA, 2018. ISSN /1313-6526/ /in print/

The report examines the main problems of secondary school art education in relation to the principles of shapes/forms when working with students. The object of attention are the peculiarities and differences that stand out between the linear-plane, the plane-decorative and the spatio-spatial principle for the transformation of the objects from reality and of the objects in the still-life.

**20. Yanakieva, Z. Still Life - Aesthetic and Educational Aspects.**- In: *Yearbook of AMDFA*. Plovdiv: AMDFA, 2018. ISSN /1313-6526/ /in print /

The article draws attention to the possibilities of still life as an artistic genre for the realization of aesthetic and educational influence in art education. Through it not only knowledge, skills and attitudes are formed, but aesthetic perception, aesthetic attitude, aesthetic feelings, aesthetic taste, aesthetic ideal, aesthetic assessment are developed. As a result of the systemic learning process, students build their artistic literacy and culture.