

**Pupils' and teachers' perceptions of visual art education:
A case study based on one of Greece's new secondary
arts schools**

Volume 2 of 2

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Appendices

Appendix 1

- L 1566/1985 (Law): 1985, Government Gazette A 167/30-09-1985
“Structure and function of Primary and Secondary education and other provisions”
- L 2525/1997 (Law): 1997, Government Gazette A 188/23-09-1997
“Unified Lyceio (Eniaio Lyceio), access of Eniaio Lyceio graduates to Tertiary Education, assessment of the teaching task and other provisions”

Appendix 2

The distribution of the minimum yearly teaching hours for the subject of visual arts, in relation to the total teaching hours, for the seven-year-old age group, for the year 1997 – 1998

Country	Visual art	Total
Belgium* French speaking community	136	848
Belgium* German speaking community	136	848
Belgium* Flemish speaking community	-	849
Denmark	60	600
Germany*	102	615
Greece*	105	655
Spain*	70	810
France*	98	847
Ireland*	137	855
Italy*	119	900
Luxembourg*	92	936
Holland*	-	880
Austria*	90	630
Portugal*	-	788
Finland*	95	628
Sweden *	-	-
U.k.* England and Wales	-	836
N. Ireland *	-	570
Scotland*	143	951
Ireland*	113	634
Norway*	71	570

N. Zealand**	-	985
Australia/ Queensland**	-	1000
Canada/Alberta **	-	950
U.S.A./Wisconsin **	-	1050
Japan**(5)	136	850

Sources: * Data concerning the countries of Europe is referred for the academic year 1997/98, Eurydice, Key data on education in Europe, 1999/2000

** IBE (International Bureau of Education) databank (National reports on the development of Education), Alberta learning (2001), Guide to Education: ECS to Grade 12, International Review of Curriculum and Assessment Framework Archive (2002), <http://www.inca.org.uk>
(-) No data available.

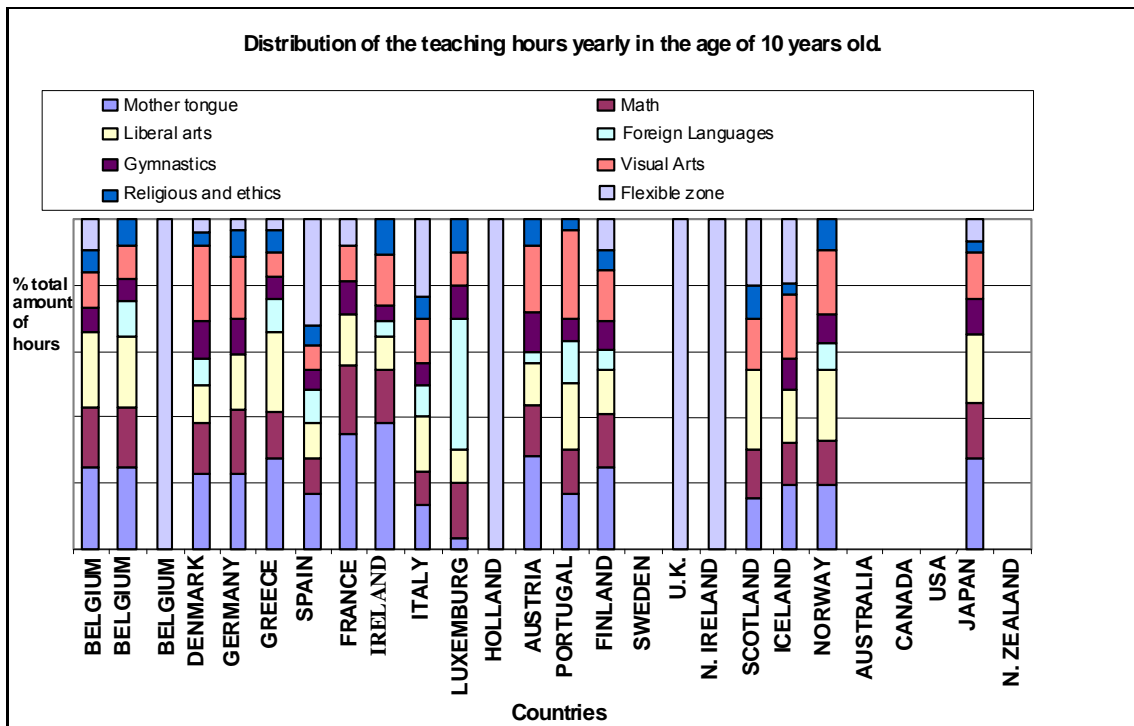
The distribution of the minimum yearly teaching hours for the subject of visual arts in relation to the total teaching hours in the 10 year old age group, for the year 1997-1998

