

Chapter XVIII. Aesthetic Upbringing - General Part and Standards

Article 77. Aesthetic Upbringing - General Part

Introduction

Merging with art plays an important role in harmonious development and upbringing of the person. This is the function of aesthetic education in the school. To study them develops a pupil's ability to perceive the beauty of the world, imagination, creativity, self-expression, critical thinking skills, and the desire to find and discover new things that are necessary for any future activities of the pupil and prepares him/her for life's challenges. When studying these subjects, the pupils have different means and forms of self-expression. Study of aesthetic subjects let the pupils be merged with the universal values and at the same time facilitates to establish the national consciousness.

The aesthetic training group combines two subjects: music and the use of Fine and Applied Arts. The aesthetic training group, in some ways, combines the elements of theatrical art, as when learning music it is given a great load to performance. The work activity, necessary for the upbringing and developing of a person, is integrated with art teaching. The basis for this integration is to involve the elements of Fine Arts in the teaching of Applied Arts.

Objectives and purposes of teaching aesthetic upbringing

The aims of teaching aesthetic upbringing are:

- Stimulating the interest and love to art;
- Establishing a sense of unity of the universe;
- Developing a feeling of respect for the nations of other peoples and universal culture, different opinions and world view; working out a respect towards a human labor;
- Developing the aesthetic perception of the environment, a sense of beauty and artistic taste;
- Developing the creative-associative thinking and emotional sphere;
- Developing an imagination, critical thinking, and self-expression, creative and communicative skills.

The tasks of teaching aesthetic upbringing are:

- Sharing with the national and world cultural values;
- Learning the Universal Language of Art;
- Engaging a pupil in creative and interpreting activities;
- Establishing the ability of perception of art sample / design perception;

- Developing the ability to discuss and present;
- Establishing the work skills and care, labor skills;
- Mastering the technical means of creative activity;
- Developing the vision, spatial performance, observation, and visual memory and hand motorsport;
- Developing the habit of listening to music;
- Developing the musical hearing (musical ear) and memory, rhythm sensation, plasticity and coordination;
- Studying the music, Fine and Applied Arts (including musical script).

Organization of teaching aesthetic upbringing

Fine and Applied Arts and Music Teaching is provided on the all three levels of general education: on the primary and basic levels (I-IX classes)-as compulsory subjects, and on the intermediate level (XI-XII classes) - as elective subjects.

Evaluation in aesthetic upbringing

Evaluation in Fine and Applied Arts

Evaluating components in Fine and Applied Arts

Components of the current (home and class) tasks

The following knowledge and skills can be evaluated:

- Creativity (independence of decision, demonstration of their own handwriting, vision, use of techniques, material and artistic-expressing ways to designate a thought, etc.);
- Using the material, techniques and artistic-expressive means;
- Talking about work (using relevant terminology on the utilized materials, techniques and artistic-expression);
- Connecting samples of different fields of art with historical, religious, cultural and social context;
- Recognizing and reasoning of arts and genres of art;
- Oral speech / presentation (to tell clearly and understandably, contacting with the audience, use of visual and technical means, etc.);
- Presenting the own opinion as reasonable;
- Adequate answers to questions;
- Demonstrating the respect for others' opinions;
- Engagement in training activities;
- Cooperation (with a partner, group members);
- Organization (systematic, time limit protection, necessary material, device).

Knowledge and skills are evaluated by the following tasks:

- Performing a specific practical work or creating of a particular subject (the pupils can perform practical work by imagination, memory, sample and reflect environmental observations, e.g. Landscape, Still Life etc.);
- Reviewing the own and others' works;
- Discussing about artwork specimen;
- Making analysis of a particular epoch, creator or art model or discussing about it;
- Preparing individual or group presentation (presentation of their own and others' works, presentation to the audience, etc.);
- Observation on the environment (discussion or reflection of the results of the study);
- Finding material;
- Drawing up a report.

The component of summary tasks

The component of the summary assignment is related to the study-teaching results. This component should evaluate the results achieved through the study and processing of one study section (topic, chapter, paragraph, issue). Upon completion of a particular study unit, the pupil should be able to present the knowledge and skills defined by the Fine and Applied Arts standard.

Types of summary tasks:

It is recommended to use many forms of summary tasks to implement the standard requirements. In the Fine and Applied Arts it is possible to use the following types of summary tasks:

- Practical work, e.g. large scale work;
- Exhibition;
- Project (conjectural themes of the projects: projects are related to the creativity of a certain well-known artist person, genres of art, world / country / city / region, etc. the event, which has happened, (ecological, political, social, etc.), also to the exposition, performance, book, journal, book model, garden facilities, school, classroom, interior design and so on);
- Talk -report (about a certain epoch, creator);
- Presentation;
- Test
and others.

The requirements, which should be satisfied with the summary assignments:

- Each type of task should be accompanied by a general rubric of its assessment;
- General rubric should be specified in accordance with the task condition and the learned material;
- The standard of the results should be indicated, for checking of which the tasks' summary is intended.

Evaluation in Music

Evaluation Components in Music

The following knowledge and skills can be evaluated:

- Imaginary skills.
- Associative thinking;
- Creativity;
- A habit of listening to music;
- Music memory;
- Feeling the rhythm;
- Improvisation;
- Ability of substantiating the own opinion;
- Knowledge of music and computer programs;
- Introduction (presentation);
- Music intonation;
- Social skills;
- Tolerance.

Knowledge and skills are evaluated by the following tasks:

- Listening to music and performing the tasks related to it;
- Finding material;
- Performing a task using a music-computer program and so on;
- Theatrical sketches, etudes accompanied by music;
- Sketch by using different musical elements of the character's portrait;
- Recording music composition using different symbols;
- Narration;
- Role-playing games;
- Interview;
- Dancing;
- Pantomime;

- Participation in creative activities: song, improvisation, music-dramatic compositions, creation of music and computer programs;
- Participation in concert, presentation rehearsals;
- Project preparation;
- Participation in examination of own and other performance / creativity;
- Discussing the context of the musical work;
- Planning and preparation of various activities;
- Presenting the own work, creative activities;
- Use of musical writing when performing various tasks;
- and others.

The component of summary tasks

The component of the summary assignment is related to the study-teaching results. This component should examine the results achieved through the study and processing of one study section (topic, chapter, paragraph, issue). Upon completion of a particular academic unit, the pupil should be able to demonstrate the knowledge and skills defined by the music standard.

Types of summary tasks:

To satisfy the standard requirements, it is recommended to use the various forms of summary assignments. Music summary types can be:

- Concert / performance;
- Quiz;
- Talk-report;
- Lecture-concert;
- Presentation;
- Testing;
- Project (conjectural themes of the projects: thematic performance / concerts; preparing TV programs, radio programs, preparing performance; preparation of a newspaper, magazine, Musical album; filming of a song, musical work or other subject; invitation to the famous composer, singer, organize the meeting and so on);
- Music collage;
- Submitting a simple story using the elements of the musical language.

The requirements, which should be satisfied with the summary assignments:

- Each type of task should be accompanied by a general rubric of its assessment;
- General rubric should be specified in accordance with the task condition and the learned material;
- The standard of the results should be indicated, for checking of which the tasks' summary is intended.

Article 78. The Fine and Applied Arts Standard

The Fine and Applied Arts on the primary level

Introduction

On the primary level, the pedagogical potential of the arts as of the studying-upbringing branch is defined by its visible-species nature. In the junior classes, the perspective-minded thinking and emotional perception of the world predominantly depends on the age peculiarity, so it is important for the pupils the activity based on the discovery, doing something and observation to which the Fine and Applied Arts specifics correspond well.

On the primary level Art teaching mainly serves to emotional and cognitive spheres of a child's developing, laborious and communicative skills.

Description of directions

According to the curriculum the Fine and Applied Arts teaching is divided into three directions:

1. Creativity and practice;
2. Communication and interpretation;
3. The perception of art in context.

Teaching is conducted within all directions simultaneously and in tight interrelation with each other.

1. Creativity and practice

In the framework of the direction the pupils are involved in creative activities, and carry a wide variety of ideas (ideas source need to be various (e.g. The imagination of their own, the impressions obtained from the environment, the experience of the studied subjects, fairy tales, poetry, literary works, children's Bible stories, adapted mythology – of Georgia, Creek, the old East, famous artists of the fictional stories, animated films, musical compositions, concert, theatrical, circus performances, local and contemporary artists, entertainers, Family and local traditions and others). The pupils relate to various forms of self-expression, create works of imagination, fantasy, impressions, attitudes obtained on the basis of the observation of the environment, and so on. Thus, the pupils master the elements, principles, methods of expression of the art branch, are introduced to a variety of techniques, materials and weapons. In the result,

there is kindled curiosity, desire in the pupils to find out and discover new ideas and develop the imagination and the ability to solve the problem creatively.

In order to develop creativity and accomplish the goals, the teacher should select strategies and activities that will be based on the search, experiments and findings of various ways, means and approaches of expression. The teacher should take into consideration the interests and experience of the pupil, give him/her the different ideas and make decisions (e.g. select him/herself topic, story, material, technique, etc.).

In this direction the pupils also develop the skills to bring/regulate equipment, time limit, behavior in the class, hygiene and safety rules, work place, classroom adjustment; are engaged in labor activity (e.g. participation in the yard cleaning-up, restoration of damaged items and school inventory (book, map), etc.).

2. Communication and interpretation

Within this direction the pupils learn to understand and evaluate the work of art, formulate opinion towards art as the communicative means of a self-expression. (The pupils should correctly use the terminology, adequately react to the teacher's comments, understand and implement the advice and instructions). The pupils should be able to understand the meaning of the term, explain the own words, though are not required to interpret the terms), listen to others' ideas attentively, develop the skills of assessment and self-evaluation.

The pupils also develop social and communicative skills, practice teamwork (joint work in couples / groups, cooperate with each other during work, make a joint decision, express their own attitude, listen to different opinions, look at the initiative, etc.).

In order to get acquainted with cultural heritage in this direction, it should be arranged excursions to museums, galleries, historical monuments, meetings with prominent art figures and others. The pupils should take part in the classroom and school exhibitions, performances, rallies, celebrations and other events; help the juniors to decorate celebrations, repair inventory, make the classroom arrangements and more.

3. The perception of art in context

Within this direction the pupils are familiar with the famous works of Georgian and world art (primary classes do not require knowledge of the title and author of the art design, but they should gradually be able to name some of them in order to get acquainted with the work of art) from ancient times up today, folk creations, observe their content, purpose and role in the life of society. They connect them with their everyday reality and their own experiences, get acquainted with different historical, cultural, social and other contexts of their creation and assessment.

The pupils develop aesthetic perception, observation and enjoyment of the world. The attention should be paid to the cognition understanding and comprehending of the environment, arts, elements of diversity (the teacher should make the pupils pay attention to that, where and in what form they have a contact with the art, its manifestation in everyday life (illustrated books, toy design, animated movies, the specimen existing in the museums and galleries, and so forth).

The Standard of the I-IV classes

A) The results to be achieved at the end of the IV class

Definition of indices

A) The results to be achieved at the end of the IV class

Definition of indices

Each outcome in the standard is preceded by the index, which indicates the subject, the level of instruction and the outcome of the standard; for example, F.A.A.pr. " (I)"1.

"F.A.A." - indicates the subject of "informative-communicative technologies"

"pr." –indicates the primary level;

" (I)"- indicates the standard of V-VI classes,

"1" - indicates the standard result number.

The Fine and Applied Arts Standard	
Results of the Index	the standard results
	1. Direction: creativity and practice
F. A.A.pr.(I).1.	The pupil should be able to reflect the impression, ideas, experiences, orientations, moods and / or environmental observations that are based on the own interests and experiences using the elements and principles of the Fine and Applied Arts.
F. A.A.pr.(I).2.	The pupil should be able to select and use different materials and techniques to reasonably implement the concept and idea.
	2. Direction: Communication and interpretation
F. A.A.pr.(I).3.	The pupil should be able to plan and implement the work to be co-operated with the classmates (in peers, groups).
F. A.A.pr.(I).4.	The pupil should be able to present individual and joint work; share the ideas, impressions, and talk about the work of classmates or famous artists using appropriate terminology.
	3. Direction: Art perception context
F. A.A.pr.(I).5.	The pupil should be able to understand the diversity of the arts in the environment and express the own attitude and emotions towards it.
F. A.A.pr.(I).6.	The pupil should be able to differentiate the genres of Fine and Applied Arts, their contact with the learned material of other subjects and everyday life.

B) Content

Fine Art elements: line (different types of thick, straight, curved, waved, zigzag, horizontal, a dot line, vertical, diagonal, contour of different thickness, stroke); color (basic and compound, cold and warm, contrast, tone - tone, added white or black); form (simple geometric and natural, flat and volumetric - 2D and 3D).

Principles of Fine Art: rhythm, main emphasis, front and back view, contrast, statics, dynamics.

Technique and procedure: painting, graphics, scarf, application, sculpt, collage, mosaic, imprint, monotype and others.

Recommendation material and the tools: pencil, pastel, gouache, charcoal, felt-tip pen, colored chalk, cardboard, cloth, molding clay, colored paper, clay and other materials: (Traditional and non-traditional, natural and artificial) brush, scissors, glue, and others.

Fine Arts fields: painting, drawing, sculpture, architecture, decorative-applied arts.

Fine Art Genres: still life, landscape, portrait, everyday life etc.

The V-VI classes standard

A) The results to be achieved at the end of the VI class

Definition of indices

A) The results to be achieved at the end of the IV class

Definition of indices

Each outcome in the standard is preceded by the index, which indicates the subject, the level of instruction and the outcome of the standard; for example, F. A.A.pr. " (II)"¹.

"F. A.A." - indicates the subject of "Fine and Applied Arts";

"pr." –indicates the primary level;

" (II)"- indicates the standard of V-VI classes,

"1" - indicates the standard result number.

The Fine and Applied Arts Standard	
Results of the Index	the standard results
	1. Direction: creativity and practice
F. A.A.pr.(II).1.	The pupil should be able to reflect the impression, ideas, experiences, orientations, moods and / or environmental observations that are based on the own interests and experiences using the elements and principles of the Fine and Applied Arts.
F. A.A.pr.(II).2.	The pupil should be able to select and use different materials and techniques to reasonably implement the concept and idea.
	2. Direction: Communication and interpretation
F. A.A.pr.(II).3.	The pupil should be able to plan and implement the work to be co-operated with the classmates (in peers, groups).
F. A.A.pr.(II).4.	The pupil should be able to present individual and joint work; share the ideas, impressions, and talk about the work of classmates or famous artists using appropriate terminology.
	3. Direction: Art perception context
F. A.A.pr.(II).5.	The pupil should be able to connect the specimen of different branches of Fine and Applied Arts with historical, religious, cultural and social context.
F. A.A.pr.(II).6.	The pupil should be able to discuss about the Georgian Art and Art figures.

B) Content

Fine Art elements: line (different types of thick, straight, curved, waved, zigzag, horizontal, a dot line, vertical, diagonal, contoured of different thickness, stroke); color (basic and compound, cold and warm, contrast, tone - tone, added white or black); form (simple geometric and natural, flat and volumetric - 2D and 3D).

Principles of Fine Art: rhythm, main emphasis, front and back view, contrast, statics, dynamic, the basis for composite distribution (selection of vertical or horizontal format, distribution of image on the format); contrast, statics, dynamics, ratios and proportions, space (perspective laws - front, middle and back panels), equilibrium, and point of view, radius, core emission, symmetry and asymmetry.

Technique and procedure: painting, graphics, scarf, application, sculpt, collage, mosaic, fingerprint, monotype, drawing and their techniques (spot, fingerprint), scarf, application, collage, mosaic, modeling, construction, computer technologies (drawing program, text editor, presentation program); cutting, sticking, embroidery, scraping, rolling, binding, plating, knitting, sewing, woodcarving, etc.

Recommendation material and the tools: pencil, pastel, gouache, charcoal, felt-tip pen, colored chalk, cardboard, cloth, molding clay, colored paper, clay and other materials: (Traditional and non-traditional, natural and artificial) brush, scissors, glue, pottery, knitting, sewing tools and others.

Fine Arts fields: painting, wall painting, miniature manuscripts, stamping, ceramic sculpting, drawing, sculpture, architecture, decorative-applied arts.

Fine Art Genres: still life, landscape, portrait, everyday life etc.

Article 89. Annual programs of Fine and Applied Arts

The Fine and Applied Arts on the Primary Level

I class

The results to be achieved at the end of the year and their indicators

Direction: creativity and practice

F.A.A.I.1. The pupil should be able to use in his/her work some of the main elements, materials and techniques of the Fine Arts to express the own intentions and impressions.

The result is obvious if the pupil:

- Creates works by impressions and imaginations;
- Uses different types of line (right, wavy, a dot line, cutting, zigzag, horizontal, vertical, curved, diagonal);
- Uses different colors;
- Uses different forms (geometric and existing in nature);
- Uses the drawing, application, collage, imaging and mosaic techniques, etc.
- Uses clay and molding clay, to create small plastic samples;
- Uses artificial and natural materials;
- Prepares items with different materials;
- Uses the different factors (with hands, fingers, leaves, clouds, etc.);
- Draws / displays different types and thick lines in the computer drawing program, simple shapes, and figure; uses different colors.

Direction: Communication and interpretation

F.A.A.1.2.The pupil should be able to cooperate with the classmates.

The result is obvious if the pupil:

- Works to create a common work in a pair / group, shares the views of the classmates with different opinions;
- Listens to the teacher's instruction, advice / reference;
- Participates in the classroom exhibition;
- Supports the classmates in participating in various educational events or creating a joint work.

F.A.A.1.3.The pupil should be able to present individual and joint works; expresses an idea about the works of his/her own and about those of the classmates.

The result is obvious if the pupil:

- When presenting individual or joint works, speaks of what he/she wanted to reflect;
- Expresses the views concerning the works of others;
- Reacts to the teacher's comments, understands and fulfills instructions;
- Listens to and waits for the expressing the opinions from others;
- Cares for (does not do a harm) the own and the others' works.

Direction: Art perception in the context

F.A.A.1.4.The pupil should be able to perceive (discover) the diversity of the art in the environment and express his/her attitude and impression towards it.

The result is obvious if the pupil:

- Lists of art fields (art, music, cinema, theatre, etc.) and recollects where and in what form has a touch to it in everyday life;
- Speaks about opera, ballet, theatre performances, the impressions obtained in the art galleries or museum;
- Speaks and expresses his/her own dependence on the familiar animated, artistic films, electronic educational games and favorite illustrated books;
- Observes the fine art designs, speaks about their contents and the obtained impressions (stories, scenes, events, animals, plants, seasons, etc.).

The content and recommendations

Key elements of Fine Arts:

Line: straight, waved, a dot line, cutting, zigzag, curved, horizontal, vertical, diagonal.

The activities using the lines:

The pupil observes the lines existing in nature (e.g. mountain, roof - bound, zigzag lines, sea wave - curved, vertical - wooden body, fence, etc.) and uses them to create an image.

Color: different colors.

The activities using the colors:

The pupil uses different colors as well as the colors obtained by mixing them to create the artwork, express the ideas and impressions. The pupil plays with colors.

Form: Simple geometric and existing in nature (e.g. clouds, etc.).

The activities using the forms:

The pupil recognizes his/her familiar geometric and existing in nature forms (e.g. circle, octagon in the classroom, street and existing in nature, e.g. flowers, clouds, trees and others); These forms are used to create an image in the work (e.g. creates any animal or other simple expression by using the circle, rectangle, octagon and triangle).

Materials and tools: pencil (colored, simple), felt-tip pen, gouache, colored paper, cardboard, cloth, molding clay, clay, natural and artificial material (leaf, grass, conifer, cereals, shells, beads, ribbons, etc.); brush, scissors, glue.

Technique and procedure: painting, drawing, scratching, application, collage, mosaic, fingerprint, computer drawing program and more;

The used material and devices:

During the activities, the pupil uses a variety of materials, tools, techniques, introduces the possibilities of materials and techniques and draws a variety of textures: paints brushes, fingers, clouds, conducts the experiments with non-traditional tools and materials; makes simple imprints (e.g. leaves).

Probable themes: " Seasons of the year", "My city / village", "My family", "My country", "Kingdom of colors", "School, "Funny train", "New Year", "Underwater world, " My birthday ", " Me and my Friends ", " My favorite animal "and others.

II class

The results to be achieved at the end of the year and their indicators

Direction: creativity and practice

F.A.A.II.1.The pupil should be able to use some of the basic elements and principles, material and techniques of Fine Arts to present his/her intentions and impressions.

The result is obvious if the pupil:

- Creates works by impressions and imaginations;
- Uses different types of line (thick and thin, straight, waved, cloth, cutting, zigzag, curved, contoured);
- Uses basic and composite colors;
- Creates and uses two (2D) and three-dimensional (3D) shapes (geometric and existing in nature);
- By using repetitive lines, shapes and colors creates rhythmic images;
- Creates mixed materials (natural and artificial) and various techniques (application, collage, mosaic and others);
- Makes geometric shapes, creates simple compositions and samples of small plastic using clay and molding clay;
- Prepares items, constructions, toys and more with various materials;
- Uses the different textures (cloth, toothbrush, brush handle, comb, etc.);
- Paints / displays various types and thick lines, contours, simple (two-dimensional) shapes, rhythmical images; uses different colors.

Direction: Communication and interpretation

F.A.A.II.2.The pupil should be able to cooperate with the classmates.