Country	Visual art	Total
Belgium* French speaking community	91	848
Belgium* German speaking community	91	850
Belgium* Flemish speaking community	-	849
Denmark*	180	780
Germany*	130	713
Greece*	52	761
Spain*	53	810
France*	89	845
Ireland*	137	854
Italy*	119	900
Luxembourg*	93	934
Holland*	-	1000
Austria*	150	750
Portugal*	233,3	875
Finland*	95	628
Sweden*	-	-
U.K.* (England and Wales)	-	912
N. Ireland*	-	855

Scotland*	143	951
Iceland*	136	703
Norway*	152	770
N. Zealand**(1)	-	985
Australia**(2)	-	1000
Canada**(3)	-	950
U.S.A.**(4)	-	1050
Japan**(5)	140	1015

Sources: * Data concerning the countries of Europe is referred for the academic year 1997/98, Eurydice, Key data on education in Europe, 1997/98, Eurydice, Key data on education in Europe, 1999/2000

** IBE (International Bureau of Education) databank (National reports on the development of Education), International Review of Curriculum and Assessment Framework Archive (2002), <http://www.inca.org.uk>, Alberta learning (2001), Guide to Education: ECS to Grade 12
 (-) No data available.

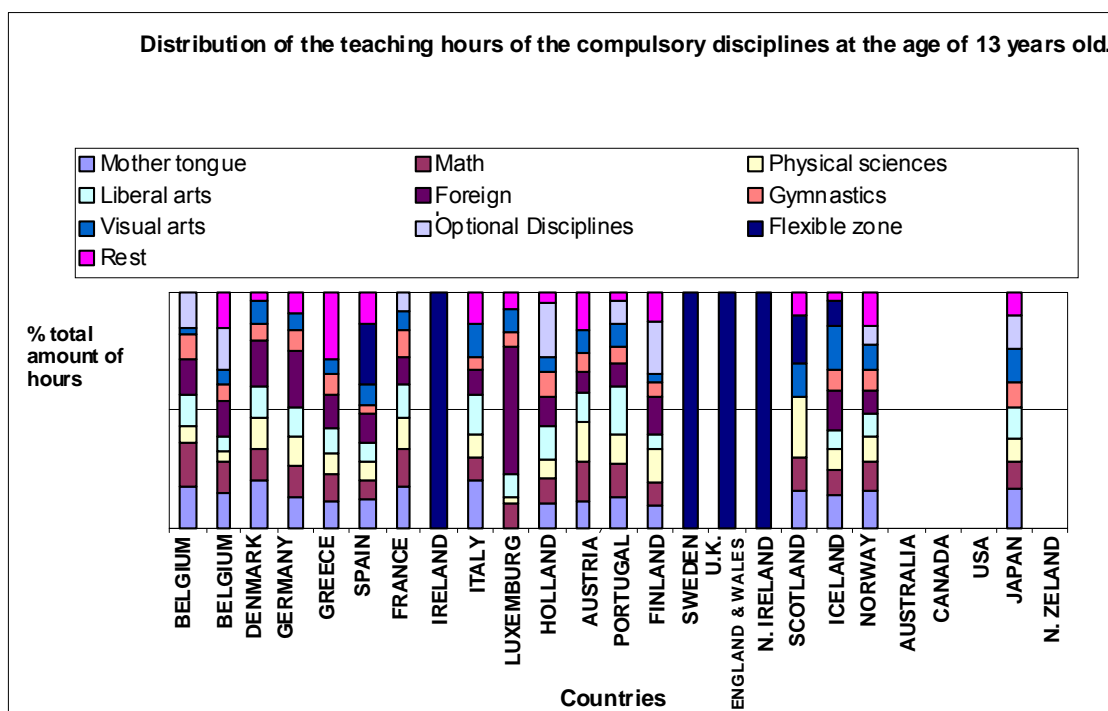


The distribution of the minimum yearly teaching hours for the subject of visual arts in relation to the total teaching hours in the 13 year old age group (pupils in the lower secondary school) for the year 1997 – 1998

Country		
	Visual arts	Total
Belgium* French and German speaking community	30	849
Belgium* Flemish community	61	849
Denmark*	90	900
Germany*	66	874
Greece*	53	923
Spain*	70	866
France*	68	935
Ireland*	-	1074
Italy*	124	933
Luxemburg*	90	900
Holland*	78	1067
Austria*	90	1020
Portugal*	87	874
Finland*	29	857
Sweden*	-	807
U.K. (England and Wales)*	-	950
N. Ireland*	-	855
Scotland*	157	1045
Island*	158	793
Norway*	85.5	855
N. Zealand**	-	950
Australia/ Queensland**	-	1100
Canada/ Alberta**	-	900
USA.*	-	1137
Japan **	140	1050