The result is obvious if the pupil:

- Works to create a common work in a pair / group, shares the views of the classmates with different opinions;
- Listens to the teacher's instruction, advice / reference;
- Participates in the classroom exhibition;
- Supports the classmates in participating in various educational events or creating a joint work.

F.A.A.II.3.The pupil should be able to present individual and joint works; express the opinion about the work of own, the classmates' or famous artists' using elementary terminology.

The result is obvious if the pupil:

- When presenting individual or joint works, speaks of what he/she wanted to reflect;
- Shares his/her impressions with the classmates concerning the work of someone;
- When talking, uses the basic terms (line, color, form);
- Listens to and waits for the expressing the opinions from others;
- Cares for (does not do a harm) the own and the others' works.

Direction: Art perception in the context

F.A.A.II.4.The pupil should be able to perceive (discover) the diversity of the art in the environment and connect it with the particular/appropriate fields of Arts.

The result is obvious if the pupil:

- Lists of art fields (art, music, cinema, theatre, etc.) and recollects where and in what form has a touch to it in everyday life;
- Speaks about art fields depending on the feelings of any sense they influence;
- Speaks about the professions related to the different fields (composer, artist, etc.);
- Names architectural monuments and sculptures, which he/she has seen and expresses his/her own attitude (which he/she likes and why);

- Speaks about opera, ballet, theatre performances, the impressions and new information obtained in the art galleries or museum;
- Speaks and expresses his/her own attitude towards the favorite for him/her animated and artistic films, electronic educational games, illustrated books and talks about why he/she likes the animated or fictional film, hero, music / song, illustration;
- Recognizes the familiar stories, scenes, subjects and events in the works of art, speaks about the contents of the works and the obtained impressions.

The content and recommendations

The key elements and principles of Fine Arts

Elements:

Line: thick, thin, straight, waved, cutting, zigzag, horizontal, vertical, curved, diagonal, contoured and of different thickness.

The activities using the lines:

The pupil uses a different type of line of expression to create an image for expressing the intensions and impressions. Observes the lines - "existing in nature" and in the items created by a man (e. g. board, desk, window, etc. - horizontal, vertical, diagonal line, etc.) and uses it to create an image. By repetition of different types of lines creates rhythmical images.

Color: basic and compound, rainbow colors.

The activities using the colors:

For expressing his/her intention, he pupil uses the main (red, yellow, blue) and by mixing them- the composite colors (green, orange, violet), recognizes and uses the rainbow colors in the environment. Observes and chooses the color of the reflected object, expresses different spells of day-night, seasons of the year using the appropriate colors.

Form: Uses simple geometrical and existing in nature, e.g. clouds, flowers and etc., flat and volumetric forms - 2D and 3D.

The activities using the forms:

The pupil learns geometrical (e.g. circle, octagonal, triangular) and natural forms (e.g. flowers, clouds, trees, etc.) in a familiar environment (in the classroom, street or nature). These forms are

used to create an image in the work (e.g. circle, rectangle, triangle, ornaments of a figure, etc.). Uses two and three-dimensional - flat and volumetric shapes to create simple structures (e.g. the sculptures of various sizes, Santa Claus, clown, house and other images; creates constructions by the boxes of different sizes and shapes). Shows the form of an object existing in the environment in the work (e. g. butterfly, bird, mushroom, etc.).

Principles: rhythm.

The used principles:

The pupil creates rhythmical images with the repetition or combination of the different types of lines, colors and shapes.

Materials and tools: pencil (colored, simple), pastel, felt-tip pen, gouache, charcoal, colorful chocks, colored paper, cardboard, cloth, molding clay, clay, brushes, crushed papers, metal, cardboard, plastic boxes, conifer, leaf, cereal, shells, beads, braid, scissors, glue and others.

Technique and procedure: painting, drawing, scratching, application, collage, mosaic, imprint, computer drawing program and more.

The used materials and devices:

During the activities, the pupil uses a variety of materials, tools, techniques and procedures; in the search and discovering of material and techniques, the pupil confirms and deepens his/her knowledge and skills worked out in the result of the simple experiments. By using a variety of materials and techniques (cloth, brush handle, comb, etc.) achieves a wide variety of textures, makes the imprint (e.g. using different shapes or images of the cardboard / pen plaster, potato or lemon);

Conducts experiments with non-traditional tools and materials; uses pencil (colored, simple), pastel, felt-tip pen, gouache, charcoal, colorful chocks, colored paper, cardboard, cloth, molding clay, clay, brushes, crushed papers, metal, cardboard, plastic boxes, conifer, leaf, cereal, shells, beads, braid, scissors, glue pencils, gouache paintings, brushes, metal, plastic boxes, grains and more; uses drawing, application, collage, imprint, mosaic techniques and more.

The probable themes: "Summer holidays", "Friendship", "Village in autumn", "autumn still life", "New Year's Night", "Winter landscape", "Christmas", "Easter", "Nature in spring", "In the circus" "In the Zoo", "My yard", "My city square", "Fantastic city", "Favorite hero", themes according to the own fantasy and so forth.

III class

A) The results to be achieved at the end of the VI class

Direction: creativity and practice

F.A.A.III.1. The pupil should be able to reflect his/her own intentions, moods (emotions) and / or the impressions obtained in the result of the environmental observations using the elements and principles of the Fine Arts in the work.

The result is obvious if the pupil:

- Creates plots, characters and images of the objects using imagination, fantasy;
- Observes the objects, events the environment and depicts the obtained impressions;
- Selects artistic methods (line, color, material) to express the own imagination, impressions and emotions;
- Uses the contours of different thickness;
- Uses basic, composite, cold and warm colors;
- Observes the diversity of forms in the environment and reflects them in the work (geometrical and existing in nature of two and three dimensions);
- Uses the different ways (form, size, color) to separate the principle topic in the work;
- Creates symmetrical and asymmetrical images, shapes;
- Creates simple ornaments from repetitive lines, colors and geometric shapes.

F.A.A.III.2. The pupil should be able to develop and deepen the ability to use different materials and techniques.

The result is obvious if the pupil:

- Using a variety of material and techniques creates landscapes, still lives, portraits;
- Creates small plastic patterns, simple compositions and constructions, using various artificial and natural materials;
- Produces images using clay, molding clay and other modeling materials;
- Creates an imitation / illusion of different textures existing in the environment;
- Creates works in a computer drawing program (using different types and thickness lines, contour, color, depicts two dimensional forms, simple ornaments, symmetric and asymmetrical images).

Direction: Communication and interpretation

F.A.A.III.3.The pupil should be able to work with the co-partners (in the pairs or in the group).

The result is obvious if the pupil:

- During joint work (participation in the event, creation of a work in pair / group) shares the different opinions with the classmates;
- Listens to and takes into account the instruction, advice / reference of the teacher;
- Sends the own digital work either to the classmates or the teacher;
- Participates in the classroom and school exhibition, celebration and preparation of them;
- Supports and encourages the classmates in preparation, holding various studying arrangements or creation of joint work.

F.A.A.III.4.The pupil should be able to present individual and joint works; express the own opinion about the works of own, classmates' or famous artists' using elementary terminology.

The result is obvious if the pupil:

- When presenting the individual, joint work, talks about the intention, used colors, materials, techniques, etc.
- Shares his/her own impressions to others about the works of classmates or well-known artists (what they like or does not like, what is depicted, etc.);
- In the course of the conversation uses elementary terms (such as when listing the materials, naming the elements of fine art, for example, I have used the curved or zigzag lines, etc.);
- Listens to and waits for expressing others' opinions, asks and answers the questions (e.g. in connection with the content of the work);
- Respects the own work and that of others;
- Supports and encourages the classmates, when submitting a work.

Direction: Art perception in context

F.A.A.III.5.The pupil should be able to make a difference between some fields and genres of fine and applied arts, and their relationship with daily life and other subjects of the learned material.

The result is obvious if the pupil:

- Lists and recognizes the fields of fine and applied arts (painting, drawing, sculpture, ceramics, textile and other);
- Names and recognizes some genres (landscape, still life, portrait);
- Assigns some of the well-known art specimen to the relevant field, genre and speaks about the own attitude (which he likes and why);
- Names and characterizes the professions related to the fields of fine art (composer, artist, director, etc.);
- Collects information about architectural monuments, works of fine arts, sculptures, specimen of decorative-applied and folk art located in the region of his/her own, (town, village, settlement) and let the classmates know of it;
- Speaks about opera, ballet, theatre performances (decorations, costumes, content);
- Speaks and expresses his own attitude towards his favorite animated and fictional films, electronic educational games, illustrated books and talks about why he likes animated or fictional film, hero, music / song and illustration;
- Names a work that has made a special impression on him/her in the art gallery or museum;
- Asks the questions about the subjects, people and events reflected in the work, speaks about the content, the expressed mood in it and the obtained impression;
- Connects the content of the work of fine art (e.g. seasons of the year) with the material learned in other subjects (e.g. with the obtained information on the lesson of the natural sciences; music composition, which he/she heard on the lesson of music; the specimen of the Georgian literature-poems, stories, etc.).

The content and recommendations

The Key elements and principles of fine art

Elements:

Line: Lines, contours of different types and thickness.

The activities using the lines:

For expressing his/her intention, moods and impressions the pupil uses a different type of line to create works (tries express the mood by using a thin, thick, curved, of different thickness contour, and so on).

Color: basic and composed, cold and warm colors.

The activities using the colors:

For expressing his/her intention, moods(emotions)(joy, sadness, fear and more) and uses the basic, composed, cold and warm colors; describes the seasons of the year, weather, any event, and etc. with the appropriate color.

Form: 2D and 3D - flat and volumetric, symmetrical and asymmetrical.

The activities using the forms:

The pupil recognizes symmetric and asymmetric forms and uses them when creating a work (uses symmetric and asymmetric forms existing in nature and created by a human; e. g. symmetric - butterfly, structure and etc.; asymmetric - building, a certain thing, plant, etc.) he/she him/herself creates three-dimensional - flat and volumetric shapes and sets up constructions; by using clay, molding clay, wax, dough sculpts small plastic samples and creates composition, construction, and various items.

Principles: Separating the main topic, rhythm.

The used principles:

The pupil creates a work according to the offering of or on the topic selected by him/her or correspondingly to a plot of any fairy tale, literary work, fictional or animated film, etc. in which classifies the main characters by the color and form.

The pupil learns the traditional Georgian and other samples of ornaments and creates rhythmical images, ornaments by using the various types, thickness lines; basic and composed, cold and warm color; geometrical and natural forms and their alteration / combinations.

By using dark and bright colors creates contrasting images, it is possible to use only black and white colors.

Materials and tools: pencil (colored, simple), pencil (colored, simple), pastel, felt-tip pen, gouache, charcoal, colorful chocks, colored paper, cardboard, cloth, molding clay, clay, brushes, crushed papers, metal, cardboard, plastic boxes, conifer, leaf, cereal, shells, beads, braid, moss, grass, moss, tree bark, pebbles, scissors, glue pencils, gouache paintings, brushes, metal, plastic boxes, ribbons, grains and more; uses drawing, application, collage, imprint, mosaic techniques and more). The teacher can use the natural resource in his/her region (e. g. in the seaside region shell, pebbles, mountain region - grass, moss, tree bark, etc.).

Technique and procedure: painting, graphics, scarf, application, collage, mosaic, imprint, monotype, computer drawing program, etc.

The used materials and devices:

During the activities, the pupil uses a variety of materials, tools, techniques and procedures; in the search and discovering of material and techniques, the pupil confirms and deepens his/her knowledge and skills worked out in the result of the simple experiments. Observing the different

facts in the environment and using a variety of materials and techniques, attempts to convey imitation / illusion of the objects of different textures (e.g. tree bark, turtle shell etc.) existing in the environment or nature.

The pupil is able to make experiments with non-traditional tools and materials; uses a variety of artificial or natural materials for creating the graphical, painting, with application, collage, imprints samples; small plastic designs, simple designs and constructions; create the works by using monotypes (the pupil covers a piece of paper on the piece of paper painted with the wet paints or on the flat surface, and then by one move or gradually, with intervals he/she pulls off it. In the obtained imprint he/she can recognize any forms, likens them to any image and paints to it the details).

The probable topics are: "Happy holidays", "On the sea", "Sunset", "Rainy day", "View from my window", "Autumn forest", "Christmas gift", "Spring has come", "Fantastic birds", "Journey to Africa", "Jungles", "Journey by train / plane", "Flying to space", "City of dream", themes according to the own imaginations of the pupils; episodes and characters from fictional literature and others.

IV class

The results to be achieved at the end of the year and their indicators

Direction: creativity and practice

F.A.A.IV.1. The pupil should be able to reflect in the work the intention, idea, moods (emotions) and/or impressions obtained in the result of observation on the environment by using the elements and principles of the Fine and Applied Arts.

The result is obvious if the pupil:

- Reflects in work the results of observation on the nature, natural events and objects with different kinds of means of fine art (e. g. thunderstorm, day-night, season of the year, etc.);
- Selects figurative images (elements and principles) to present the own imagination, impression and emotion;
- Uses different types of lines, contours and strokes;
- Mixing up the colors, obtains the desired color (e. g. yellowish green, bluish green);
- By adding black and white colors changes the color tone (bright-dark, pink, gray, blue and other);
- Uses the contrasting colors;
- Creates contrasting works by using opposite pairs (big-small, dark-light, etc.)

- Observes the diversity of forms in the environment and reflects in the work;
- Selects and places the images of different sizes for displaying the front and back views;
- Creates symmetrical and asymmetrical works;
- By using the different ways (form, size, and color) separates the main topic in the work;
- By using the different figurative images displays dynamics in the works (wind, football, leaf falling etc.)

F.A.A.IV.2.The pupil should be able to select and use different materials and techniques to implement the own intention and idea.

The result is obvious if the pupil:

- By using the diversity of materials and techniques creates the works in the various (portrait, still life, landscape, the genre of everyday life) genre;
- Makes and creates small plastic patterns, simple compositions, constructions using various (natural, artificial) materials;
- Creates the samples of decorative and applied art with a wide variety of material (cups, beads, etc.);
- Uses different methods in the work process, makes experiments using different materials;
- Creates an imitation/ illusion of different textures existing in the environment using a variety of techniques;
- Creates works in a computer drawing program (uses different types and thickness lines, contour, color; depicts two-dimensional forms, ornament);
- Creates rhythmical, symmetrical, asymmetrical works in a computer drawing program.

Direction: Communication and interpretation

F.A.A.IV.3.The pupil should be able to plan and implement the work in cooperation with the classmates (in pairs, in groups).

The result is obvious if the pupil:

- During joint work (planning / implementing the event, creating a work in pairs/ group) shares the different opinions, ideas with those of the classmates and makes a decision with them;
- Sends the own digital work either to the classmates or the teacher;

- Collaborates with the classmates and helps them;
- Protects the time limit, when performing all types of activities;
- Selects working tools, materials, regulates them within a specified time period.

F.A.A.IV.4.The pupil should be able to present individual and joint works; shares the thoughts, ideas, impressions, and talks about the works of the classmates or of the famous artists using appropriate terminology.

The result is obvious if the pupil:

- When presenting the individual, joint work, talks about the concept of the intention, idea (idea of what he/she wanted to do), names the elements (e. g. line, form, color), principles (e. g. rhythmical images), and others;
- Shares the thoughts, ideas, impressions, and talks about the works of the classmates or of the famous artists (the content of the work, the genre, what he/she likes or does not like) and tries to substantiate his/her position;
- Uses the corresponding terminology (when listing the elements of fine art, for example, I have use a thick contour, etc.);
- Listens to others, waits for the others to express their opinions; asks and answers the questions; advises them and receives advises himself from others; uses corrective expressions;
- Supports and encourages the classmates, when submitting a work.

Direction: Art perception in the context

F.A.A.IV.4.The pupil should be able to make a difference between the fine and applied arts and the genre of some of the genres, their contact with the material in everyday life and other subjects.

The result is obvious if the pupil:

- Compares the samples of different fields of fine arts according to the materials of the depicting methods, techniques;
- Names and recognizes some genres (still life, landscape, portrait, of everyday life);
- Names and describes professions related to the fields of fine arts (artist, sculptor, architect, etc.);
- Collects information about the famous architectural monuments, paintings, folklore samples, sculptures, samples of decorative-applied art and folklore works and informs of it to the classmates; works on integrated projects (Georgian, natural sciences, music, etc.);

- Speaks about the work, which has particularly impressed him/her in the art gallery or museum and substantiates why;
- Compares the literary or musical specimen of art created on the same subject and speaks about his/her impressions.

The content and recommendations

The key elements and principles of fine art:

Line: line, contour and stroke of different types and thickness;

The activities in line:

The pupil uses a stroke and different line of expression for creating images; uses different types of lines, attempts to drive the movement (e.g. trees movement in the wind, etc.).

Color: basic and composite, cold and warm, contrasting colors, tone –the tone obtained by addition of white and black colors.

The activities with colors:

The principal, composed, cold and warm colors of the contrasting colors are used by the pupil to express impressions as a result of the introspection, emotions and observations, and emphasizes the emotional or important stories.

Uses tones (light or dark color, changes the light quality: light-dark-pink, blue, lilac etc.).

Observes the objects in the environment, their color and depicts in the work; expresses the spells of the day-night, seasons of the year, any event with the appropriate colors, etc.

Paints with the contrasting colors exotic birds, animals, plants, holidays, most memorable moments of life and others.

Uses cold and warm colors to create a certain mood.

By mixing the colors gets the desired color.

Form: 2D and 3D - flat and volumetric, symmetrical and asymmetric.

The activities in form:

The pupil uses symmetric and asymmetric forms to create works. He/she creates two and three-dimensional - flat and volumetric shapes and makes the constructions; by using clay, molding clay, wax, dough makes plastic samples and creates composition, construction, and various items.

Principles: rhythm, front and back view, main emissions, statics, dynamics, contrast.

The used principles:

The pupil reveals the front and back view of the size of the image, sharp and pale colors (the previous view - sharp, back view - pale); tries to convey / paint/ sculpt static and dynamic images (e. g. leaf falling, wind, children playing a ball and etc.); creates rhythmical expressions; separates them by size, color, underlines the main topic in the works; observes the opposite couples in the environment: contrasting colors (in nature, on clothes, etc.), dark and bright, large and small (people, objects, etc.) and depicts everything in the works.

Materials and tools: pencil (colored, simple), pencil (colored, simple), pastel, felt-tip pen, gouache, charcoal, colorful chocks, colored paper, traditional and non- traditional materials polyethylene, cotton, plastic, clay, paper, (plastic, polyethylene, cardboard bags) metal things, brush scissors, glue.

Technique and procedure: painting, graphics, scarf, application, collage, mosaic, imprint, monotype, computer drawing program, etc.

The used materials and devices:

The pupil makes experiments using various materials and traditional and non- traditional devices: pencil (colored, simple), pencil (colored, simple), pastel, felt-tip pen, gouache, charcoal, colorful chocks, colored paper, cardboard, cloth, clay, molding clay, brushes, crushed papers, metal, cardboard, plastic boxes, conifer, beads, moss, grass, moss, tree bark, pebbles, glue pencils, gouache paintings, brushes, metal, plastic boxes, grains and more; uses drawing, application, collage, journals and newspapers, imprint, monotype for creating small plastic samples, simple works, constructions and etc.

Conveys the textures of the different objects existing in the environment/nature by using imitation / illusion (crumpled paper, scratching, and brush, different types of line, spot and so on).

The probable topics are: "One day of the summer", "Winter holidays", "Morning", "My family", "Family tradition", "Birthday", "Butterfly", "My favorite animal", "My school", "In the country of fairy tales", "Magical forest", "In the past and at present", "The scenes and heard stories in the life" (e.g. "vintage, family holidays, etc."), "My environment" (town, village), transport means, (train, car, plane), bridges, buildings squares). "Travel in Time", series: "Journey around the Earth", "Travel by boat / By plane / train ...", "Station", "Airport", "Dock", "Library", "Future Transport", "Theatre", "Street", "Sports Competition", "Strange Aircraft", etc. (May be the local enterprise,

local architectural monuments, the themes reflecting local and foreign traditions), as well as topics of the own imagination.

V class

The results to be achieved at the end of the year and their indicators

Direction: creativity and practice

F.A.A.V.1. The pupil should be able to reasonably use the elements and principles of the Fine and Applied Arts in the work based on the own interests and experience for conveying the ideas, intentions, moods (emotions) and impressions.

The result is obvious if the pupil:

- Conveys the moods by the different effects and what he/she has heard;
- Uses the lines, contour and strokes of different types and thickness;
- Uses contrasting colors and color gradations;
- Tries to depict the volume of the objects by means of light-shadow, beam of light, and fallen shadows;
- Selects the vertical or horizontal position intended for an image to better convey the intention;
- Distributes the image with understanding on the flat surface intended for it;
- Reveals the elementary/ initial knowledge of perspective laws - using the front and back views;
- For depicting the space, uses half-tones (front view - sharp, back-pale);
- Creates symmetrical and asymmetrical works;
- Using the different ways (form, size, and color) separates the main topic in the works;
- Using the different fictional ways to convey dynamic and static in the work (figures movement, wind);
- Conveys the general proportion of the subject.

F.A.A.V.2. The pupil should be able to reasonably select and use the different materials and techniques to implement the own intention and idea.

The result is obvious if the pupil:

- Uses different methods, various materials and techniques for making experiments to achieve a better implementation of the task;
- Develops the use of the methods of the various materials and techniques (traditional, non-traditional) for creating different genres of art (portrait, still life, landscape, present living genre);
- Develops the use of the methods of various materials (natural, artificial) for creating the design of small plastic samples, simple compositions and structures;
- Creates decorative and applied art samples using a variety of materials and techniques;
- Develops a variety of techniques for creating imitation / illusion of different textures existing in the environment;
- Creates rhythmical, symmetrical, asymmetrical works in the computer drawing program, separates the main topic in the work; uses contrasting colors; selects the vertical or horizontal position of the plane intended for the image; thoughtfully distributes the image on the plane intended for image itself.

Direction: Communication and interpretation

F.A.A.V.3. The pupil should be able to plan and implement the work, which is intended to be accomplished (in pairs or in group) with the cooperation of the schoolmates for solving the organizing problem.

The result is obvious if the pupil:

- During the joint work (planning / implementation of the events, creation of a work in pair / group) shares the different opinions, ideas with the classmates and makes common decisions with them;
- Cooperates with others when solving the common problem;
- Shares the results of observation and own experience with the classmates;
- Collaborates with others for helping them to perform a specific task;
- Shares his/her own digital work in virtual groups;
- Protects the time limit when performing all types of activities.

F.A.A.V.4. The pupil should be able to present individual and joint works; share thoughts, ideas, impressions, and on the basis of the obtained knowledge, talk about the methods used in the own, classmates' or famous artists' works by using appropriate terminology.

The result is obvious if the pupil:

- When presenting the individual, joint work, talks about the intention, idea and the used principles, elements, methods, materials, techniques, etc.;
- Speaks about the content of the work, genre, field, impressions, moods (what mood the line, color, shape, arise in him/her etc.) and own attitude towards the work of art;
- Uses the relevant terms, when talking about the work;
- Listens to others and waits for them to express their opinions while discussing, puts and answers the questions, advises them and receives advises from them, uses corrective expressions;
- Supports and encourages the classmates when submitting a work.

Direction: Art perception in the context**F.A.A.V.5.The pupil should be able to connect the samples of different fields of fine and applied art with historical, religious, cultural and social context.**

The result is obvious if the pupil:

- Recognizes the well-known artifacts of various cultural art according to the main characteristics (architectural monuments, details, ornaments, etc.);
- Speaks about the functional purpose of the famous architectural monuments (defensive, cultic, household architecture, etc.);
- Discusses about the purpose of a sample of the different fields of (fine, decorative) art (applied, religious, aesthetic, informative);
- Expresses the opinion concerning that, for which social layer it was intended a certain specimen of applied art;
- Speaks of how the same event is reflected in the samples of art of different countries (e. g. holiday, historical fact, etc.).

F.A.A.V.6.The pupil should be able to discuss about the Georgian art and art figures.

The result is obvious if the pupil:

- Speaks of several samples of the Georgian sculpture and architecture;
- Discusses the material culture monuments, which he/she has seen and expresses his/her attitude;

- Recognizes the works of some famous Georgian artists and sculptors and speaks about his/her own attitude.

The content and recommendations

The key elements and principles of fine art:

Line: line, contour and stroke of different types and thickness;

The activities using the line:

By using only a black pencil and a lot of details, the pupil depicts him/herself and others in the different real and invented situations; uses lines, contours of various thickness.

The pupil performs graphic works with a brush and one color of paint. He/she practices for the first in performing different types of lines by using a brush (the teacher should show how the line thickness changes in the result of pressuring the brush on it). For inspiration, the pupil can look through the samples of Chinese and Japanese graphics.

Color: basic and composite, cold and warm, contrasting colors, tone – the obtained tone by adding white and black colors, half-tones, color gradation.

The activities in color and line:

The pupil draws a contour draft on a sheet of paper with the black felt-tip pen without resting a hand (the line should be crossed several times so, that the forms obtained at crossing places should not be too small). The pupil paints with colors the rounded forms with the opposite (contrasting) and relative colors, in order to make the painting more effective; the colorful sections can be hatched, made with polka dots, drawn in some details; some places of the lines should be added by thickness, and so on.

Form: 2D and 3D - flat and volumetric, symmetrical and asymmetric.

The activities in form:

The pupils paint small size boxes (matches, fragrance) with white color or sticks around it a white sheet of paper, also they make a cone and pyramid from a white sheet of paper. They observe the geometrical models how the light beams fall on them. Also, the teacher can schematically shows the objects on the board and shadows falling in different angles. Then, the pupils draw the geometric models with different lighting (directly and from the side) and paint the shades (when painting with the colors the shadows the pupils are not required the shade gradation-it is enough, if the one side is painted darker than the other.

Principles: The basis for composite distribution (selection of vertical or horizontal format, distribution of image on the format); rhythm, main emissions, symmetry and asymmetry, statics, dynamics, contrast, proportion, space (perspective laws - front and back views).

The used principles:

The pupil depicts the figure of a man by considering the basic proportions (easily);

The pupil observes how the size, color, sharpness of the object are changed according to the distance from the observer;

The pupil paints the landscape using the front and back views.

The pupil is notified of the use of the plane intended for the image and elementary rules of the composition (the items and the figures on the sheet of paper should be distributed equally so that not "to irritate the eyes" by the overloaded or empty places, the depicted items should not be too small, or just of the size the paper can contain them.)

The materials and tools: pencil (colored, simple), pencil (colored, simple), pastel, felt-tip pen, gouache, charcoal, watercolor, colorful chalks, colored paper, clay, natural, artificial, traditional and non-traditional materials polyethylene, glass bottles, metal items, cardboard cotton, plastic, clay, paper, (plastic, polyethylene, cardboard bags) metal things, brush scissors, glue, joinery, amber, sewing machine and others.

Technique and procedure: painting, graphics and their techniques (stroke, spot, imprint), graphite, scarf, application, paper articles, mosaic, collage, monotype, modeling, construction, curtain, felt, tapestry, embroidery, computer technologies, text editor); sticking, scribing, bending, rolling, knitting.

The used materials and devices:

The pupil takes from home the small pieces of the cloth with paintings and paints with various colors on the surface of them or continues the paintings of the cloth and ends the very paintings (in order not the color to be cleared away, the pupil mixes the very colors a few drops of waterproof glue).

The pupil makes a frame of a certain shape- round, oval, rectangular from the modelling clay (which becomes dried out) or salty dough –scratches the ornaments on the frame. When the frame is dried, it should be glued on a cardboard piece of a suitable shape and made a hanger for it.

General Activities:

The pupil observes the subjects, objects, events existing in the environment and reflects them in the works;

Draws portraits, landscapes and still lives from nature and memory using more details;

With his/her imagination creates characters;

Reflects the interesting or important things of his life and tries to convey the own feelings towards them;

Chooses the figurative words to convey a certain idea (for example, creates a poster for ecological or other subject);

Depicts the closest people (family members, friends, etc.), favorite literary heroes and tries to express the own attitude towards them.

The probable topics: "Sunset in the sea", "Autumn / Spring rain", "Vintage", "Native district", "Stone Age man", "Dinosaurs", "The Semiramida's Hanging Gardens", "Mythological heroes", "The Earth – my house", "Favorite historical hero", "Loyalty", "Excursion" and so forth. (There may be topics such as local enterprise, architectural monuments, local and foreign traditions, present scenes, real events that have taken place, the facts of personal meaning, also the topics according to the own imagination and others.

VI class

The results to be achieved at the end of the year and their indicators

Direction: creativity and practice

F.A.A.VI.1. The pupil should be able to reasonably use the elements and principles of the Fine and Applied Arts in the work based on the own interests and experience for conveying the ideas, intentions, moods (emotions) and impressions.

The result is obvious if the pupil:

- Conveys the moods by the different effects and what he/she has heard;
- Uses contrasting colors and color gradations;
- Tries to depict the volume of the objects by means of light-shadow, beam of light, and fallen shadows;
- Distributes the image with understanding on the flat surface intended for it;
- When creating the work, uses the main methods of the compositional distribution, such as: balance, point of sight, (e. g. traveling with air bubbles, the world and objects seen from the bottom and from above, etc.);
- Draws the space by using the basic laws of the prospect (front, middle and back views, half-tones);

- For presenting the intention conveys dynamics and statics, rhythm, symmetry and asymmetry using the various fictional ways;
- Separates the main topic in the work by using (in the form, size, color, distribution on the sculptural flatness) the various ways;
- Observes and reflects the ratio and proportion of the objects (easily).

F.A.A.VI.2.The pupil should be able to reasonably select and use the different materials and techniques to implement the own intention and idea.

The result is obvious if the pupil:

- Uses the different methods, makes the experiments by utilizing the various materials and techniques for better implementation of the given tasks and presentation of the intention;
 - Purposefully selects materials, techniques (traditional, non-traditional) and expands the ways of their use to create works of different genres (portrait, still life, landscape, living genre);
- Performs graphic works with various materials (Indian ink, ink, coal, etc.);
- Purposefully chooses and develops the use of different materials (natural, artificial) to create samples of small plastics, simple compositions and structures;
- Creates decorative and applied artwork using a variety of materials and techniques (traditional, non-traditional);
- Selects the material and techniques him/herself (e.g. paints a cloth painted with gauche and temper) to achieve the desired effect in the work;
- Develops the different ways of using the various techniques to create imitation / illusion of the different textures;
- Creates rhythmical, symmetrical, asymmetrical works in the computer drawing program, separates the main topic in the work, reflects the ratio and proportion of the subjects, uses contrasting colors; selects the vertical or horizontal position of the plane surface intended for an image, with understanding distributes the image on the plane surface;

Direction: Communication and interpretation

F.A.A.VI.3.The pupil should be able to plan and implement the work, which is intended to be accomplished (in pairs or in group) with the cooperation of the schoolmates for solving the organizing problem.

The result is obvious if the pupil:

- During the joint work (planning / implementation of the events, creation of a work in pair / group) shares the different opinions, ideas with the classmates and makes common decisions with them;
- Based on the specificity of the task determines and plans the expected time and sequence of performance;
- Participates in the distribution of functions;
- Cooperates with others in solving common problems, shares his/her experiences;
- Helps others in performing a specific task and asks for assistance if it is needed;
- Shares the own digital work in the virtual groups;
- Protects the time limit, when performing all types of activities.

F.A.A.VI.4.The pupil should be able to present individual and joint works; share thoughts, ideas, impressions, and on the basis of the obtained knowledge, talk about the methods used in the own, classmates' or famous artists' works by using appropriate terminology.

The result is obvious if the pupil:

- When presenting the individual, joint work, talks about the intention, idea and the used principles, elements, methods, materials, techniques, etc.;
- Speaks about the content of the work, genre, field, impressions, moods (what mood the line, color, shape, arise in him/her etc.) and own attitude towards the work of art;
- Uses the relevant terms, when talking about the work;
- Tries to recognize the idea in the work of others and express his/her own opinion about them (about peers, the works of the famous artists);
- Uses appropriate terminology, when talking about the works;
- He/she is tolerant towards the different ideas, styles, and approaches and is correct when evaluating the works of others.

Direction: Art perception in the context

F.A.A.VI.5.The pupil should be able to connect the samples of different fields of fine and applied art with historical, religious, cultural and social context.

The result is obvious if the pupil:

- Recognizes the well-known artifacts of various cultural art according to the main characteristics, discusses about how it has been reflected on the visual side of the samples the social, historical and religious context;
- Names the reasons for the creation of the famous architectural monuments (pyramids, china wall, skyscrapers, etc.);
- Discusses about the purpose of the individual specimen (sculpture, poster, placard, advertisement) of art;
- According to the visual details recognizes (items, clothing, buildings, transport) what epoch and culture are reflected in the work;
- Discusses about the historical or literary characters reflected in the works of art and speaks about their nature.

F.A.A.VI.6.The pupil should be able to discuss about the Georgian art and art figures.

The result is obvious if the pupil:

- Speaks about the monuments of Georgian art (e.g. Georgian churches, monasteries, fortresses) and discusses about several characteristic marks;
- Speaks about the samples of different fields of Georgian art (painting, sculpture, decorative-applied arts), which he/she has seen in everyday and express his/her attitude;
- Lists a few samples of the Georgian art (painting, sculpture, wall painting, miniature manuscripts, stamping, decorative-applied art, etc.) and discusses about them;
- Speaks about the Georgian carving (where he/she has seen the it; what motivation the Georgian carving possesses: plant, animal, geometric) and expresses his/her attitude;
- Recognizes the works of some famous Georgian artists and sculptors and speaks about his/her own attitude.

The content and recommendations

The key elements and principles of fine art:

Line: line, contour and stroke of different types and thickness.

The activities using the lines:

By using a variety of lines and strokes the pupil creates a graphic work, in which he/she reveals the nature of events, such as the stormy sea, heavy rain, and others.

Color: basic and composite, cold and warm, contrast and related colors, tone –in addition the white or black tones, half tones, color gradation.

The activities with colors:

The pupil paints trees. The teacher displays the visual material and explains how to get as many different green color tones as possible for painting the leaves of the trees- in the green paint the pupil should mix other colors, such as yellow, for example, in the result of mixing yellow paint with the green one, he/she would get yellowish green and others. The pupil can from time to time to mix pure red, blue, or yellow color in the leaves. The very method should be used for painting the bodies of the trees. The pupil should take several different colors for creating of brown with various tones (the teacher can also offer the topic - "Winter Forest", in which the pupil will play different tone of white and blue colors).

Form: 2D and 3D - flat and volumetric, symmetrical and asymmetric.

The activities using the form and lines:

The pupils observe some geometric figures (cube, pyramid, octagon, quadrangular etc.), any object with facets. They describe about that, which side is the darkest, which is the most light. With a simple pencil, they paint the bodies with large volumes –for the first, they will construct their contour, and then shade the facets. The teacher explains how to easily shade the figures: they should leave the lighted page in the white color, shade the darkest side of the page with several strokes of 2-4 layers having the opposite directions, as for the lighter facet- shade with less strokes and so on.

Principles: The basis for composite distribution (selection of vertical or horizontal format, distribution of image on the format); statics, dynamics, contrast, ratios and proportions, space (perspective laws - front, middle and back views), balance, and point of view.

The used principles:

Distribution of the image in the format:

On the colored sheet of paper with a simple pencil the pupil lightly paints several objects with different size -pot, glass, dish, a few apples, pears, grape berries, and so on. Then, cuts out the figures and puts them on the drawing sheet of paper. Makes the experiment - moves the figures on the sheet of paper, finds the best layout for them and sticks them over there.

The materials and tools: pencil (colored, simple), pencil (colored, simple), pastel, felt-tip pen, gouache, charcoal, watercolor, colorful chalks, colored paper, clay, natural, artificial, thread, rope, traditional and non-traditional materials polyethylene, glass bottles, metal items, cardboard cotton, plastic, clay, paper, (plastic, polyethylene, cardboard bags) metal things, brush scissors, glue, joinery, amber, sewing machine and others.

Technique and procedure: painting, graphics and their techniques (stroke, spot, imprint), graphite, scarf, application, paper articles, mosaic, collage, monotype, modeling, construction, curtain, felt, tapestry, embroidery, computer technologies, text editor); sticking, scribing, bending, rolling, knitting.

The used materials and devices:

The pupil attentively observes the details of Van Gogh's work and will try to repeat the same, he/she has heard in his/her work.

The pupils get to know about the details of the works of the Pointillists, - how the trees are painted, land, grass and others. Then, by using this technique (colored spots) the pupils paint the landscape (in the works of the Pointillists, should be paid a particular attention to the depiction of any peculiarity – e. g. trees –with how many different colors are presented green, how to achieve the combined effect, etc.).

General Activities:

The pupil draws portraits, landscapes and still lives from nature and memory characteristic marks;

The pupil depicts him/herself and others, using different characteristic features, details in real or fictional situations;

Creates clothes, furniture, and draft of various items;

The pupil draws the specimens of the Georgian carvings;

The pupil creates the sketches of interior (classroom, school gym, its room);

The pupil plants and cares trees and flowers;

The pupil decorates the various classrooms or school arrangements;

The pupil paints the sketches of the details of the costumes and simple decorations for the theatrical performances and celebrations, and participate in them;

By using a variety of materials creates the models for a theatrical performance;

By using the constructor's schemes and details, constructs a simple electric toy.

The probable themes: "Four seasons of the year", "Fantastic garden", "Hero of favorite film", "Motifs of Georgian ornaments", "The world of the legends", "Traveling by air balloon", "City", "Village", "Motherland" "" Heroism ", Emblem, Logo, Flag, Ex-libris (A book-plate) and more.

Article 79. Music standard

Music on the primary level

Introduction

On the primary level the importance of music is too great, as the importance of the subject, when there are not yet completely revealed inherited natural abilities and inclinations of a child and these abilities need to be open and conducted. At this age, the child scarcely understands the abstract forms of music and he/she needs the familiar visible analogues to perceive music. This can be implemented by the familiar activities with the child - singing, dancing, improvisation, play, observation and so on, the purposes of which are to recognize the visible images in music existing in the environment. This, in turn, envisages activating the pupils' expressive skills and engaging them in joint creative processes.

Description of directions

The music is taught in two ways:

1. Creativity and practice;
2. Perception of music and interpretation.

Teaching is conducted within the both directions simultaneously and in the tight connection with each other.

1. Creativity and practice

The purpose of this direction is to develop the pupil's creative skills. The pupil learns the different forms of musical expression of the events in the outside world, the manner of expression of different forms and methods; there are developed the practical skills in the pupil that contributes to developing, expressing and finding him/herself: sings, plays, tries to create music - simple melody-rhythmic compositions. The pupil uses and masters the depicting means of other fields of art, when expressing the artistic mood and emotions – dances, plays theatrical etudes and scenes, paints, composes a text.

Within this direction it is developed musical hearing and memory, a sense of rhythm in the pupil that promotes the rhythmic-intensive exercises. From the fourth class, there are added the improvised elements, thus, creativity receives more loading. The pupil practically masters and uses the elements of musical language - distinguishes and expresses the sounds, meter, temp,

Register, dynamical nuances with various ways; repeats and finishes the melody, which has been started by the classmate or teacher, and etc. The pupil learns to song and also the musical alphabet - recognizes, records and uses the learned signs.

During the creative activities - singing, playing, dancing, presentation, playing a scene - the pupil appears before the audience, is used to present him/herself before the audience; it is developed an ability to communicate with the audience, manage the own emotions and behavior. These activities can be individual, when the pupil is personally responsible for his/her own speech. When participating in group activities, the pupil is involved in creative cooperation, during which the emotion, viewpoint, interpretation should be shared with the general view. The pupil develops feelings of responsibility towards group-mates, becomes a member of the group and does not break the wholeness of the group (song, dance, round dance, plying a scene).

Within the same direction it is desirable, that the pupil would use informative communicative technologies (ICT) - make audio recordings; use the storage device to share audio and video information; sound the voice, musical instrument in electronic environment; choose the depicting ways and background for melody; use the recorded voice in the process of improvisation.

2. Perception of music in the context and interpretation

The music, which is recognized as a communication language, creates the background for possibilities of many interpretations. The pupil connects the information about music with the environment, daily events and own experience, other subject disciplines. The pupil perceives music as a part of the world, explores and observes the sources of a sound; is used to the sound world, communicate with music - the ability to listen to music, clearly express and discuss an idea about music and performance, and substantiate his/her opinion. The pupil uses the terminology suitable for discussion, protects the rules of behavior using the bookish language.

During the debate and discussion, the pupil realizes, that music is an integral part of the culture and life of all time and people. The pupil gets to know the musical traditions of national and world peoples and draws parallels between them. He/she connects the instruments of the Georgian folklore with those of the other nations. The pupil distinguishes the Georgian and world folkloric, classical and contemporary music from one another.

The standard of I-IV classes

A) The results to be achieved at the end of the IV class

Definition of indices

Each outcome in the standard on the primary level is preceded by the index, which indicates the subject, the level of teaching and the number of the standard; for example, Mus.pr. (I).1.

"Mus." - indicates the subject of "Fine and Applied Arts";

"pr." –indicates the primary level;

" (I)" - indicates the standard of I-IV classes;

"1" - indicates the standard result number.

Music standard (I-IV classes)	
Results Indices	1. Direction: Creativity and Practice
	The results of the standard The pupil should be able to:
Mus.pr.(I).1.	Use the individual elements of musical language (e.g. rhythm, temp, melody, etc.) and the naturally existing and artificially created ones in the outside world, such as: sound, noise, and singing to convey a particular emotional state;
Mus.pr.(I).2.	Reflect the outside world by using sound, noise, singing and musical elements (e.g. rhythm, temp, melody, etc.);
Mus.pr.(I).3.	Record voice messages by the various symbols.
	2. Direction: The perception of music in the context and interpretation
	The pupil should be able to:
Mus.pr.(I).4.	Define the role of individual elements (e.g. rhythm, pace, melody, etc.) in the creation of face-images during the hearing;
Mus.pr.(I).5.	Make the associative connections between individual music elements (e.g. rhythm, pace, melody, etc.) and noise and visual order;
Mus.pr.(I).6.	Recognize the peculiarities of folk music.