Sources: * Data concerning the countries of Europe is referred for the academic year 1997/98, Eurydice, Key data on education in Europe, 1999/2000. Eurydice, Key data on education in Europe, 1999/2000

** IBE (International Bureau of Education) databank (National reports on the development of Education) International Review of Curriculum and Assessment Framework Archive (2002), <http://www.inca.org.uk>, Alberta learning (2001), Guide to Education: ECS to Grade 12
(-) No data available.



(Source: Greek Ministry of Education & Pedagogical Institute, 2003, "A brief presentation of the school instructional time in the countries of Europe, Australia, Canada, U.S.A., Japan, N. Zealand" Athens: Ypepth)

Appendix 3

The legislative framework for the establishment and the operation of public music secondary schools:

Ministerial Decisions Ypepth

- Γ2/3345/2-9-1998 (§ 16 L1824/88 Government Gazette 296/v. a')
"Organization and function of music schools"
- Government Gazette 649/v. b'7-9-1998(Ministerial Decision 3345)
"The establishment, organization and function of music schools"
- Government Gazette 658/v. b'1-7-1998(Ministerial Decision 3850/Γ2)
"Function of music schools"

Appendix 4

The legislative framework for the establishment of the National Student Cultural Games:

- L 2817/2000 (Law): 2000, 2817, Government Gazette A 78/14-3-2000
"Education of individuals with special education needs and other stipulations"

Appendix 5

- The legislative framework for the teachers responsible for cultural issues:
Ministerial Decision Ypepth Γ7/ 69259/10-7-2003
"The establishment of the positions for the officers responsible for cultural issues"
and Γ7/91483/1-9-2003 amendment of Γ7/ 69259/10-7-2003

Appendix 6

- The legislative framework of the Melina project (arts in the primary schools)
Φ8/249,309/28-2-1995/Γ1
Ministerial Decision Ypepth and YPPO in common

Appendix 7

The legislative framework for the cross –curriculum approach to learning

- Ministerial Decision Ypepth, Government Gazette 303/13-3-2003
“The Cross-Thematic Curriculum Framework for art [see Appendix 7a] and the Analytical Curriculum for Art [see Appendix 7b]”
(<http://www.pi-schools.gr/programs/depps/>)

Appendix 7a

The Cross-Thematic Curriculum Framework for art:

DIATHEMATIKON PROGRAMMA CROSS-THEMATIC CURRICULUM FRAMEWORK FOR VISUAL ARTS

1. Teaching/learning aim

The general aim of teaching Visual Arts in compulsory education is to provide pupils with opportunities to become familiar with and develop their understanding and appreciation of art through activities that get them involved in investigation and artwork, providing them with the necessary skills in order to enjoy art and artworks both as artists and as viewers.

More specifically, through the teaching of Visual Arts, students will be given opportunities to:

- develop their creative imagination, produce their own works of art and participate in activities involving visual arts and artwork;
- become familiar with and experiment with a range of materials, media, tools and resources in the various forms of visual art;
- respond to, appreciate, understand, analyse and evaluate artworks and art in general;
- relate art to its cultural context and realize its contribution to civilization through time.

2. Content Guiding Principles, General Goals, Indicative Fundamental Cross-thematic Concepts

I. Primary school

Grade	Content Guiding Principles	General goals (Knowledge, skills, attitudes and values)	Indicative Fundamental Cross-thematic Concepts
1 st 2 nd	Familiarization with basic materials, media and techniques	Pupils should: select and experiment with a range of materials, producing their own works of art; express ideas, experiences and feelings	Material Colour Form Balance