B) Content

The Framework and Study Topics of Conceptual Categories

The subject of music is to read the content of sound messages by means of associative connections between the elements of music-expression and the existing forms in the outer space. The teaching of the subject will be followed by the categories and topics given below:

Concepts and terms:

Study and teaching process should be based on the following concepts:

1. Key elements of musical language: rhythm, melody;
2. Non basic elements of musical language: temp, register, timbre, factor;
3. Meter: two fractions, three fractions, four fractions;
4. Natural and artificially created sounds;
5. Sound features: height, strength, prolongation, timbre;
6. Components of melody: Intonation, motive;
7. Compositional ways: rhythmic and melodic ostinato, rhythmic and melodic alternating, counterpoint, musical collage;
8. Music writing:
Traditional: five-lined notes system;
Non-traditional: strokes, lines, pictograms;
9. Different genres of folkloric music: dance, ritual songs.

Taking into consideration the peculiarities of the pupils' age, the concepts should be developed based on visible examples. The pupil would mind through the meanings of concrete examples and use them accordingly. On this level it is desirable, that the theoretical teaching of the concepts and their definitions should be minimized.

Compulsory themes for I-IV classes:

The outside world in music

1. Voice diversity (I class);
2. Animals in music (II class);

3. Natural Events in Music (II class);
4. City / rural voices (III class);
5. Musical walking in the city / village (III class);
6. Music and TV (IV class).

Music and our life

1. Everyday subjects in music (I class);
2. Games in music (I class);
3. Parties and holidays at home and outside (II class);
4. One day of my life (III Class);
5. Music and free time (IV class)

Ethnography and music

1. The sounds of the outside world in the folkloric music of different countries (I class);
2. Music of different peoples' holidays (II class);
3. The various forms of entertainment and music of different peoples (III class);
4. Rituals and music of different peoples (IV class).

Music and cinema

1. The role of music in animation and juvenile movie (IV class).

Topics by classes (I-IV classes)

I class

Theme	The questions related to the results of the study theme are: Provoking a particular question in the column (i.e. stimulating and fixing the interest of the pupil towards them) is a goal of two or more lessons of music.	Concepts
The outside world in music		
Diversity of voices	<p>How do we use the different voices to create any mood or face- icon? Mus.pr. (I).1, 2;</p> <p>How can it be possible to let out any sound or create a noise? Mus.pr. (I).1, 2;</p> <p>How can it be recorded this or that voice? Mus.pr. (I). 3.</p> <p>How to sort the sounds and noise by different marks? Mus.pr. (I). 4, 5, 6;</p> <p>How can some kind of voice cause any emotion? Mus.pr. (I). 4, 5, 6.</p> <p>How does the outside world reflect in a popular song or professional music? Mus.pr. (I). 4, 5,6.</p>	Instruments, natural and artificially created sounds, music, attitude.
Music and our life		
Objects of everyday life	<p>How can we connect the qualities of the sound with those of the music (what kind of the associative connection can be made between the qualities of a sound and object)? Mus.pr. (I). 4, 5, 6;</p> <p>How can be reflected the subjects in the music of different people? Mus.pr. (I). 4, 5, 6;</p> <p>How can we convey the qualities of the different objects through the qualities and motives of a sound? Mus.pr. (I). 1, 2; How can we depict this or that sound? Mus.pr. (I). 3.</p>	The height, strength, prolongation, motif.
Games in music	<p>With what kind of musical elements can we convey the diversity of the games? Mus.pr. (I). 4, 5, 6;</p> <p>What kind of movements are associated motif, temp and rhythm with? Mus.pr. (I). 4, 5, 6;</p>	Motif, temp and rhythm, alternating of temp and motif, musical collage, musical composition.

	<p>How are the children's games reflected in the works of the different composers? Mus.pr. (I). 4, 5, 6;</p> <p>What kind of motif, temp and rhythm should be chosen to show some movement and emotional attitudes related to these movements? Mus.pr. (I). 1, 2;</p> <p>What kind of signs do we use for recording these motives? Mus.pr. (I). 3.</p>	
Ethnography and music		
The sounds of the outside world in the folkloric music of different countries	<p>How is reflected the outside world in the folkloric music of different countries? Mus.pr. (I). 4, 5, 6;</p>	<p>The words uttered by imitative voice (words)- Onomatopoeia.</p>

II class

Theme	The questions related to the results of the study theme are: Provoking a particular question in the column (i.e. stimulating and fixing the interest of the pupil towards them) is a goal of two or more lessons of music.	Concepts
The outside world in music		
Animals in music	<p>How can music describe the appearance, voice, or behavior of animals? Mus.pr. (I). 4, 5, 6;</p> <p>How are characterized the various animals in folkloric music of the different countries? Mus.pr. (I) .4, 5, 6;</p> <p>How do we use motif, rhythm, temp, animal appearance, voice or behavior during the musical description? Mus.pr. (I) .1, 2;</p> <p>What symbols can be used to indicate the intonation or motif reflected in the animal's voice- sound or movement? Mus.pr. (I) .3.</p>	<p>Motif, intonation, melody, rhythmical figuration, temp, register</p>

Natural phenomena in music	How are expressed natural events by the different musical intonation, rhythm and temp? Mus.pr. (I) .4, 5, 6; How do we use musical intonation, rhythm and temp to show natural events? Mus.pr. (I) .1, 2; How do we record the intonation and rhythm depicting nature? Mus.pr. (I) .3.	Expressive intonations, temp, rhythm.
Music and our life		
Parties and holidays at home and outside	How is the festive mood created by melody, rhythm and temp? Mus.pr. (I) .4, 5, 6; How are there conveyed in the musical intonation speech manner, style of behavior, gesture, which express the emotions arisen during the party, celebration? Mus.pr. (I) .4, 5, 6; What are the common musical intonations in the folkloric festive songs or dances of different countries? Mus.pr. (I) .4, 5, 6; How do we choose melodic intonations, rhythm and temp, which can create some sort of festive mood in people? Mus.pr. (I) .1, 2; What symbols can we use to indicate the intonation during the speech? Mus.pr. (I) .3; What symbols can we use to indicate the melody movement? Mus.pr. (I) .3.	Temp, rhythm, musical intonation, intonation as a manner of utterance; melody, accompaniment.
Ethnography and music		
Music in different peoples' holidays	1. What is the role of music in different peoples' holidays? Mus.pr. (I) .4, 5, 6; 2. How is it expressed the attitude of different celebrations in the folkloric music? Mus.pr. (I) .4, 5, 6.	Kalandoba, Harvesting songs.

III class

Theme	The questions related to the results of the study theme are: Provoking a particular question in the column (i.e. stimulating and fixing the interest of the pupil towards them) is a goal of two or more lessons of music.	Concepts
The outside world in music		
The city / rural voices	How does the musical thought develop through different noise, musical intonation, conveying the activities, rhythm and tempo alternating (e. g. melody development through different intonation, rhythm and tempo)? Mus.pr. (I) .4, 5, 6; How do we create a collage of city with different sounds, musical intonations, rhythms and tempos? Mus.pr. (I) .1, 2; What symbols can be recorded by a musical collage that conveys the city noise? Mus.pr. (I) .3.	Contrasts of rhythm, tempo, musical intonation; Collage composed of musical intonation
Musical Walking In the city / village	What methods does the music use to tell about the various experiences obtained during the walking (the simplest principles of music development)? Mus.pr. (I) .4, 5, 6; How do we use a melodic and rhythmic ostinato about the walking in the city to create a musical composition? Mus.pr. (I) .1, 2; How do we record a musical composition? Mus. pr. (I) .3.	Rhythmic and melodic ostinato; counterpoint
Music and our life		
One day of my life	How can it be possible to express an attitude, which is characteristic of a certain action, by musical intonations? Mus.pr. (I) .4, 5, 6; How should it be chosen the musical accompaniment, which creates some attitude to a particular action? Mus.pr. (I) .1, 2; With different voices and musical material how can it be selected a collage, in which it would be conveyed the particular activity / action and some mood and attitude caused by the very activity / action? Mus.pr. (I) .3.	Rhythmic and melodic ostinato; Intonation of various emotions in the melody; Motif, Tempo alteration, Motifs alteration, Musical collage, Musical composition.
Ethnography in music		

The various forms of entertainment and music of different peoples	How are reflected the different forms of entertainment in folkloric music? Mus.pr. (I) .4, 5, 6;	Wrestling, Dancing songs
--	---	-----------------------------

IV class

Theme	The questions related to the results of the study theme are: Provoking a particular question in the column (i.e. stimulating and fixing the interest of the pupil towards them) is a goal of two or more lessons of music.	Concepts
The outside world in music		
Music and TV	How does music act on the emotions of a TV watcher? Mus.pr. (I) .4, 5, 6; How do we choose music for a TV program? Mus.pr. (I) .1, 2; How can we record the hat program? Mus.pr. (I) .3.	Musical phrase, Sound effects, Timbre, musical factor
Music and our life		
Music and free time	How can the melodic movements, rhythmic figures and musical tone create an attitude for active or passive relaxation? Mus.pr. (I) .4, 5, 6; How can we organize the movement of melody and rhythmic figures in different meters to create a musical background for active or passive relaxation? Mus.pr. (I) .1, 2; With which symbols can be designated rhythmic figures organized by meters? Mus.pr. (I) 3.	The movement of melody in harmony or with leaping, interval, rhythmic figures The sequence of melodic and rhythmic figures, Two fractions, three fractions, four fractions and the meter.
Music and cinema		

The role of music in animation and juvenile movie	<p>How is the artistic image created in animation with the help of music? Mus.pr. (I) .4, 5, 6;</p> <p>How are the artistic images created in the juvenile movie? Mus.pr. (I) .4, 5, 6;</p> <p>What kind of depicting methods do we use to create the musical accompaniment for a short episode of the animated cartoons? Mus.pr. (I) .1, 2.</p> <p>What symbols can we use for recording the musical accompaniment? Mus.pr. (I) .3. Musical</p>	<p>Musical theme, musical effects, musical characterization, timbre, leitmotif, register</p>
Ethnography and music		
Rituals and music of different peoples (IV class)	<p>How are depicted the rituals existing in the culture of different peoples in the dancing music? Mus.pr. (I) .4, 5, 6;</p> <p>How can music provide a certain action, event with a particular content? Mus.pr. (I) .4, 5, 6;</p>	<p>Georgian dancing: Mackruli, Svanetian –Lile round dancing songs, Indian Raga, Japanese Bug ago, Scottish Hyland dances, Maori Hakka.</p>

The standard of the V-VI classes

A) The results to be achieved at the end of the VI class

Definition of indices

Each outcome in the standard on the primary level is preceded by the index, which indicates the subject, the level of teaching and the number of the standard; for example, Mus.pr. (II).1.

"Mus." - indicates the subject of "Fine and Applied Arts";

"pr." –indicates the primary level;

" (II)" - indicates the standard of I-IV classes;

"1" - indicates the standard result number.

Music standard (V-VI classes)	
Results Indices	1. Direction: Creativity and Practice
	The results of the standard The pupil should be able to:
Mus.pr.(II).1.	Create the music composition for imaging (advertisement, music logotype);
Mus.pr.(II).2.	Reflect the real and imaginary world through sound, noise, sings and simple musical expressions;
Mus.pr.(II).3.	Use the traditional or non-traditional system of the symbols to record sound messages.
	2. Direction: The perception of music in the context and interpretation
	The pupil should be able to:
Mus.pr.(II).4.	Feel the emotional-contextual loading of the sound message and make associative connections with the real or imaginative world;
Mus.pr.(II).5.	Recognize the relationship between the drama and music elements;
Mus.pr.(II).6.	Recognize the voice messages recorded with traditional or non-traditional symbols;
Mus.pr.(II).7.	Distinguish the elements of the musical language characteristic of the folkloric art of different districts of Georgia from one another.

B) Content

Concepts and terms:

1. The key elements of the musical language:

Rhythm: different rhythmic figuration;

Melody: intonation, motive;

Harmony: dissonance, consonance;

Tone: solid and inconstant stages, major, minor chromatic, signs of alteration;

2. Non- basic elements of musical language: tempo, register, timbre, factor;

3. Meter: two fractions, three fractions, four fractions;

4. Natural and artificially created sounds;

5. Sound features: height, strength, prolongation;

6. Composition types: rhythmic and melodic ostinato, rhythmic and melodic alternating, counterpoint, tracker, lupine, paternal;

7. Musical forms: Variation, Musical Collage;

8. Elements of musical form: Leitmotiv (theme of the story, character), culminating topic;
9. Music functions in Drama and Cinema: Musical background (Illustrated, associative, contemporary, contrasting);
10. Music Writing:
11. Voices Types:
 Woman's voice: colorful-soprano; soprano; mezzo-soprano, contralto;
 The voice of the man: tenor, baritone, bass.
12. Elements of opera genre: aria, musical anthrax, recitative;
13. Musical Instruments: glissando, legato, staccato, vibrant;
14. Different genres of folkloric music: dancing, ritual songs.

Taking into consideration the peculiarities of the pupils' age, the concepts should be developed based on visible examples. The pupil would mind through the meanings of concrete examples and use them accordingly. On this level it is desirable, that the theoretical teaching of the concepts and their definitions should be minimized.

Compulsory themes for V-VI classes

Real and imaginative world of music

1. The fabulous world of music (V class);
2. The reality and our performances (VI class).

Music and our life

1. Music and modern technologies (V Class);
2. Human portrait in music (VI class).

Music and cinema

1. The role of music in mute movie (V class);
2. The role of music in sound movie (VI class).

Music and theatre

1. Music in the Drama theatre (V class);
2. Music in the pantomime theatre (V class);
3. Musical theatre: Opera, Musical (VI Class).

4. Music in Ballet Performance (VI Class).

Ethnography and music

1. Instruments of different countries (V class);

2. National elements in professional music (VI Class).

Topics by classes (V-VI classes)

V class

Theme	The questions related to the results of the study theme are: Provoking a particular question in the column (i.e. stimulating and fixing the interest of the pupil towards them) is a goal of two or more lessons of music.	Concepts
Real and imaginative music		
The fabulous world of music	How are created the fabulous faces in music? Mus.pr. (II) .4, 5, 6, 7; How are the inconstant stages of tone used for conveying the fabulous faces in music? Mus.pr. (II) .1, 2; How do we record a musical melody that is built on a chromatic movement? Mus.pr. (II) .3.	Chromatic, solid and inconstant stages, Dissonance, consonance; Tone: solid and inconstant stages, major, minor chromatic, signs of alteration (Sharp, flat, natural)
Music and our life		
Music and modern technologies	What is the importance of musical accompaniment in computer programs? Mus.pr. (II).4, 5, 6, 7; How do we create a tracker for any computer game? Mus. pr. (II) .1, 2; How do we record and remember a tracker? Mus. pr. (II) .3.	Tracker, loop, effect, paternal Glissando, legato, staccato, vibrant, portamento;
Music and cinema		

The role of music in mute movie	<p>What is the role of musical accompaniment in mute movie? Mus. pr. (II) .4, 5, 6, 7;</p> <p>How do we make the musical accompaniment for the episode of the mute film? Mus. pr. (II) .1, 2;</p> <p>How do we record the musical accompaniment? Mus. pr. (II) .3.</p>	<p>The main theme, the theme of the character, the culminating theme,</p> <p>Timing, musical background, musical culmination, variation</p>
Music and theatre		
Music in the Drama theatre	<p>How is the music director's intention shown in the performance music? Mus. pr. (II). 4, 5, 6, 7;</p> <p>On what principle do we choose the musical accompaniment for the performance? Mus. pr. (II) .1, 2;</p> <p>With what kind of symbols do we designate the musical accompaniment? Mus. pr. (II) .3.</p>	<p>Cinematic and Conditional music</p> <p>Contrasting, illustrative and associative music background, rhythm, tempo</p>
Music in the pantomime theatre	<p>How are the music and gesture connected with each other in pantomime theatre? Mus. pr. (II). 4, 5, 6, 7;</p> <p>How can we select a musical accompaniment to the etude, which would help the spectators to see what is not visible? Mus. pr. (II) .1, 2;</p> <p>How can we record a musical accompaniment for a mimic etude? Mus. pr. (II) .3.</p>	<p>Speech gesture and musical intonation</p> <p>Contrasting, illustrative and associative music background, rhythm, tempo</p>
Ethnography and music		
Instruments of different countries	<p>What peculiarities does the folkloric music acquire by the instruments? Mus. pr. (II). 4, 5, 6, 7;</p> <p>How can the composer use a musical instrument of the different peoples? Mus. pr. (II). 4, 5, 6, 7;</p>	<p>Chonguri, panduri, Chunery, Banjo, Spanish guitar, Maracas.</p>

VI class

Theme	The questions related to the results of the study theme are: Provoking a particular question in the column (i.e. stimulating and fixing the interest of the pupil towards them) is a goal of two or more lessons of music.	Concepts
Real and imaginative music		
Reality and us Performances	How do they use music in advertisement to influence our consciousness? Mus. pr. (II).4, 5, 6, 7; How can we create real or unreal artistic images in music by harmonizing melody? Mus. pr. (II) .1, 2; How can it be possible to record harmonization? Mus. pr. (II) .3.	Melody, harmony
Music and our life		
A human's portrait in music	How can the music convey a human character? Mus. pr. (II) .4, 5, 6, 7; How can we use the music depicting methods for conveying a human character? Mus. pr. (II) .1, 2; How can we record a musical portrait with different symbols? Mus. pr. (II) .3.	Melody, harmony, major, minor, rhythm
Music and cinema		
The role of music in the sound movie	What is the role of music in sound movie? Mus. pr. (II). 4, 5, 6, 7; How can we use the expressing ways of the cinema composer for conveying the inner feelings of characters? Mus. pr. (II) .1, 2.	Contrast musical themes, rhythmical contrast
Music and theatre		
Musical theatre: Opera and Musical	How is shown the main idea of the story and the characteristic features of the heroes in the opera and musicals? Mus. pr. (II). 4, 5, 6, 7; How to convey the characteristic feature of the hero in the recitative? Mus. pr. (II) .1, 2.	Singing voice types, elements of opera play, orchestral party, instrumental anthrax, aria, musical number, Recitative, instrumental accompaniment

Music in Ballet Performance	How is the artistic image created in the ballet performance by dancing and music? Mus. pr. (II). 4, 5, 6, 7; What is the role of musical expressing ways in the ballet? Mus. pr. (II). 4, 5, 6, 7; How does the plastic facilitate the music to choose the musical accompaniment and, on the contrary, how does music influence plastic? Mus. pr. (II) .1, 2; How can it be possible to record the musical accompaniment for the episode a ballet performance? Mus. pr. (II) .3.	Speech gesture and musical Intonation
Ethnography and music		
The Georgians living in the different districts of Georgia and their character in the folkloric art	What are the differences between the folkloric music of different regions of Georgia? Mus. pr. (II) .4, 5, 6, 7; How do the regional peculiarities appear in the melody of folkloric song? Mus. pr. (II) .4, 5, 6, 7;	Intonation, tone, Different people's dances.

Evaluation

In the subject of music it is used the developing evaluation, which is based on the principles of the authentic assessment. In the course of study and teaching, the pupil should be evaluated by the following types of activities:

1. Making a creative product: creation of musical composition, accompaniment, and musical logotype;
2. Engaging in class activities;
3. Finding the information and preparing presentation;
4. Implementation of improvisational exercises: Creating the different options for motivation and individual intonation and using them in different contexts;
5. Discussing the story, photos, animated / fictional film, video clip, musical video clip, and creating their musical analogies;
6. Discussion (debate).

Order №182/n of 30 December, 2016 of The Ministry of Education and Science of Georgia, -website, - 03.01.2017.

Article 90. Annual Programs of Music

Music on the primary level

In the previous part of the National Curriculum there are presented the samples of annual programs of Music for the I-VI classes. Their objective is to give practical recommendations to the teacher through the teaching of the studying topics in the development and achievement of the standard results.

Annual programs are presented as schemes (see Scheme 1). Each scheme corresponds to one studying topic.

In the standard of music there are reviewed three studying topics from the given themes for all the classes:

I class:

Outside world in music;

Topic: voice diversity;

Music and our life;

Theme: Everyday subjects in music;

Theme: Games in music.

II class:

Outside world in music;

Theme: Animals in music;

Theme: Natural events in music;

Music and our life;

Theme: parties and holidays at home and outside.

III class

Outside world in music;

Theme: Sounds of the city;

Theme: Musical walking in the city;

Music and our life;

Theme: One day of my life.

IV class:

Outside world in music;

Theme: Music and TV.

Music and our life;

Theme: Music and free time;

Music and Movie;

Theme: The role of music in animation and juvenile movie.

V Class:

Real and imaginative music;

Theme: The fabulous world of music;

Music and theatre;

Theme: Music in the Drama theatre;

Theme: Music in the pantomime theatre.

VI class

Music and cinema;

Topic: The role of music in sound movie;

Music and theatre;

Theme: Musical theatre: Opera, Musical;

Theme: Music in ballet performance.

Scheme 1.

1	The standard results	The questions and basic concepts connected with the standard of the studying topic
2		Questions:
3		Concepts:
4	Recommendations:	

The examples of class activities

N1. In the first row there are presented the results of the music standard, which are divided according to the two directions of music standard: creativity and practice; the perception of music in the context and interpretation.

In the each year's program it is shown a specific topic on how to process these results.

N2. The second row contains the questions related to the concrete results of the studying topic (e.g. city sounds). They are not the questions that the teacher should ask the pupils. The teaching process should serve the provocation of getting answers on these questions. The provocation of the given specific questions in the row is considered to be an objective of a few lessons.

N3. This part of the scheme provides the basic concepts, which possess a decisive importance to overcome the concrete results of the standard.

N4. The row displays the examples of the class activities the implementation of which promotes to achieve the concrete results of the standard.

I class

Outside world in music;

Topic: Voice Diversity;

1. The standard results (Creativity and Practice);	The questions and basic concepts connected with the standard of the studying topic.
<p>Mus. pr. (I).1. The pupil should be able to use the individual elements of sounds, noises, singing, musical language naturally existing in the outside world and created artificially (e. g. rhythm, tone, melody, etc.) to present some emotional state;</p> <p>Mus. pr. (I). 2. The pupil should be able to reflect the outside world through noise, singing, and musical elements (e. g. rhythm, tempo, melody, etc.);</p> <p>Mus. pr. (I).3. The pupil should be able to record the voice message with the different symbols.</p>	<p>The questions:</p> <p>How do we use the different voices to create any mood or face-images?</p> <p>How can we sound out this or that voice or make noise by different means?</p> <p>How can we you record this or that voice?</p> <p>Concepts:</p> <p>Instrument, natural and artificially created sounds, noise, mood.</p>
Recommendations	
<p>Examples of class activities</p> <p>The teacher makes the class listen to the sequences of certain sounds and asks the pupils to repeat the sounds in the same sequence;</p> <p>The teacher makes the class listen to the sequences of certain sounds and asks the pupils to repeat the sounds, which make them be in good spirits;</p> <p>The teacher shows the pupils a picture of some object and asks them to express the sound the very object produces;</p> <p>The teacher asks any of the pupils (or a group consisting of two-three pupils) to recollect a certain funny situation from his or her own life or the watched movie and tell it to others only with the sounds (the rest of the pupils are listening to it with the closed eyes). Then the teacher asks the pupils about that, what kind of mood has been caused in them exactly by this method while listening to it (it is quite possible that the classmates have a different mood).</p>	

<p>2. The standard results (Perception of music in the context and interpretation);</p>	<p>The questions and basic concepts connected with the standard of the studying topic.</p>
<p>Mus. pr. (I).4. The pupil should be able to determine the role of individual elements of music (e.g. rhythm, tone, melody, etc.) in the creation of face-images during the hearing;</p> <p>Mus. pr. (I).5. The pupil should be able to make associative connections between the individual musical elements (e.g. rhythm, tempo, melody, etc.), sound and a number of visuals;</p> <p>Mus. pr. (I).6. The pupil should be able to recognize the peculiarities of folk music.</p>	<p>The questions:</p> <p>How to sort the sounds and noise by different marks?</p> <p>How can some kind of sound cause an emotion in anybody?</p> <p>How is the outside world reflected in this or that folkloric song or in the professional music?</p> <p>Concepts:</p> <p>Voice, sound, noise; height, strength and prolongation of tone (loud voice, low voice); Onomatopoeia (the use of words imitating things or animals and so on).</p>
<p>Recommendations</p>	
<p>Examples of class activities</p> <p>The teacher lets the pupils listen to the sequence of various voices and asks them to recognize what kind the voices are they and then on the basis of their imagination, tell what's going on in the process of sounding out the voices;</p> <p>The teacher shows two short videos, then lets the pupils listen to the sound of one of the videos and asks them to recognize one of the watched videos and explain how they have done it;</p> <p>The teacher lets the pupils listen to the sequences of voices and asks them to choose the voices, which to their mind sound out is a cheerful attitude (or fear, calmness, sadness, etc.); then asks them to discuss about that why some kind of voices cause this or that attitude.</p> <p>The teacher lets the pupils listen to the various songs in different languages in which vocal imitating words (Onomatopoeia) are used and asks them to recognize them. Then asks the</p>	

pupils to guess what existing voice imitate these words and find similar words in the Georgian language.

The teacher asks the pupils to intent the imitating words (Onomatopoeia) by themselves and sing with a simple melody.

The teacher asks the pupil to select the voices for the purpose of causing an emotion and let the classmates listen to it. Then according to the classmates' reaction, examine to what extent he/she achieved the desirable result.

The teacher lets the pupils listen to the various voices and asks them to think of what symbols they should use for recording them.

Music and Our Life

Topic: Everyday Subjects in Music

1. The standard results (Perception of music in the context and interpretation);	The questions and basic concepts connected with the standard of the studying topic.
<p>Mus. pr. (I).4. The pupil should be able to determine the role of individual elements of music (e.g. rhythm, tone, melody, etc.) in the creation of face-images during the hearing;</p> <p>Mus. pr. (I).5. The pupil should be able to make associative connections between the individual musical elements (e.g. rhythm, tempo, melody, etc.), sound and a number of visuals;</p> <p>Mus. pr. (I).6. The pupil should be able to recognize the peculiarities of folk music.</p>	<p>The questions:</p> <p>How can we connect the qualities of the sound with those of the object (what kind of the associative connection can be made between the qualities of a sound and object)?</p> <p>How are the subjects of the different people reflected in music?</p> <p>Concepts:</p>

	The height, strength, prolongation of the sound.
Recommendations	
<p>Examples of class activities</p> <p>Mental attack: the teacher lets the pupils listen to the sounds, produced by the various objects of different sizes (e. g. ticking of the different clocks) and asks them to find out, which one of them is an object of big size (e. g. a large clock wall) and small size (e. g. wrist watch). Then the whole class discusses about that by what signs they have recognized dimension of these objects.</p> <p>The teacher lets the pupils listen to two musical episodes (e. g. Haydn's 101 Symphony II part and Eisner Englewood's 4 Symphony II part) and asks them to express what the size clocks are reflected in the music. Then the pupils discuss about what their assumptions are based on.</p> <p>The teacher displays the pictures of several subjects and lets the pupils listen to a short musical episode; asks them to name which musical episode is related to this or that object.</p> <p>The teacher asks the pupils to resemble a voiced sound of a particular object to (e. g. the plates and glasses) a certain piece of music.</p> <p>The teacher lets the pupils listen to the folk song of different countries on the subject of everyday life and asks them to discuss about the nature of the song; express their opinions about that what kind of attitude these or those people have towards the item mentioned in the song (e. g. Georgian folk songs: Namgalo, English folk song "I love sixpence").</p> <p>The pupil must submit to the whole class the favorite thing through a small musical part. Submission can be presented in the following ways: The pupil shows the classmates the pictures of several items, among which is his favorite one. With the help of a musical piece the classmates should find out which is a favorite item depicted among the pictures.</p>	
2. The standard results (Creativity and Practice)	The questions and basic concepts connected with the standard of the studying topic.
Mus. pr. (I).1. The pupil should be able to use the individual elements of sounds, noises, singing, musical language naturally existing in the outside world and	The questions:

<p>created artificially (e. g. rhythm, tone, melody, etc.) to present some emotional state;</p> <p>Mus. pr. (I). 2. The pupil should be able to reflect the outside world through noise, singing, and musical elements (e. g. rhythm, tempo, melody, etc.);</p> <p>Mus. pr. (I).3. The pupil should be able to record the voice message with the different symbols.</p>	<p>How can we convey the qualities of the different objects by the qualities of a sound and sort motifs?</p> <p>How would we depict this or that sound?</p> <p>Concepts:</p> <p>Motif, height, strength and prolongation sound.</p>
---	---

Recommendations

Examples of class activities

Exercise: "Let's find the sounds": The teacher plays a certain sound on the instrument and with the above and below movements of the hand lets the pupils find out the played sound with the voice (it is preferable to begin from the lowest register, just to start with the lowest sound and get to the highest note). When the hand is lifted, the pupils begin "thinning" the voice, and when the hand is down they start "deepening" the voice. The teacher stops the hand at any height when the entire class with a voice sings the sound, which is obtained in the result of the playing on the instrument (this exercise can be divided into several stages: from the beginning the teacher immediately points with the above and below movements of the hand to rise or fall the tone with the voice. It will take several lessons for exercising the above mentioned.

The teacher asks the pupils what kind of voice and talking would suit to this or that subject - high (thin), low (average) or deep; slowly pronounced; loudly pronounced and so on. The teacher asks the pupils to speak with low or high voice and utter the different phrases "making sound out" of the subjects of different sizes (for example, big and small cup or cupboard and children's chair). The teacher utters a simple phrase commonly and then asks one of the pupils to repeat this phrase so, as any subject would have pronounced to his/her imagination.

The pupils use the same sequence of sounds in different registers, as well as the sounds with different prolongation and strength for the purpose of characterization of the subjects (by singing, playing instruments, etc.)

The pupils perform the music "dialogue" of two or three subjects in a sequence of different height of sounds and with singing (voice) or playing the instrument.

Theme: Games in music

<p>1. The standard results (Games in music)</p>	<p>The questions and basic concepts connected with the standard of the studying topic.</p>
<p>Mus. pr. (I).4. The pupil should be able to determine the role of individual elements of music (e.g. rhythm, tone, melody, etc.) in the creation of face-images during the hearing;</p> <p>Mus. pr. (I).5. The pupil should be able to make associative connections between the individual musical elements (e.g. rhythm, tempo, melody, etc.), sound and a number of visuals;</p> <p>Mus. pr. (I).6. The pupil should be able to recognize the peculiarities of folk music.</p>	<p>The questions:</p> <p>What kind of musical elements can we use to convey a variety of games?</p> <p>What motions are motif, tempo and rhythm associated with?</p> <p>How are the children's games reflected in the works of different composers?</p> <p>Concepts:</p> <p>Motif, rhythm, tempo.</p>
<p>Recommendations</p>	
<p>Examples of class activities</p> <p>Mental attack: the teacher asks the pupils to recollect where they are to play- in the yard or park and what that game is they have to run up/down jump, slide, etc. Then the pupils assume, that maybe it is possible to reflect the above actions by any of the elements of the musical language (known to them).</p> <p>The teacher lets the pupils listen to the sounds of walking, dancing, and jumping and asks them to guess the actions. The teacher then lets the pupils listen to a few plays (e. g. "Catching" by Prokofiev, "Rider" by R. Schumann) and asks them to link these sounds to the sounds of the actions heard earlier. Then the pupils discuss about their choice.</p>	

<p>2. The standard results (Creativity and Practice);</p>	<p>The questions and basic concepts connected with the standard of the studying topic.</p>
<p>Mus. pr. (I).1. The pupil should be able to use the individual elements of sounds, noises, singing, musical language naturally existing in the outside world and created artificially (e. g. rhythm, tone, melody, etc.) to present some emotional state;</p> <p>Mus. pr. (I). 2. The pupil should be able to reflect the outside world through noise, singing, and musical elements (e. g. rhythm, tempo, melody, etc.);</p> <p>Mus. pr. (I).3. The pupil should be able to record the voice message with the different symbols.</p>	<p>The questions:</p> <p>What kind of motif, tempo and rhythm should be chosen to show some emotion-attitude related to these movements?</p> <p>With what signs do we record these motifs?</p> <p>Concepts:</p> <p>Motive, tempo alteration, motif alternatives, musical collage, musical composition</p>
<p>Recommendations</p>	
<p>Examples of class activities</p> <p>Mental attack: - the teacher shows the class some kind of movement (e. g. during handball playing) and asks the pupils to find out the game. When the pupils name the game, the teacher asks them to make the movement that he/she has performed. The teacher conducts a negotiation with the pupils in advance when and what kind of sound movement should be done: e. g. when shooting the ball - the rising tone of the sound; when catching the ball – the falling tone of the sound. (No need for accurate intonation during sound motion). The main thing is that all the pupils can raise and make lower the voice. At the end of the exercise the teacher can fix the hand at some height and with some "tone" sing the following phrase: "I have stopped my hand on this sound, you also should stop your voice on this sound". At the end the whole class sings in unison (in unison singing is possible after some training);</p> <p>The teacher offers mimic etudes - "handball play". The teacher throws an imaginary ball to one of the pupils, and the pupil "catches" by the hand this imaginary ball. Then he throws this ball to a classmate. The teacher stops the kids and asks them to do the same thing, but at the moment of catching the ball, they must take the sound of any height. Children again start mimic game, but in this case they get the sound of any height by catching "ball", and in the course of this game, children</p>	

get different tunes in a way that makes spontaneously a motif. It is possible to make audio recordings of this game. When listening to this record, the pupils can notice, that some tones have been created as a result of the different altitude of the sounds.

II class

The Outside World

Theme: Animals in Music

1. The standard results (Perception of music in the context and interpretation);	The questions and basic concepts connected with the standard of the studying topic.
<p>Mus. pr. (I).4. The pupil should be able to determine the role of individual elements of music (e.g. rhythm, tone, melody, etc.) in the creation of face-images during the hearing;</p> <p>Mus. pr. (I).5. The pupil should be able to make associative connections between the individual musical elements (e.g. rhythm, tempo, melody, etc.), sound and a number of visuals;</p> <p>Mus. pr. (I).6. The pupil should be able to recognize the peculiarities of folk music.</p>	<p>The questions:</p> <p>By what means can music describe the appearance, sound or behavior of the animal?</p> <p>How are the different animals characterized in the folkloric music of different countries?</p> <p>Concepts:</p> <p>Motif, intonation, melody, rhythmic figure, tempo, register.</p>
<p>Recommendations</p>	

Examples of class activities

The activity is focused on the understanding and finding out some particular intonation and melody in music. I stage: The teacher offers the pupils three duets of cats, written by the composers of three different epochs: Rossini, Tchaikovsky and Ravel. The teacher asks the pupils to listen carefully to these works and find out in these three works which one mostly conveys the real cats' mewing according to the individual intonations. The pupils should substantiate their assumptions (the least resemblance of the cat' mewing is found in the work of Tchaikovsky, because it is written for orchestra and the orchestra other two works are created for humans' voices, which better imitates the cats' mewing than the orchestra, but how one can understand that Tchaikovsky's music shows cats' mewing. The orchestra sounds out an intonation of the cats' mewing). The teacher asks the pupils to listen to Tchaikovsky's music once again and indicate the intonation of the cats' mewing, when it is sounded out in the orchestra. II stage. The teacher asks the class to name the other two duets which more naturally represent the cats' mewing (Ravel or Rossini?). The choice is made on Ravel's work. (This type of activity can also be used for other works such as: Rasping's orchestral transcript "birds", Prokofiev's "bird" from the symphonic fairy tale "Patio and Wolf" and Ducking's "Cuckoo").

The teacher lets the pupils listen to a classical music and asks them to guess the intonation characteristic of any animal presented in music.

The teacher lets the pupils sing a motif (intonation) created on the sound of any animal or bird, then sings the melody and points to the pupils, when they should sing too this motive. As a result of the joint singing, it is created a complete musical composition.

2. The standard results (Creativity and Practice);

The questions and basic concepts connected with the standard of the studying topic.

Mus. pr. (I).1. The pupil should be able to use the individual elements of sounds, noises, singing, musical language naturally existing in the outside world and created artificially (e. g. rhythm, tone, melody, etc.) to present some emotional state;

Mus. pr. (I). 2. The pupil should be able to reflect the outside world through noise, singing, and musical elements (e. g. rhythm, tempo, melody, etc.);

Mus. pr. (I).3. The pupil should be able to record the voice message with the different symbols.

The questions:

How to use motive, rhythm, and tempo during a musical description of an animal's appearance, sound or behavior?

With what symbols can we indicate the intonation or motive reflecting the animal's sound or movement?

Concepts:

Motif, rising and falling intonations, rhythmic figure, tempo.

Recommendations
<p>Examples of class activities</p> <p>The teacher asks the different pupils to imitate some animals with the sound and pay attention to what kind of intonation they used to imitate. Then he/she asks the pupils to record their voices in the computer and listen to what they have recorded.</p> <p>The teacher offers the pupils to record the intonation of any animal in the computer program, then add any short motif ("continue" the musical idea) and submit the work to the class.</p>

Theme: Natural Events in Music

1. The standard results (Perception of music in the context and interpretation);	The questions and basic concepts connected with the standard of the studying topic.
<p>Mus. pr. (I).4. The pupil should be able to determine the role of individual elements of music (e.g. rhythm, tone, melody, etc.) in the creation of face-images during the hearing;</p> <p>Mus. pr. (I).5. The pupil should be able to make associative connections between the individual musical elements (e.g. rhythm, tempo, melody, etc.), sound and a number of visuals;</p> <p>Mus. pr. (I).6. The pupil should be able to recognize the peculiarities of folk music.</p>	<p>The questions:</p> <p>How are the natural events expressed by the different musical intonations, rhythm and tempo?</p> <p>Concepts:</p> <p>Expressive intonations.</p>
Recommendations	

Examples of class activities

The teacher lets the pupils listen to the wind howling and asks them to imitate it. The teacher lets the pupils pay attention to the voice motion. Then he/she lets the pupils listen to the fragment of the Mussorgsky's Symphonic picture "Night at the Bald Mountain" and asks the pupils to find out the intonations of the wind howling.

The teacher lets the pupils listen to some works and asks them to find out in these works the intonations of the natural events and submit the opinions to the class.

2. The standard results (Creativity and Practice);

The questions and basic concepts connected with the standard of the studying topic.

Mus. pr. (I).1. The pupil should be able to use the individual elements of sounds, noises, singing, musical language naturally existing in the outside world and created artificially (e. g. rhythm, tone, melody, etc.) to present some emotional state;

Mus. pr. (I). 2. The pupil should be able to reflect the outside world through noise, singing, and musical elements (e. g. rhythm, tempo, melody, etc.);

Mus. pr. (I).3. The pupil should be able to record the voice message with the different symbols.

The questions:

How to use musical intonation, rhythm and tone to show the natural events?

How do we record the intonations and rhythm depicting the natural events?

Concepts:

Expressive intonations, tempo, rhythm.

Recommendations

Examples of class activities

The teacher asks the pupils to imitate some events of nature, record these intonations through the computer program with some symbols and sound out their record in the classroom.

With the help of a computer program, the pupils record the intonations of the natural events using the symbols, add any sound effect to the record and let the class to listen for recognizing any nature event.

Music and our life

Theme: parties and holidays in the home and outside

1. The standard results (Perception of music in the context and interpretation);	The questions and basic concepts connected with the standard of the studying topic.
<p>Mus. pr. (I).4. The pupil should be able to determine the role of individual elements of music (e.g. rhythm, tone, melody, etc.) in the creation of face-images during the hearing;</p> <p>Mus. pr. (I).5. The pupil should be able to make associative connections between the individual musical elements (e.g. rhythm, tempo, melody, etc.), sound and a number of visuals;</p> <p>Mus. pr. (I).6. The pupil should be able to recognize the peculiarities of folk music.</p>	<p>The questions:</p> <p>How is the festive mood created by melody, rhythm and tone?</p> <p>How are conveyed the speech manner, style of behavior and gesture, which expresses the emotions created during the party, celebration?</p> <p>What common musical intonations are there in festive folkloric songs or dances of different countries?</p> <p>Concepts:</p> <p>Rhythm, tempo, musical intonation; Intonation as a method of origin; melody accompaniment.</p>
Recommendations	
<p>Examples of class activities</p> <p>Mental attack: the teacher speaks to the class about different rituals in our life: greetings, introductions, invitations, feasts, various ceremonies (jubilee, awards, parade, etc.). The teacher then shows a different dance video and asks the pupils to imitate the dancing to some kind of ritual. The class discusses about that, what kind of dance is associated with any ritual (e.g. by the kind of motion, rhythm, and music).</p> <p>The teacher speaks about the rules of the party process (receiving guests, inviting guests to the table, etc.), and then together with the pupils he/she chooses which dancing music corresponds to each stage of the party.</p>	

The pupils should choose different dancing music for the birthday, which shows each stage of this ritual (meeting the guests, congratulations, gift presents, celebration, fetching the tort to the guests etc.).

2. The standard results (Creativity and Practice);

The questions and basic concepts connected with the standard of the studying topic.

Mus. pr. (I).1. The pupil should be able to use the individual elements of sounds, noises, singing, musical language naturally existing in the outside world and created artificially (e. g. rhythm, tone, melody, etc.) to present some emotional state;

Mus. pr. (I). 2. The pupil should be able to reflect the outside world through noise, singing, and musical elements (e. g. rhythm, tempo, melody, etc.);

Mus. pr. (I).3. The pupil should be able to record the voice message with the different symbols.

The questions:

How to choose melodic intonations, rhythm and tempo, that can create some sort of festive mood?

What symbols can we refer to during the speech?

What symbols can we indicate the melody movement?

Concepts:

Rhythm, tempo, accompaniment, musical intonation, intonation while speaking, melody.

Recommendations

Examples of class activities

The pupils create collage from different dancing music, which demonstrates the celebration of any holiday (e. g. family, civil holiday, New Year);

The teacher shows the pictures in which different people greet one another (e. g. two men’s shaking hands, two girls’ greetings, etc.) and asks the pupils to pick up three different images and correspond them to some kind of dancing music.

The teacher asks the pupils to select some kind of dancing music to produce a musical congratulation (e. g. for the award ceremony or the school feast).

III class

The Outside World in Music

Theme: City / Rural Sounds

<p>1. The standard results (Perception of music in the context and interpretation);</p>	<p>The questions and basic concepts connected with the standard of the studying topic.</p>
<p>Mus. pr. (I).4. The pupil should be able to determine the role of individual elements of music (e.g. rhythm, tone, melody, etc.) in the creation of face-images during the hearing;</p> <p>Mus. pr. (I).5. The pupil should be able to make associative connections between the individual musical elements (e.g. rhythm, tempo, melody, etc.), sound and a number of visuals;</p> <p>Mus. pr. (I).6. The pupil should be able to recognize the peculiarities of folk music.</p>	<p>The questions:</p> <p>How is the musical opinion developed with different noise, musical intonation, action and rhythm alterations (e. g. melody development through different intonation, rhythm and tempo)?</p> <p>Concepts:</p> <p>Contrasts of rhythm, tempo, and musical intonation.</p>
<p>Recommendations</p>	
<p>Examples of class activities</p> <p>Mental attack: - the teacher lets the pupils listen to the street sounds and asks them to name what sounds they are (car engine, foot, building, speaking, laughter, etc.), and then lets the pupils discuss about that, by what musical means can be conveyed the very sounds;</p> <p>The teacher lets the pupils listen to some musical work on the topic of a car ("in the car", from the Poulenc's piano cycle "Walking", "Auto" from the Zedratsky's Piano Cycle "Miniature Notebook") and asks them to find out through what musical ways the musicians point to that, the composition reflects the movement by the car driving.</p>	
<p>2. The standard results (Creativity and Practice);</p>	<p>The questions and basic concepts connected with the standard of the studying topic.</p>

<p>Mus. pr. (I).1. The pupil should be able to use the individual elements of sounds, noises, singing, musical language naturally existing in the outside world and created artificially (e. g. rhythm, tone, melody, etc.) to present some emotional state;</p> <p>Mus. pr. (I). 2. The pupil should be able to reflect the outside world through noise, singing, and musical elements (e. g. rhythm, tempo, melody, etc.);</p> <p>Mus. pr. (I).3. The pupil should be able to record the voice message with the different symbols</p>	<p>The questions:</p> <p>How to create a collage with different sound, musical intonation, rhythm and tempo of the city?</p> <p>What symbols can be recorded depicting a musical collage, which conveys the city noise?</p> <p>Concepts:</p> <p>The collage composed by musical intonation, rhythm and tempo.</p>
<p>Recommendations</p>	
<p>Examples of class activities</p> <p>The teacher offers a classroom video in which it is shown how it can be possible to imitate the car driving with the means of lips and other items. Then offers the class to produce the sounds of the car engine. With pre-agreed signs, the teacher shows the class driving speed. As the speed increases, the class sounds up a voice like the engine does. Then the teacher points to make lower the speed. The main task of the exercise is that every pupil can sound up and down the voice about at the same height.</p> <p>The teacher displays the pictures of the different store windows and asks the pupils to connect the given musical examples with any kind of signs to the store windows (the same exercise can be done in connection with the pictures of different buildings).</p>	

Theme: Musical Walking in the City / Village

<p>1. The standard results (Perception of music in the context and interpretation);</p>	<p>The questions and basic concepts connected with the standard of the studying topic.</p>
--	---

<p>Mus. pr. (I).4. The pupil should be able to determine the role of individual elements of music (e.g. rhythm, tone, melody, etc.) in the creation of face-images during the hearing;</p> <p>Mus. pr. (I).5. The pupil should be able to make associative connections between the individual musical elements (e.g. rhythm, tempo, melody, etc.), sound and a number of visuals;</p> <p>Mus. pr. (I).6. The pupil should be able to recognize the peculiarities of folk music.</p>	<p>The questions:</p> <p>What methods can music use to tell about the various experiences obtained during the walking (the simple principles of music development)?</p> <p>Concepts:</p> <p>Rhythmic and melodic ostinato; Counterpoint.</p>
<p>Recommendations</p>	
<p>Example of class activities:</p> <p>The teacher offers the pupils a fragment from the Gershwin Symphonic Poem "The American in Paris", asking them to guess the American theme and explain with the help of which sign they have found out the very theme. (The teacher tells the pupils about this work before listening to it). Then the teacher asks the class why this topic is repeated many times throughout the whole work; what role does this theme play in this composition and so on? (The same can be done concerning the Mussorgsky's "the pictures from the exhibition").</p>	
<p>2. The standard results (Creativity and Practice);</p>	<p>The questions and basic concepts connected with the standard of the studying topic.</p>
<p>Mus. pr. (I).1. The pupil should be able to use the individual elements of sounds, noises, singing, musical language naturally existing in the outside world and created artificially (e. g. rhythm, tone, melody, etc.) to present some emotional state;</p> <p>Mus. pr. (I). 2. The pupil should be able to reflect the outside world through noise, singing, and musical elements (e. g. rhythm, tempo, melody, etc.);</p> <p>Mus. pr. (I).3. The pupil should be able to record the voice message with the different symbols.</p>	<p>The questions:</p> <p>How to use melodic and rhythmic ostinato in the city / village about the travelling to create a musical composition?</p> <p>How to record a musical composition?</p> <p>Concepts:</p> <p>Rhythmic and melodic ostinato; Counterpoint.</p>

Recommendations

Examples of class activities

The pupils are divided into groups. One of the groups starts to play the instrument and continuously repeats any rhythmic figure, joins the next group with different rhythmic figure and so on. In such a simultaneous way the different groups play various rhythmic figures and it is created a polyrhythmic composition. This composition can be called "the different people walking in the streets of the city" (the same can be done in the way of the simultaneous production of the different short motifs in the process of playing the instruments).

By the different motifs and rhythm alterations the pupil should create a musical collage on the topic the walking in the familiar street.

Music and our life

Theme: One day of my life

1. The standard results (Perception of music in the context and interpretation);	The questions and basic concepts connected with the standard of the studying topic.
<p>Mus. pr. (I).4. The pupil should be able to determine the role of individual elements of music (e.g. rhythm, tone, melody, etc.) in the creation of face-images during the hearing;</p> <p>Mus. pr. (I).5. The pupil should be able to make associative connections between the individual musical elements (e.g. rhythm, tempo, melody, etc.), sound and a number of visuals;</p> <p>Mus. pr. (I).6. The pupil should be able to recognize the peculiarities of folk music.</p>	<p>The questions:</p> <p>How can we convey an attitude characterizing any kind of action by the musical intonation?</p> <p>Concepts:</p> <p>Rhythmic and melodic ostinato; the intonation of various emotions in the melody.</p>
Recommendations	

Examples of class activities

Mental attack: the teacher utters a poem, phrase monotonously and with intonation diversity and asks the pupils to find out which one sounds more boring.

The teacher lets the pupils listen to two collages, which is not made of the voices of the elderly people and a child. Then he/she asks the pupils to find out which collage depicts the elderly person's or a child's ordinary day. Then the teacher asks the pupils to explain how they have recognized them.

The teacher lets the pupils listen to the voice sounded out in the period of the time of the same actions with different musical accompaniment. Asks them to discuss about that what an emotional loading is given to this voice by the different music.

2. The standard results (Creativity and Practice);**The questions and basic concepts connected with the standard of the studying topic.**

Mus. pr. (I).1. The pupil should be able to use the individual elements of sounds, noises, singing, musical language naturally existing in the outside world and created artificially (e. g. rhythm, tone, melody, etc.) to present some emotional state;

Mus. pr. (I). 2. The pupil should be able to reflect the outside world through noise, singing, and musical elements (e. g. rhythm, tempo, melody, etc.);

Mus. pr. (I).3. The pupil should be able to record the voice message with the different symbols.

The questions:

How should be chosen a musical accompaniment, which cause some kind of mood to the particular action?

How can it be created a collage with different sounds and musical material in which it would be conveyed some activity / action and the mood caused by the very action?

Concepts:

Motif, tempo alteration, motif alterations, musical collage, musical composition.

Recommendations**Examples of class activities**

The pupil should choose two different musical accompaniments to a sound of the teacher's action and explain what emotional loading receives the similar sound together with the various musical accompaniment.

The pupil should create a collage and voices from the musical accompaniment, which reflects one day spent by him.

IV class

The Outside World in Music

Theme: Music and TV

1. The standard results (Perception of music in the context and interpretation);	The questions and basic concepts connected with the standard of the studying topic.
<p>Mus. pr. (I).4. The pupil should be able to determine the role of individual elements of music (e.g. rhythm, tone, melody, etc.) in the creation of face-images during the hearing;</p> <p>Mus. pr. (I).5. The pupil should be able to make associative connections between the individual musical elements (e.g. rhythm, tempo, melody, etc.), sound and a number of visuals;</p> <p>Mus. pr. (I).6. The pupil should be able to recognize the peculiarities of folk music.</p>	<p>The questions:</p> <p>How does music effect on the emotions of the TV watcher?</p> <p>Concepts:</p> <p>Musical phrase, sound effects, timbre, musical factor.</p>
<p>Recommendations</p>	

Examples of class activities

The teacher offers the pupils the musical Hats of the famous television programs (e. g. eky-vok, ecovizia, etc.) and asks them to recognize the programs by these musical Hats. Then the pupils discuss about that what genres are these programs (informative, talk-show, entertainment, etc.), what is the difference between the musical hats of these programs what the characteristic features and timekeeping they possess and so on.

Discussion on the topic: How the content of the program defines the characteristic feature of the "musical Hat" and timekeeping. The teacher lets the pupils listen to "musical Hat" of different unknown programs and asks them to express which "musical Hat" would suit to a certain TV program. The pupils express their assumptions and give the arguments (discuss about the "musical Hat" and timekeeping).

The teacher offers the class an announcement of any informative program and asks them to pay attention to what music sounds in the beginning of the announcement and in the process of the TV presenter's text. The pupils talk about what kind the music is when they do not hear the text and in the period of time, when the text is heard. The pupils realize how the nature of music changes when it has the function of the use or background.

2. The standard results (Creativity and Practice);

The questions and basic concepts connected with the standard of the studying topic.

Mus. pr. (I).1. The pupil should be able to use the individual elements of sounds, noises, singing, musical language naturally existing in the outside world and created artificially (e. g. rhythm, tone, melody, etc.) to present some emotional state;

Mus. pr. (I). 2. The pupil should be able to reflect the outside world through noise, singing, and musical elements (e. g. rhythm, tempo, melody, etc.);

Mus. pr. (I).3. The pupil should be able to record the voice message with the different symbols.

The questions:

How do we choose music for a TV program?

How can we record a program Hat?

Concepts:

Musical phrase, sound effects, timbre, musical factor.

Recommendations

Examples of class activities

I Stage: The teacher lets the pupils listen to several music pieces and asks them about that, in which piece of it is a musical theme completed and which -uncompleted. The pupils express their assumptions. II Stage: The teacher sings the beginning of any musical theme and asks the pupils to complete it by singing. III Stage: Then the teacher plays a variety of instruments and asks the pupils to select the one that they think is more relevant to this music theme. The teacher asks the pupils to determine which kind of program would have suit this music.

The teacher gives the pupils the beginning of a few musical themes and asks to finish them and select to each issue the corresponding accompaniment.

The teacher lets the pupils listen to some vocals "musical Hat" and asks them to sing a name of any program on a certain motif and create a "musical Hat". In the result of a discussion, the best "musical Hat" will be selected.

Music and our life

Theme: One day of my life

1. The standard results (Perception of music in the context and interpretation);	The questions and basic concepts connected with the standard of the studying topic.
<p>Mus. pr. (I).4. The pupil should be able to determine the role of individual elements of music (e.g. rhythm, tone, melody, etc.) in the creation of face-images during the hearing;</p> <p>Mus. pr. (I).5. The pupil should be able to make associative connections between the individual musical elements (e.g. rhythm, tempo, melody, etc.), sound and a number of visuals;</p> <p>Mus. pr. (I).6. The pupil should be able to recognize the peculiarities of folk music.</p>	<p>The questions:</p> <p>How can the melodic movement, rhythmic figures and the intonation to create mood for the active or passive relaxation?</p> <p>Concepts:</p> <p>The movement of melody with leaping of or in harmony, interval, rhythmic figures.</p>
Recommendations	

Examples of class activities

Mental Attack: What methods of spending the free time do the pupils know what they know about active or passive vacation. The teacher offers a number of music examples (e. g. Leo ire Anderson's "Celebration of the Trumpeters", Mozart's "Adagio" from Divertissement "Lodron" K. 287; and Leo ire Anderson's "Walking on the Sledges") and asks them to name the musical examples, which appeal for the active action.

Discussion on the topic: What kind of nature do the different melody movements give to music? For the very fact, the teacher draws on the blackboard two melodies with any of the symbols (e. g. with shorter lines or dots), in one example these symbols are located in the upward direction far from each other, and the others are also located in the upward direction, far from each other too. The teacher explains the class, that he/she has depicted two types of melodic motions with these symbols and then asks the pupils of that, which of the symbols indicates the movement of melody with leaping, and which of them- the movement of melody in harmony. Then the teacher asks the class to listen carefully again to the beginning of the Anderson's "Celebration of the Trumpeters" and to substantiate in what record it is presented.

2. The standard results (Creativity and Practice);	The questions and basic concepts connected with the standard of the studying topic.
<p>Mus. pr. (I).1. The pupil should be able to use the individual elements of sounds, noises, singing, musical language naturally existing in the outside world and created artificially (e. g. rhythm, tone, melody, etc.) to present some emotional state;</p> <p>Mus. pr. (I). 2. The pupil should be able to reflect the outside world through noise, singing, and musical elements (e. g. rhythm, tempo, melody, etc.);</p> <p>Mus. pr. (I).3. The pupil should be able to record the voice message with the different symbols.</p>	<p>The questions:</p> <p>How can we organize the melody and rhythmic figures by different meters to create a musical background for active or passive relaxation?</p> <p>With what symbols can be indicated the rhythmic figures, which are organized by meters?</p> <p>Concepts:</p> <p>Leaping on the intervals in melody, the sequences of melodic and rhythmic figures,</p>

	meters of two fractions, three fractions, and four fractions.
Recommendations	
<p>Examples of class activities</p> <p>I Stage. The teacher shows the pupils the melodic figure recorded with the notes, for example, the upward melody of the Quart six accords sounds, in which the quintessence sound is repeated and he/she plays this melody (can even let the class sing). Then lets the pupils listen to the fragments from several works, including at the same time: the Leo ire Andersen's "Holiday Festival"; the Gia Kancheli "he is here"; the Pete's theme from Sergei Prokofiev's symphonic fairy tale "Pete and Wolf", their melody as well moves on the tunes of this accord (of course in different tones). The teacher asks the pupils to recognize this three works among the other compositions. II Stage. The class discusses the nature of these works and what gives the same melodic movement to this nature. III Stage. The teacher gives the pupils a melodic figure and asks them to differentiate this melodic figure in a different way.</p> <p>The teacher gives the pupils the sequence of some short notes and asks them to create by using the various ways a small piece of play, which conveys two different types of relaxation.</p>	

Music and Cinema

Theme: The role of music in the animated cartoons

1. The standard results (Perception of music in the context and interpretation);	The questions and basic concepts connected with the standard of the studying topic.
Mus. pr. (I).4. The pupil should be able to determine the role of individual elements of music (e.g. rhythm, tone, melody, etc.) in the creation of face-images during the hearing;	<p>The questions:</p> <p>How is the artistic image created in animation by music?</p> <p>How are the frictional faces created in juvenile movie?</p>

<p>Mus. pr. (I).5. The pupil should be able to make associative connections between the individual musical elements (e.g. rhythm, tempo, melody, etc.), sound and a number of visuals;</p> <p>Mus. pr. (I).6. The pupil should be able to recognize the peculiarities of folk music.</p>	<p>Concepts:</p> <p>Musical theme, musical effects, musical characterization, timbre, leitmotiv.</p>
--	--

Recommendations

Examples of class activities

Mental attack, the teacher lets the pupils listen to several musical themes that represent the famous animated heroes and asks them to identify them.

The teacher lets the pupils listen to the fragment from the Ravel's "bolero" and asks them to talk about its peculiarity (e. g. how the music develops, what a rhythmic drawing is in melody, the accompaniment to it and so on). The teacher asks the pupils to indicate the rhythmic ostinato and rhythmic counterpart of this fragment (rhythmic ostinato and melody rhythmic figures). The class discusses about that, what association creates rhythmic ostinato (the same themes gradually are played by all the instruments of the orchestra). The teacher can ask the auxiliary questions to the class: What is repeated in our life constantly? How is the theme changed in every other repetition? What kind of association is felt when more and more instruments perform the same music? Etc. The pupils describe their associations, and the teacher shows them the Booceto's animated film "Allegro non trope" - "Bolero" and asks them to talk about what is coincided / is not coincided with their imaginations in the visual representation of the film about the very music.

The teacher offers the class two fragments of the animated cartoons "Colored Pencils" (Directed by Avow Pietistic; composer Aero Piatt) and "Tom and Jerry" (Directed by William Hanna, composer Scott Bradly) with the soundtracks. The teacher does not name the title of cartoons and asks the pupils to express their assumptions about the cartoons created on these soundtracks; what is the difference between the soundtracks of these two cartoons. (If the pupils find it difficult to talk about music distinctions, the teacher can ask the auxiliary questions to help the pupils, in which musical accompaniment sounds melodies more "long", in which it is rapidly changed musical motifs, rhythms, what do these short motives and intonations express etc.). This activity can be conducted quite in a different way: the teacher tells the short content of the both cartoons and only after that, lets the pupils listen to the soundtracks and asks them to guess which music corresponds to the appropriate story. The pupils express their assumptions. The teacher then shows the two cartoons with musical accompaniment, so that the pupils can determine whether their assumptions are correct. Then the teacher asks the pupils to discuss about the differences between the two musical soundtracks.

<p>2. The standard results (Creativity and Practice);</p>	<p>The questions and basic concepts connected with the standard of the studying topic.</p>
<p>Mus. pr. (I).1. The pupil should be able to use the individual elements of sounds, noises, singing, musical language naturally existing in the outside world and created artificially (e. g. rhythm, tone, melody, etc.) to present some emotional state;</p> <p>Mus. pr. (I). 2. The pupil should be able to reflect the outside world through noise, singing, and musical elements (e. g. rhythm, tempo, melody, etc.);</p> <p>Mus. pr. (I).3. The pupil should be able to record the voice message with the different symbols.</p>	<p>The questions:</p> <p>How kind of methods do we use for a short episode of the animated cartoon to create musical accompaniment?</p> <p>With what symbols can we record a musical accompaniment?</p> <p>Concepts:</p> <p>Timbre, register, musical theme, leitmotiv, rhythm, tempo.</p>
<p>Recommendations</p>	
<p>Examples of class activities</p> <p>The teacher offers the pupils a small fragment from a cartoon (e. g. walking, running, dancing or the sequence of some movement of a certain characters). The teacher discusses with the class about that, what kind of musical accompaniment, temp, register would suit this fragment. Then asks them to select from any other cartoon the musical soundtrack appropriate to it.</p> <p>The teacher offers the pupils a piece of a cartoon (without sound) and asks them to use for the above mentioned episode the musical soundtracks of the cartoons, they have already watched: "Colored Pencils" (Directed by Avow Pietistic; composer Arvo Pärt) and "Tom and Jerry" (Directed by William Hanna, composer Scott Bradly). For making a sound to the cartoon the pupils need a computer program that will help with this musical material to create a new collage-soundtrack. The pupils should be able to choose music material according to the timbre, rhythm, and mood.</p> <p>The pupils should choose a certain five-minute cartoon and by using the different soundtracks select a musical a soundtrack appropriate to the cartoon.</p>	

V class

Real and imaginative music

Theme: The fabulous world of music

1. The standard results (Perception of music in the context and interpretation);	The questions and basic concepts connected with the standard of the studying topic.
<p>Mus. pr. (II).4. The pupil should be able to feel the loading of emotional-content of the voice message and make associations with the real or imaginary world;</p> <p>Mus. pr. (II).5. The pupil should be able to recognize the interaction of drama and music elements;</p> <p>Mus. pr. (II).6. The pupil should be able to identify the voice message recorded by traditional or non-traditional system of the symbols;</p> <p>Mus. pr. (II).7. The pupil should be able to differentiate the elements of the musical language characteristic of the folk art of different parts of Georgia.</p>	<p>The questions:</p> <p>How are created the fabulous faces in music?</p> <p>Concepts:</p> <p>Chromatic, solid and inconstant stages, dissonance, intonation, major and minor tones, signs of alteration (sharp, flat, natural)</p>
Recommendations	

Examples of class activities

Mental Attack - The teacher lets the pupils listen to the orchestral version of the "Ki Kimora" (a few tactics of chromatic move) from the Anatoly Lyadov's symphonic film "Ki Kimora". Then plays the instrument or lets the pupils listen to only the melody line of this topic and asks the class to describe this musical fragment. Then the class discusses about that what gives this topic a particular nature. Only after that the teacher names this work and tells briefly about this fabulous character. Then teacher lets the pupils listen to the second part of the work "presto" and asks them to discover other features of this character in the music and name those depicting ways, with which they have found the very qualities (rhythm, intonation, register, timbre).

The teacher plays the instrument rising and falling chromatic gamma (the teacher can let the pupils sing this rising and falling chromatic gamma). Then he/she asks the pupils to listen carefully to some themes from different musical works and find out which chromatic movement is used in the topic (for example, with other works in which there is no chromatic movement, it may be used the following works: the Debussy's "Prelude to the Afternoon of a Faun", the Grieg's "The Dwarfs Marsh" from the Suite "Per Gynt"; the Prokofiev's "Winter Fairy Dance" from the Ballet "Cinderella"). The pupils learn chromatic movements in the compositions, and then the teacher explains that all these works are musical portraits of magic heroes. (The similar exercise can be done on major and minor tones), such as the Anatoly Lyadov's Suite "Cat Baum's" theme from the symphonic miniature "Ki Kimora", from the Grieg's "The King's Mountain", from the Suite "Per Gynt"; the ugly dancing of the Stravinsky's "Kingdom of Kashchey" from the ballet "Firebird").

For the aerial version of the Rimsky-Korsakov's "Indian guest" from the opera "Sadco" the pupils should draw any fabulous character or a fabulous stage or, on the contrary, to select one of the music examples proposed by the teacher for a painting work on any fairy tale. The pupils must explain with what symbol he/she has chosen this or that musical example.

2. The standard results (Creativity and Practice);

The questions and basic concepts connected with the standard of the studying topic.

Mus. pr. (II).1. The pupil should be able to create an imaging musical composition (advertisement, television program hat, music logotype);

Mus. pr. (II).1. The pupil should be able to reflect real and imagined world through sound, noise, singing and simple musical expressions;

The questions:

How do they use the stages of solid and inconstant intonation in music for conveying the fabulous faces?

How do we record a musical melody, which is composed on a chromatic movement?

Mus. pr. (II).1. The pupil should be able to use traditional or non-traditional symbols to record a voice message.	<p>Concepts:</p> <p>Timbre, registry, music theme, leitmotiv, rhythm, tempo, chromatic movement, dissonance, consonance, signs of alteration.</p>
Recommendations	
<p>Examples of class activities</p> <p>The teacher will play a different kind of accord (consonance and dissonance) before the class and asks the pupils to describe what the feeling is, or what the accord he/she played, what a fabulous face they can imagine on hearing these accords. The teacher explains the difference between these accords (the teacher him/herself determines what the theoretical material should be delivered to the pupils, it is desirable not to load the learning process with extra details and be extremely laconic.</p> <p>The teacher presents a picture of some fabulous character and offers the pupils with musical styles to create the character's portrait. The pupils must convey by singing any sign of the character's appearance by means of musical elements, in particular, walking, motion style (e. g. with jumping, fast, slow), his/her temper (good, evil).</p> <p>From the musical material given by the teacher, the pupils should create the musical accompaniment according to the favorite fairy tale and submit it them (read) to the classmates.</p>	

Real and imaginative music

Theme: The fabulous world of music

<p>1. The standard results (Perception of music in the context and interpretation);</p>	<p>The questions and basic concepts connected with the standard of the studying topic.</p>
--	---

<p>Mus. pr. (II).4. The pupil should be able to feel the loading of emotional-content of the voice message and make associations with the real or imaginary world;</p> <p>Mus. pr. (II).5. The pupil should be able to recognize the interaction of drama and music elements;</p> <p>Mus. pr. (II).6. The pupil should be able to identify the voice message recorded by traditional or non-traditional system of the symbols;</p> <p>Mus. pr. (II).7. The pupil should be able to differentiate the elements of the musical language characteristic of the folk art of different parts of Georgia.</p>	<p>The questions:</p> <p>How is it shown the director's intention in music of the performance?</p> <p>Concepts:</p> <p>Thematic and conditional music.</p>
<p>Recommendations</p>	
<p>Examples of class activities</p> <p>Mental Attack - The Teacher offers class from Tumanishvili's play "Chinchraka" the rehearsal of the scene: 1.The acquaintance of the king's daughter with Chinchraka and the forest beasts; 2. the first scene of Baqbaq Devi (Giant) and Kosa Advisor. After the first episode the teacher asks the pupils what value (function) is given to the song of Chinchraka and the king's daughter and the beasts' quartet. Which song conveys the intrinsic state of the characters and which is defined by the content of the play (the story); what's the load on music in the scene of the Giant and Kosa Advisor?</p> <p>The pupils talk about the performance and the functions of the decorations: name the episodes in which music is used as a background, that shows the mood of the play, the inner feelings of the characters, and the main idea of the performance;</p> <p>The teacher asks the pupils to choose any song to a hero (fairy tale or real), that would convey the character's nature and sing it so, as they imagine, this hero would sing.</p>	
<p>2. The standard results (Creativity and Practice);</p>	<p>The questions and basic concepts connected with the standard of the studying topic.</p>

Mus. pr. (II).1. The pupil should be able to create an imaging musical composition (advertisement, television program hat, music logotype);

Mus. pr. (II).1. The pupil should be able to reflect real and imagined world through sound, noise, singing and simple musical expressions;

Mus. pr. (II).1. The pupil should be able to use traditional or non-traditional symbols to record a voice message.

The questions:

On what principle should we choose the musical accompaniment for the performance?

With what symbols should we sign the musical accompaniment?

Concepts:

Contrasting, illustrative and associative music background, rhythm, tempo.

Recommendations

Examples of class activities

The teacher asks the pupils to imagine any situation (to see off of a close friend to the far country, a school situation or of anything), from a recent past that left some emotional traits in them (funny, sad, etc.) and choose an appropriate (joyful music) or opposite (sad for a cheerful situation) music of mood. The teacher asks the pupils to play the situation together with the selected music. Then the entire class should discuss about the scene and admit what kind of music would suit it: an appropriate or opposite one. So the pupils should understand the essence of contrasting musical accompaniment.

The teacher asks the pupils to make an associative connection of any events of life with music of particular genre (e.g. a sad folkloric song);

The pupil should think about the small scenes, in which he/she will arrange the musical accompaniment of the proper function.

Theme: Music in the pantomime theatre

<p>1. The standard results (Perception of music in the context and interpretation);</p>	<p>The questions and basic concepts connected with the standard of the studying topic.</p>
<p>Mus. pr. (II).4. The pupil should be able to feel the loading of emotional-content of the voice message and make associations with the real or imaginary world;</p> <p>Mus. pr. (II).5. The pupil should be able to recognize the interaction of drama and music elements;</p> <p>Mus. pr. (II).6. The pupil should be able to identify the voice message recorded by traditional or non-traditional system of the symbols;</p> <p>Mus. pr. (II).7. The pupil should be able to differentiate the elements of the musical language characteristic of the folk art of different parts of Georgia.</p>	<p>The questions:</p> <p>How are the gesture and music connected with each other in pantomime?</p> <p>Concepts:</p> <p>Speech gesture and musical intonation.</p>
<p>Recommendations</p>	
<p>Examples of class activities</p> <p>Mental Attack - The Teacher offers the class an episode "Conducting the Orchestra" from Pantomime film "Portia "by Jerry Lewis (Bellboy: Conducting) https://www.youtube.com/watch?v=i8ndNSiIASg; episode "The Boy in the Hand", from the film "Pantomime - Boss".</p> <p>("Errand Boy": pantomime) https://www.youtube.com/watch?v=Q4v8UdkTx30; Pantomime "Printer". https://www.youtube.com/watch?v=rxCQ2KbmSGA, and asks the pupils to determine what function is given to musical accompaniment (optional, illustrative or associative). The answers may be different, but pupils should substantiate their versions.</p> <p>The teacher returns back to the Jerry Lewis pantomime "Conducting the Orchestra" (Bellboy: Conducting) and asks the pupils to observe the gestures of some melodic movements (leaping in melody, rising and falling movements etc.) – always it is reflected with the same gesture, if there are various variants etc. The pupils can offer their own variants. The same activity can be done on the other two pantomimes of Jerry Lewis.</p>	

The pupils find in the Internet the examples, in which the pantomime sketches there is conveyed the melody movement (intonation), dynamic marks of music (piano, forte, crescendo, diminuendo, etc.).

2. The standard results (Creativity and Practice);

The questions and basic concepts connected with the standard of the studying topic.

Mus. pr. (II).1. The pupil should be able to create an imaging musical composition (advertisement, television program hat, music logotype);

Mus. pr. (II).1. The pupil should be able to reflect real and imagined world through sound, noise, singing and simple musical expressions;

Mus. pr. (II).1. The pupil should be able to use traditional musical notation or non-traditional symbols to record a voice message.

The questions:

How can we choose a musical accompaniment to the Etude, which will help the spectators (watchers) to see what is not visible?

How can we record a musical accompaniment of the mimic Etude?

Concepts:

Contrasting, illustrative and associative music background, rhythm, tempo.

Recommendations

Examples of class activities

Mental Attack - Teacher offers the Rowan Atkinson's Pantomime "Invisible drum" https://www.youtube.com/watch?v=A_kloG2Z7tU and asks the pupils to determine what role the voice plays in this sketch – it is only an accompaniment or co-narrator. This activity should show how the voice helps the watcher to see that, what is invisible. Then the teacher asks the pupils to think of a similar sketch, in which any other invisible thing or creature will be represented only by sounds and noise.

The teacher offers the class Marseille Morose pantomime "Bib chasse les Papillon" (Bib chasse les Papillons) <https://www.youtube.com/watch?v=xiwoIObiM1s> and asks the pupils to explain what music helps them to see and at what moment the gestures join it. The teacher asks the pupils to think of a similar sketch, one of the characters of which is represented by musical expression.

The teacher asks the pupils to find a sketch in which they have a relationship with an imaginary creature (animal, person) or thing that music embodies.

VI class

Music and cinema

Topic: The role of music in sound movie

<p>1. The standard results (Perception of music in the context and interpretation);</p>	<p>The questions and basic concepts connected with the standard of the studying topic.</p>
<p>Mus. pr. (II).4. The pupil should be able to feel the loading of emotional-content of the voice message and make associations with the real or imaginary world;</p> <p>Mus. pr. (II).5. The pupil should be able to recognize the interaction of drama and music elements;</p> <p>Mus. pr. (II).6. The pupil should be able to identify the voice message recorded by traditional or non-traditional system of the symbols;</p> <p>Mus. pr. (II).7. The pupil should be able to differentiate the elements of the musical language characteristic of the folk art of different parts of Georgia.</p>	<p>The questions:</p> <p>What is the function of music in the sound movie?</p> <p>Concepts:</p> <p>Contrast musical themes, rhythmic contrast</p>
<p>Recommendations</p>	

Examples of class activities

The teacher offers the pupils several fragments from different movies (e. g. "Perl Harbor", Director M. Bay from 01: 41: 23 to 01: 43.50; "Ben Hurl", directed by W. Wailer, from 01:10:47 to 01: 13: 52, "Jaws" directed by Steven Spielberg, from 00: 16: 23 to 00: 17: 21) and asks the peoples to guess what kind of musical accompaniment is presented in these three episodes: conditional or subjective. Then the teacher asks the pupils to guess in which of the three episodes there is an illustrative musical background, besides that, asks the same about the associative and contrasting musical accompaniment.

The teacher lets the pupils listen to the soundtrack from the movie "The Lord of the Rings" (Director Peter Jackson) "The treason of SunGard" from 90: 00 to 0: 38).

<https://www.youtube.com/watch?v=k0hmUb9j0Uo&list=PL3DC9D3B438C636A7&index=4&nohtml5=False>. She asks the pupils to find out from what popular movie this fragment of music is. Following the assumptions, the teacher shows three fragments (from the film "The Brothers of the Seal" from 01: 53, 10 to 01, to 53: 50, "Two Fortresses", from 01: 53: 52 to 01:54:39 To "Return of the King" from 0: 02: 20 to 0: 03: 06), in which the very musical theme sounds. The pupils recognize the film. Then the teacher asks the pupils to explain why this musical theme sounds in these episodes, to their minds. In the result of the discussion in the class, the purpose of this specific musical theme is to determine how the magic seal attracts and confuses the minds of the characters.

2. The standard results (Creativity and Practice);

The questions and basic concepts connected with the standard of the studying topic.

Mus. pr. (II).1. The pupil should be able to create an imaging musical composition (advertisement, television program hat, music logotype);

Mus. pr. (II).1. The pupil should be able to reflect real and imagined world through sound, noise, singing and simple musical expressions;

Mus. pr. (II).1. The pupil should be able to use traditional musical notation or non-traditional symbols to record a voice message.

The questions:

How can we use the cinema music expressions for showing the inner feelings of the characters?

Concepts:

Contrast musical themes.

Recommendations

Examples of class activities

The pupils should create musical accompaniment from the different soundtracks for the current movie trailer, which shows the general mood of the film, genre peculiarity and so on.

The pupils should create the illustrative and contrast musical accompaniment for one and the same episode of any movie (it can be used as an existing musical material, the original soundtrack, as well).

Music and theatre

Theme: Musical Theatre: Opera and Musical

1. The standard results (Perception of music in the context and interpretation);	The questions and basic concepts connected with the standard of the studying topic.
<p>Mus. pr. (II).4. The pupil should be able to feel the loading of emotional-content of the voice message and make associations with the real or imaginary world;</p> <p>Mus. pr. (II).5. The pupil should be able to recognize the interaction of drama and music elements;</p> <p>Mus. pr. (II).6. The pupil should be able to identify the voice message recorded by traditional or non-traditional system of the symbols;</p> <p>Mus. pr. (II).7. The pupil should be able to differentiate the elements of the musical language characteristic of the folk art of different parts of Georgia.</p>	<p>The questions:</p> <p>How is it conveyed the main idea of the story and the heroes' character in the opera (rock opera), musical opera?</p> <p>Concepts:</p> <p>Types of singing, elements of opera play, orchestral party, instrumental anthrax, aria, musical number</p>
Recommendations	

Examples of class activities

Mental Attack - The teacher offers the pupils a few pictures (Poseidon's Sculpture, "A Portrait of The Young Man" of Rafael, "A Portrait of The Young Woman" of Botticelli, Boris Kustodiev's "A Portrait of the Merchant's Wife", Halsey's "The Smiling Partner", Sophie Anderson's "A Portrait of a Young Daughter") and lets them listen to a vocal composition (The king of the sea Arioso from the Rimsky-Korsakov's opera performance "Sadko", Tami no's aria from of the Mozart opera „Magic Flute", Norma's aria from the Cavatina Bellini's opera "Norma", the Don Juan's aria from the Mozart opera "Don Juan", the Lubashas aria from the Rimsky-Korsakov's opera "King's Bride") and asks the pupils to express their opinion about that, which aria is relevant to the appropriate picture. The teacher explains some kinds of sounds existing in the opera. Then he/she asks the pupils to recollect three male and three female characters from different literary works and think which character would have the appropriate opera voice.

The teacher lets the pupils listen to a fragment from the Wagner's opera "Siegfried" (1 act, the scene 3 Hoho! Hohei! Schmiede mein Hammer ... ") <https://www.youtube.com/watch?v=nRJApVjvxJE>, and asks them to observe how the sounds of the blacksmith's hammer are produced by the orchestra. Then asks the pupils to describe what kind of emotions are felt through the orchestral accompaniment and what kind of loading gives it to the hammer sounds.

The teacher lets the pupils listen to "the king of the sea Arioso" once more and asks them to explain how the composer makes us to guess, that this is the king of the sea.

The teacher lets the pupils listen to fragment from the Wagner's opera "Valkyrie". The pupil should try to explain that, what kind of means Wagner uses to create the images of the virgins with mythological wings dressed in the armor.

2. The standard results (Creativity and Practice);

The questions and basic concepts connected with the standard of the studying topic.

Mus. pr. (II).1. The pupil should be able to create an imaging musical composition (advertisement, television program hat, music logotype);

Mus. pr. (II).1. The pupil should be able to reflect real and imagined world through sound, noise, singing and simple musical expressions;

Mus. pr. (II).1. The pupil should be able to use traditional musical notation or non-traditional symbols to record a voice message.

The questions:

How to express the character of the hero in the recitative?

Concepts:

Recitative, instrumental accompaniment.

Recommendations

Examples of class activities

The teacher lets the pupils listen to a monologue or episode, read by any actress from a certain play, in which there is a dialogue of two characters. The teacher provides the pupils with the texts of this monologue or dialogue and asks them to pay attention to the intonation (voice movement) and try to mark the rising and falling intonations with a curved line in the printed text, i. e. how the phrase has been pronounced. Then, according to the curved lines, write down with the notes the rising and falling movements. The obtained results are performed by them through the musical computer program, or let the teacher play or sing it themselves.

One of the pupils "sings" the given text. He/she reads it with an intonation, the second pupil with the different marks underlines in the text the intonation the classmate has used while reading the very text.

Theme: Music in ballet performance

1. The standard results (Perception of music in the context and interpretation);	The questions and basic concepts connected with the standard of the studying topic.
<p>Mus. pr. (II).4. The pupil should be able to feel the loading of emotional-content of the voice message and make associations with the real or imaginary world;</p> <p>Mus. pr. (II).5. The pupil should be able to recognize the interaction of drama and music elements;</p> <p>Mus. pr. (II).6. The pupil should be able to identify the voice message recorded by traditional or non-traditional system of the symbols;</p> <p>Mus. pr. (II).7. The pupil should be able to differentiate the elements of the musical language characteristic of the folk art of different parts of Georgia.</p>	<p>The questions:</p> <p>How is it created an artistic image in a ballet by dancing and music?</p> <p>What is the role of the musical expressions in the ballet?</p> <p>Concepts:</p> <p>Choreographic image, choreographic text.</p>

Recommendations

Examples of class activities

Mental Attack - The teacher offers the pupils a few dancing videos and asks them to determine the duration of the dance (how many points). Then asks the pupils to talk about the nature of each dance (light, slow, festive, fast vigorous, etc.).

The teacher offers the pupils two fragments of dancing (e. g. "Little Mermaids", John Niemeyer, L. Aubrey, Composer Laura Auer Bach, "Don Quixote" Composer Ludwig Minces, Rudolf Nureyev, <https://www.youtube.com/watch?v=a2fmPmFA1wk>) and while watching the fragments, asks them to pay attention to the musical accompaniment in which it can be heard a dancing rhythm and meter and analyze how much a dancing rhythm and tempo coincide with the musical rhythm and tempo.

The teacher offers the pupils a fragment from the ballet "Little Mermaids". She asks them to pay attention to the characteristic ways with which music expresses an image of a little mermaid and analyze how these musical ways are reflected in choreography. The class has a discussion about that why the authors have chosen these ways to express the image of a mermaid.

The teacher offers the pupils a fragment of the famous choreographer Irzhy Kalian by Morris Ravel's opera-ballet "Child and Witchcraft" <https://www.youtube.com/watch?v=MFViB9vrB1E>, and asks them to talk about the importance of dance rhythm, how it is characterized by a child In the music and dance, the choreographic text, which accompanies the music text. What is happening on the stage? Did you read the contents? Which musical element reveals the child's character - the melody or the accompaniment? What kind of motion is used to convey the child's character in the choreographic text? (The pupils should show these movements) and so forth.

The teacher offers the pupils two scenes from the Igor Stravinsky's ballet "Petruschka" (choreographer Mr. Mikhail Poking, Petrushka-Rudolf Nureyev) <https://www.youtube.com/watch?v=AjkmX21VYeU> the George Balanchine's Ballet "Largest Stones" Emerald Variations <https://www.youtube.com/watch?v=88CdG7ohozA>. Before getting these fragments, the teacher gives them the instructions on what to pay attention to: 1. how easy it is to track the story through music and dancing, how easy it is to guess the hero's particular character through music and dancing. The pupils share their thoughts on these questions (to make the activity more fun, the teacher may ask the pupils to show the most characteristic gesture or posture of the main characters).

2. The standard results (Creativity and Practice);

The questions and basic concepts connected with the standard of the studying topic.

<p>Mus. pr. (II).1. The pupil should be able to create an imaging musical composition (advertisement, television program hat, music logotype);</p> <p>Mus. pr. (II).1. The pupil should be able to reflect real and imagined world through sound, noise, singing and simple musical expressions;</p> <p>Mus. pr. (II).1. The pupil should be able to use traditional musical notation or non-traditional symbols to record a voice message.</p>	<p>The questions:</p> <p>How does plastic the music help to select accompaniment and, on the contrary, how does the music influence plastic?</p> <p>How can we record a musical accompaniment for the ballet fragment?</p> <p>Concepts:</p> <p>Plastic intonation, contrast of music and dance rhythms</p>
<p>Recommendations</p>	
<p>Examples of class activities</p> <p>The teacher offers the pupils a fragment of a storytelling ballet without musical accompaniment, as well as separate musical fragments and asks them to choose to the choreographic text a proper musical fragment with a particular sign.</p> <p>The teacher asks the pupils to select a short fragment from one of the learned storytelling ballets and create a musical collage from different musical works (different musical sequences may not be tuned to each other, but with the expressive elements may be corresponded to the choreography text).</p> <p>Order №182/N of the Ministry of Education and Science of Georgia, dated December 30, 2016, website-03Or.01.2017.</p>	

Chapter XIX. Sport - General Part and Standards

Article 80. Sport - General Part

Introduction

Physical education and sports are very important for the harmonious development of the person. The minors should realize the need for physical activity from the primary classes. They must understand, that health means not having any disease, but to prevent this disease, which is a healthy way of life. It should be realized, that physical activity is the prolongation of life, social and material well-being.

The skills acquired on physical education and sports lessons are needed for a healthy life and will accompany the pupils throughout life, which will be a solid foundation for becoming healthy and active citizens. Healthy and hard-working population has a positive impact on the defense of the native country, economy and prosperity.

Successful and effective lessons in physical education and sports should assure the pupils in the ability and capacity to raise their own physical skills to promote their self-esteem. The diversity of physical exercises gives the boys and girls the opportunity to reveal and develop their physical skills.

Exercise for physical education and sport promotes psycho-physical development of the pupils, healthy lifestyle as well as valuation of life, and adequate skills; These are: fair play, team spirit, individual and team self-expression, mutual assistance, internal discipline, planning joint activities, sharing responsibility and leadership, non-violent interaction, collegiality, mutual understanding.

In terms of preventing harmful habits physical exercises, movable and sports games implies the development of the following skills and values: satisfaction of achieving the requirements, worthily acknowledging the defeat, healthy lifestyle, value, perception and life, finding and self-assertion, identity feeling with the community of the peers and etc.

On the basis of the individual National Curriculum which is worked out for the pupils, the school is required to involve the pupils with special educational needs in the physical educational and sports lessons and school competitions.

Objectives and tasks of physical education and sports training

The aim of subject of the training of physical education and sports is to create a positive environment for the development of psycho-physical opportunities of the pupil, increase his/her personal and social well-being, understand the importance of healthy lifestyle and develop such civic skills as: independently decision-making, responsibility, constructive cooperation, tolerance.

The objective of teaching the subject (I-VI classes) on the primary level:

- Engaging the pupil in the physical activities and thus facilitating his/her physical development;
- Mastering the skills and developing the physical properties;
- Raising an interest to physical exercise and love;
- Understanding the importance of healthy lifestyle;
- Stimulation and formation of independent motor activity;
- Studying and using the general-development of the training complexes;
- Developing the correct movable skills.

Organizing physical and sports training

The subject group includes physical education and sports.

The exercise of physical education and sport is compulsory in all three levels of general education.

Evaluation in physical education and sports

The following skills, physical features and knowledge can be evaluated:

- Physical properties (strength, agility, strength, flexibility, coordination, etc.);
- Main technical elements of team game;
- Team work ability;
- Cooperation (with a partner, group members);
- Importance of healthy lifestyle;
- Ability to protect safety rules;
- Organization;
- Engagement in training activities;
- Adequate answers to the questions;
- Show the own opinion with substantiation.

Knowledge, skills and physical features are evaluated by the following tasks:

- Physical activity;
- Play games;
- Training in marching;
- Project;
- Imitative situation;

- Excursion, hiking;
- Finding material;
- Debate / Discussion.

Component of a summary task

Component of the summary assignment is related to the study-teaching results. This component should evaluate the results achieved through the study and processing of one study section. Upon completion of a specific study unit, the pupil should be able to demonstrate the knowledge and skills defined by the standard of physical education.

Types of summary tasks:

It is recommended to use many forms of summary tasks to satisfy the standard requirements. In physical education, the following types of summary tasks can be used:

- Physical activities;
- Play games;
- Project;
- Excursion, hiking.

The requirements, which should be satisfied by the summary assignments:

- Each type of task should be accompanied by a general rubric of its assessment;
- General rubric should be specified in accordance with the task condition and the learned material;
- There should be indicated those results of the standard for evaluating of which the summary tasks are intended to serve.

Article 81. Sports standard

Physical upbringing

Introduction

The primary program of Physical Education (I-VI classes) includes the biological psychological characteristics of three age groups, one of which is limited to I-II classes (6-7 years), second - III-IV classes (8-9 years), and third - V-VI classes (10-11 years). On this level special importance is given to the general physical training of the child and acquire basic skills of mobility, which will help to take part in physical activities on basic and secondary levels.

On the primary level the main mean of the pupils' physical education is a physical exercise, which is represented in the subjective program of the I-VI classes with the elements of mobile games, gymnastics, athletics, sports games (football, basketball, volleyball, handball, etc.).

The subject of physical education on the primary level serves to develop the character and personality of the pupils, organize, and work out discipline and firmness of willpower. The skills acquired on the primary level will enable the pupils to take part in any kind of sport and obtain an appropriate preparation.

The directions of teaching the physical education on the primary level are:

1. Health and safety

Within this direction the pupils learn about the connection between physical activity, health and physical development; they master the healthy lifestyle, develop the skills of protecting the safety rules. An attention is paid to the safety rules during physical activity and play, the rules of safe behavior in the sports hall and on the field, concerning the sports inventory, etc. The pupil learns elementary hygiene and safety rules that are gradually complicated in class from class. Each subsequent class focuses on the developing and strengthening the knowledge and skills.

In order to accomplish the set goals, the teacher selects the activities and methods, which allow the pupils to understand the basic principles of healthy lifestyle and physical activity (moving games, participation in hiking, etc.).

2. Movement and motor skills (habits)

Within the course of this direction the pupils learn physical activity (moving games, gymnastics, athletics, etc.), necessary physical activities, physical exercises and peculiarities of body condition,

mobile games and rhythmic movements. Fun and entertaining mobile games develop physical properties in the pupils and promote them to master the different motor skills.

The importance role on lessons should be given to the exercises of general education (walking, jogging, jumping, etc.), exercises for fitness, strengthening the foot, back and abdominal muscles, and exercises with gymnastics. In the group of this age, it is also desirable to use the storytelling mobile games. Movable rules of the game should be simple, easy to understand and easy to be realized. The pupils should be able to correctly perform physical activity (exercise, trick) and adequately respond to the instruction of the teacher, learn and follow the instructions.

3. Active participation

Within this direction it is especially important to develop communicative skills with colleagues, care for the schoolmates and cooperate with them, take into account the interests of others, set goals. The pupils are gradually developing in pairs, team-mating, joint decision, confirming the skills. They can observe the rules of the game, apply the teacher's instructions, use the knowledge of the physical educational lesson and share it with others, when participating in physical activities (moving games, gymnastics, athletics, etc.). Participation is important for the pupils in school and out-of-school, in sports events, hiking and other.

Within this direction the pupils learn to win and defeat, taking into consideration the interests of team mates as well as respect for players of their own and opponent team. (e. g. I want to be faster, etc.), learn team work methods, develop the skills of assessment and self-assessment, and evaluate the basic physical activities that improve their health.

The pupils learn discipline, listen to the opinions of others, participate in various sporting and recreational activities, which promotes to establish the abilities of the rules of honest games and tolerance and to develop the creative skills.

The Standard of the I-IV classes

A) The results to be achieved at the end of the IV class

Definition of indices

Each outcome in the standard on the primary level is preceded by the index, which indicates the subject, the level of teaching and the number of the standard; for example, PUB. pr. (I).1.

"PUB." - indicates the subject of "Physical up-bringing";

"pr." –indicates the primary level;

" (I)"- indicates the standard of I-IV classes;

"1" - indicates the standard result number.

The Physical Education Standard (I-IV classes)	
Results Indexes	The results of the standard
	1. Direction: Health and Safety
PUB. pr.(I).1.	The pupil should be able to follow the elementary rules of personal hygiene and safety
	2. Direction: Movement and motor skills
PUB. pr.(I).2.	The pupil should be able to demonstrate the basic mental skills necessary for participating in physical activity.
	3. Direction: Active participation
PUB. pr.(I).3.	The pupil should be able to take part in the elementary physical activity necessary for the maintaining the health and strengthening it.
PUB. pr.(I).4.	The pupil should be able to reveal the skills important for vitality on the basis of physical participation.
PUB. pr.(I).5.	The pupil should be able to connect physical activity with the condition of the body.

B) Content

1. Direction: Health and Safety

Personal hygiene (after physical activity the body treatments, the selection of sports apparel and shoes for physical activity), the protection of the security rules during the physical activity in the sports hall and the square, the protection of the security rules of the sports facilities, during the excursions, hiking the rules of safe movements and behavior, the necessary equipment hiking.

2. Direction: Movement and motor skills

Walking, running, jumping, moving, on the straight line, in circle, in zigzag and etc., taking into consideration the teacher's instructions, fast changing of the movements to various directions, maintaining the balance, playing with a ball (catching, throwing on target, wearing the ball by hand on the ground and in the motion, hitting the ball by in the moving or unmoving position, wearing the ball, dribbling the ball etc.), dancing elements, individual and group exercises.

3. Direction: Active participation

The characteristics of the body condition, the physical impact on the body, the formation of body building. Teaching and extracurricular mass sports events, excursions, hiking, dancing, moving games, involvement in various physical activities, protecting the rules of the game, understanding and implementing the teacher's instructions. Setting objectives, making decision, problem solving, communication with classmates, purposeful actions and more.

The standard of the V-VI classes

A) The results to be achieved at the end of the VI class

Definition of indices

Each outcome in the standard on the primary level is preceded by the index, which indicates the subject, the level of teaching and the number of the standard; for example, PUB. pr. (II).1.

"PUB." - indicates the subject of "Physical up-bringing";

"pr." –indicates the primary level;

" (II)" - indicates the standard of I-IV classes;

"1" - indicates the standard result number

The Physical Education Standard (V-VI classes)	
Results Indexes	The results of the standard
	1. Direction: Health and Safety

PUB. pr.(II).1.	The pupil should be able to determine the health as one of the most successful priority in society.
PUB. pr.(II).2.	The pupil should be able to protect the own safety and that of the others and overcome the critical situations.
	2. Direction: Movement and motor skills
PUB. pr.(II).3.	The pupil should be able to reveal the basic and necessary movable skills during the physical activity.
	3. Direction: Active participation
PUB. pr.(II).4.	The pupil should be able to participate in the physical activities, which improve his health.
PUB. pr.(II).5.	The pupil should be able to reveal the skills important for vitality on the basis of physical participation.

B) Content

1. Direction: Health and Safety

Harmful habits (tobacco smoke, drugs and alcohol consumption) impact on the human health. Elementary rules for the first medical AID in case of light injury. The rules of safe movement and behavior in nature.

2. Direction: Movement and motor skills

Jumping, running, running down, keeping the balance on the narrow base, catching the objects of different sizes, shapes and weight, getting shots on target, determining the distance. Main technical elements of team games (football, basketball, volleyball, handball), turning over front and back, leaping through the Pommel horse.

3. Direction: Active participation

Setting objectives, making decision, purposeful action, solving the problem, communicating with people, protecting team rules.

Chapter XXVI. Sports - Annual Programs According to the Classes

Article 91. Annual Programs of Sports

Physical upbringing on primary level

I-II classes

The results to be achieved at the end of the year and their indicators

Direction: Health and Safety

PUB I.1. The pupil should be able to follow the elementary rules of personal hygiene and safety.

The result is obvious if the pupil:

- Describes the procedures for body care after physical activity;
- Describes that, what kind of sporting clothes and shoes should be used for physical education in different seasons of the year;
- Protects the safety rules for sports inventory;
- Protects safety regulations during mobile games, gymnastic and athletic training;
- Names the physical activity and the safe and hazardous places for playing.

Contents: Body care procedures (body wash, shower reception, etc. after physical activity, physical learning environment, rules of conduct on the lessons, educational facilities: school yard, gym and playground. The security rules during physical activity and play. Protecting the safe behavior rules at home, sports hall and playground. Sports equipment, sports clothing and footwear. The security rules for physical activity and play (home, school yard, gym) and hazardous (river, motorway, garbage bin) environment.

Recommendation: The risk of damage in case of physical activity in children and minors is quite high, but 50% of cases can be avoided if the safety rules are properly protected. When planning any training and moving game, the teacher should take into account that every child needs individual space for movement to prevent children from collisions with each other, inventory or any other subject and anticipated trauma. During exercise, the child should have on free sports clothing (sports pants / shorts and shirts) that do not restrict movement. Clothing should be selected according to the environment and the season of the year.

Direction: movement and motor skills

I. I.2. The pupil should be able to reveal the basic skills of movement for participating in the physical activities.

The result is obvious if the pupil:

- Starts or stops a motion on the teacher's signal;
- Can overcome various obstacles created by the teacher;
- Trains in marching;
- On the teacher's signal replaces the various actions;
- Balls of different sizes by one or two hands at the target and catches two hands;
- Maintains the balance during jumping;
- Maintains the balance standing on foot without any support or equipment;
- Hits the ball by changing the feet, delivers it to another player or shots on target from the close and average distance;
- Performs rhythmic movements with the musical soundtrack.

Contents: walking, running, jumping, moving, on the straight line, in circle, in zigzag and etc. Overcoming obstacles, march- trainings; arrangement, turnovers and more.

Maintain balance, play ball (play, catch, shot on target, go, move, throw etc.), moving games, dance elements.

Recommendation: In the I-II classes we should take into account the age peculiarities of children. At this age, special attention should be paid to the development of rational advances, the development of the basic-motional apparatus (spine and spinal muscles). Therefore, it is recommended to use the gymnastic, athletic exercises and mobile games for this age category.

In the I-II classes it should be given the following activities: generalized exercises (walking, running, jumping, etc.), exercises for fitness, strengthening foot, back and abdominal muscles, exercises with gymnastics. In the group of this age it is desirable to use storytelling mobile games. Movable rules of the game should be simple and easy to understand.

Direction: Active participation

PUB I.3. The pupil should be able to take part in the elementary physical activity necessary for the maintaining the health and strengthening it.

The result is obvious if the pupil:

- Actively participates in the planned physical activities (moving games, gymnastics, athletics, dance and others);
- Protects the rules of the game (if necessary fetches or keeps inventory after the use);
- Approaches attentively to the movements and masters the new ones, implements the teacher's instructions.

Contents: involvement in various physical activity; rules of the game; learning and completing the teacher's instructions.

Recommendation: Developing the attention of pupils, on which the teachings are based. At this age, the ability of imagination is well-developed and therefore the kids are better able to learn. Accordingly, they are happy to join the new physical activities, such as moving story games. The pupil can perform simple and short instructions, which consists of 2-3 consecutive steps. At the same time, the child begins to develop relationships with others and understand the rules of the game.

PUB I.4. The pupil should be able to reveal the skills important for vitality on the basis of physical participation.

The result is obvious if the pupil:

- Protects the rules of behavior in the sports hall / square;
- Realizes and protects the team rules;
- Is polite and tries to take into account the interests of others;
- Tries to take care of other players and sporting inventory;
- Discloses tolerant attitude towards the peers having special needs;
- Can understand both win and lose.

Content: relationship with people, tolerance, taking into account the interests of others, protection of the team rules, etc.

Recommendation: In I-II classes it is important to develop the skills such as tolerance, consider the interests of others, etc. At this age they develop the willful qualities, social emotions - aspiration for joint activities. However, the child still does not have understood well the public rules and norms. The learning process should be directed towards developing a sense of liability in order to make the pupil pay attention to the classmates and sporting inventory.

III-IV classes

The results to be achieved at the end of the year and their indicators

Direction: Health and Safety

PUB I.1. The pupil should be able to follow the elementary rules of personal hygiene and safety.

The result is obvious if the pupil:

- Describes the importance of hygiene for human health;
- Describes the positive impact of physical activity on human health;
- Explains how to protect him/herself during the physical activities from light injuries and follows the safety rules;
- Describes the prosperity of a healthy lifestyle for a person;

- Names the factors affecting the development of bodybuilding of rational nature (correct nutrition, training, etc.);
- During hiking, excursion protects the security rules and names the necessary equipment.

Content: Elements of healthy lifestyle: personal hygiene, physical activity, safe environment. Rules of safe movement and behavior during hiking and excursion. Equipment for excursion, hiking.

Direction: movement and motor skills

PUB. 1.2. The pupil should be able to demonstrate the basic mental skills necessary for participating in physical activities.

The result is obvious if the pupil:

- Combines the different movements with each other in physical activity, shifts speeds and directions;
- Moves with the ball (dribbles it with a shoulder or foot), chooses the optimal speed and a way to achieve the aim with the ball or without it;
- When running shots the ball from the different distances on target, passes it to the partner standing beside him/her;
- Moves according to the different directions, changing speed, alone and with others;
- Stops the delivered ball by foot, passes it to the other player, and makes tricks (the false movements) with the ball or without it;
- From the short distance leaps with the running at low height, and when landing down, changes a direction and place;
- Maintains the balance on gymnastics chair, Pommel horse and performs the various exercises on gymnastics wall;
- Hands on the balance beam, the gymnastic wall, Pommel horse and parallel bars, swings, moves from one bar to another by changing the hands;
- Does the marching exercises;
- Strikes on the rolled ball changing the feet.

Content: walking, running, jumping, moving, moves according to the different directions, changing speed, overcoming obstacles, march- trainings; arrangement, maintaining the balance, playing with a ball (throw, strike, catch, shot on target, wear it with hand on the place or in movement, strike the moving/ nonmoving ball, dribble the ball); moving games, marching exercises, dancing elements, turnovers and more.

Direction: Active participation

PUB I.3. PUB I.3. The pupil should be able to take part in the elementary physical activity necessary for the maintaining the health and strengthening it.

The result is obvious if the pupil:

- Actively engages himself in the course of training, extracurricular and out of school mass sports activities, hiking, excursion and games;
- With enthusiasm actively participates in individual and group exercises and moving games;
- Participates in physical activities (moving games, gymnastics, athletics, etc.) using the knowledge of the physical education obtained on the lessons and in case of necessity shares it with the others;
- Regularly implements physical exercises for health, according to the teacher's advice;
- Actively participates in individual and group exercises, dancing and moving games.
-

Content: School teaching and extracurricular sports events, hiking, excursions, individual and group exercises, dancing, moving games.

PUB I.4. PUB I.4. The pupil should be able to reveal the skills important for vitality on the basis of physical participation.

The result is obvious if the pupil:

- Protects the defined rules and etiquette of the game;
- Can understand both win and lose;
- Considers the interests of teammates;
- Protects the fair rules of the game and respects either the players of his/her own team or them of the opposite one;
- Sets the objects (I would like to better understand the techniques of movements and actions, I want to be faster and so on.) and together with a teacher plans the ways and means of achieving the goal;
- Actively participates in physical activities with females/males, older and younger pupils and the peers having limited physical abilities.

Content: In the pupils of the III-IV classes there are developed such skills important for vitality as goals, making decision, problem solving, communication with classmates, purposeful actions, etc.

Recommendation: On this level it is important to facilitate the pupil to make a decision, independently, set a goal, choose a person, who can assist in achieving the goal, and determine whether he/she has achieved the goal or not.

For promoting the pupils to participate in the physical activity it is necessary to encourage them. Every child needs encouragement, namely, not only those, who achieve better results, but also the ones, who do the maximum of their abilities. For example, most of the children will never run as fast as any of their classmates having the special physical abilities.

It is necessary to take into account the child's emotions on the physical educational lesson. He/she learns to respect the classmates, for example, speaks politely, considers the opinion of others, is correct in the debate, acts in accordance with the rules of fair and with understanding approaches to win and defeat. Therefore, if the child does not like any kind of physical activity or play, he/she cannot be forced, because it causes aggression in him/her, the result of which is a negative attitude towards the physical activity and sports.

PUB. I.5 The pupil should be able to connect physical activity with the condition of the body.

The result is obvious if the pupil:

- Describes the peculiarities of the trained body (beautiful body, strong muscles, etc.);
- Describes his/her physical condition before, during and after training, (breathing, and heartbeat).

Content: the peculiarities of the body condition, the impact of physical loading on the organism and the formation of the bodybuilding.

V-VI classes

The results to be achieved at the end of the year and their indicators

Direction: Health and Safety

PUB. II.1. The pupil should be able to determine the health as one of the most successful priority in society.

The result is obvious if the pupil:

- Explains why his/her well-being partially depends on the health and what positive results the health brings to him/her;
- Describes the tobacco influence on the health of the smokers;
- Describes the short and long-term effects of alcohol on the body;

- Recognizes and explains the effect of drug use on human health;
- Explains the impact of mass media, society and family on the choice of human beings to maintain a healthy lifestyle.

PUB. II.2.It should be developed the pupils’ ability to protect their own and others security and overcome the critical situations.

The result is obvious if the pupil:

- Protects the safety rules during exercise or physical activity;
- Describes the safety rules, which he/she must follow during sun burning, bathing in the sea or river, skiing, hiking, excursion or traveling in the mountains;
- Describes how to provide the first medical AID with others in case of light injury;
- Describes what reaction he/she should have concerning the risks and critical situations, which (fighting, violence, etc.) suddenly arise at school, in the street or other places.

Content: The impact of harmful habits on human health (tobacco smoking, drug use and alcohol consumption), elementary rules of the first medical AID in case of light injury; the rules of safe movements and behavior in nature.

Direction: movement and motor skills

PUB. II.3.The pupil should be able to present the basic and necessary mental skills in physical activity.

The result is obvious if the pupil:

- Combines the movements of different types and speeds;
- Before the active games, does the preparing exercises;
- Uses the basic technical elements of different team games;
- Performs simple acrobatic movements;
- Uses various distances, when running;
- When playing the game actively uses various available resources (balance beam, the gymnastic wall, Pommel horse and parallel bars, balls and etc.);
- Does physical training before exercise;
- Does rhythmic movements using different sports inventory (jumping rope, ball, rings, etc.);
- Does training exercises (marching).

Content: Jumping, jumping down, keeping the balance on a narrow supporting bar, catching objects of different shape and weight, defining the distance, shooting on target. Main technical

elements of team games (soccer, basketball, volleyball, handball), rolling forward and backward, jumping through the Pommel horse, training exercises (marching), arrangement, turnovers and more.

Direction: Active participation

PUB. II.4. The pupil should be able to participate in physical activities, which improve his health.

The result is obvious if the pupil:

- Participates in the physical activities defined by the program;
- Checks his/her own achievements at the intervals of time during the academic year;
- Participates in hiking, excursions;
- Participates in different types of competitions.

PUB II.5. The pupil should be able to reveal the skills of important vitality on basis of the physical participation.

The result is obvious if the pupil:

- Protects the rules of discipline when playing team games, controls the own behavior and emotions;
- Makes his/her function with the team mates to achieve a common sport aim;
- Makes his/her function with the team mates and takes responsibility to achieve a common sport objective;
- Pays attention to the initiative made by others and expresses his/her opinion about it;
- Cares for the weak and younger pupils during sports hiking, trips, and excursions;
- 6. Actively participates in physical activities with males/females, older and younger partners and peers having limited physical abilities.

Content: Set goals, making decision, purposeful action, problem solving, communicating with people, protection of the team rules.