	<p>Simple visual elements</p> <p>Different forms of Visual Arts</p> <p>Works of art</p> <p>Introduction to aesthetics</p>	<p>through their own works of art;</p> <p>acquire knowledge and information related to visual arts;</p> <p>develop an awareness of the significance of art as a means of personal expression;</p> <p>develop the ability to use art vocabulary to express thoughts, opinions and feelings about works of art;</p> <p>make cross-thematic links with other curriculum subjects;</p> <p>develop an appreciation for and understanding of art and be stimulated to participate in artistic activities, eg art exhibitions, contests, etc;</p> <p>be informed about professions related to visual arts.</p>	<p>Idea</p> <p>Culture</p> <p>Tradition</p> <p>Space</p> <p>Time</p> <p>Communication</p> <p>Similarity-Difference</p>
<p>3rd</p> <p>4th</p>	<p>Familiarization with basic materials, media and techniques</p> <p>Visual elements</p> <p>Subject-content</p> <p>Different forms of Visual Arts</p>	<p>experiment with materials, tools and techniques in order to produce works of art and acquire skills;</p> <p>develop the ability to explore and express ideas and feelings as their work progresses;</p> <p>develop an awareness of the fact that works of art express views, values and ideas of their culture and of other cultures;</p>	<p>Material</p> <p>Colour</p> <p>Form</p> <p>Structure</p> <p>Movement</p> <p>Volume-Space</p> <p>Synthesis-Balance</p> <p>Rhythm</p> <p>Idea</p> <p>Culture</p>

	<p>Introduction to aesthetic values</p>	<p>develop the ability to gather resources and information, using them to create initially simple and later more sophisticated works of art;</p> <p>develop the ability to recognize content, form and style of works of art.</p> <p>develop the ability to make cross-thematic links with other curriculum subjects;</p> <p>develop the ability to recognize visual elements and be able to interpret them in later stages;</p> <p>develop the ability to demonstrate their artistic skills by taking part in individual and group art exhibitions;</p> <p>be informed about professions and respective job qualifications related to visual arts.</p>	<p>Tradition</p> <p>Time</p> <p>Change</p> <p>Communication</p> <p>Interaction</p> <p>Similarity-Difference</p>
<p>5th 6th</p>	<p>Familiarization with simple materials, tools, and techniques</p> <p>Visual elements</p> <p>Subject-content-meaning</p> <p>Different types of Visual Arts</p>	<p>develop the ability to use a range of materials, tools and techniques successfully;</p> <p>develop the ability to use and produce two and three-dimensional images and, in later stages, use symbols to express ideas, emotions and experiences;</p> <p>develop the ability to recognize forms and visual elements that represent ideas, values and beliefs in the artworks of different cultures;</p>	<p>Material</p> <p>Colour</p> <p>Form</p> <p>Structure</p> <p>Movement-</p> <p>Volume-Space</p> <p>Depth</p> <p>Synthesis-</p> <p>Balance</p> <p>Rhythm</p> <p>Idea</p> <p>Culture</p>

	<p>History of Art- Artists</p> <p>Introduction to aesthetic evaluation and analysis of a work of art</p>	<p>develop the ability to gather information and modify it accordingly in order to apply it to their own work;</p> <p>develop the ability to comment on the artists' intentions and talk about artistic methods and concepts;</p> <p>develop the ability to express, interpret, and evaluate artistic choices regarding content structure and style;</p> <p>make cross-thematic links with other curriculum subjects;</p> <p>take part in sophisticated artistic activities/tasks;</p> <p>develop the ability to use their knowledge of visual arts to solve problems related to other curriculum subjects;</p> <p>develop an understanding of various vocations related to visual arts (artists, craftspeople, designers) comparing methods, media and works of art, and in later stages, being able to identify the specific qualifications required in each vocational field;</p> <p>additionally, 6th graders should:</p> <p>develop an awareness and understanding of how art is related to its historical context;</p> <p>develop an awareness of the diversity of</p>	<p>Tradition</p> <p>Time</p> <p>Change</p> <p>Evolution-</p> <p>Communication</p> <p>Interaction</p> <p>Dependence</p> <p>Message</p> <p>Symbol</p> <p>Similarity-</p> <p>Difference</p>
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	<p>viewpoints and suggested solutions regarding artistic issues;</p> <p>develop the ability to evaluate their own ideas, skills and artworks and, in later stages, evaluate easily accessible works of art;</p> <p>develop the ability to use and process information regarding artists, their intentions, and the social context of easily accessible works of art;</p> <p>develop an awareness of the role and importance of art in different cultures;</p> <p>develop the ability to recognize different styles and art movements in the history of art;</p> <p>acquire knowledge of professions related to visual arts through personal contact with artists.</p>	
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II. Junior High school

Grade	Content Guiding Principles	General Goals (Knowledge, skills, attitudes and values)	Indicative Fundamental Cross-thematic concepts
1 st	Familiarisation	<p>Pupils should:</p> <p>develop control of tools and techniques;</p>	Material

	<p>with basic materials, media and techniques</p> <p>Visual elements</p> <p>Subject-content-meaning</p> <p>Forms of Visual Arts</p> <p>Arts History-Artists</p> <p>Aesthetics-evaluation- analysis of a work of art</p>	<p>develop an awareness of how art is related to its historical and social context;</p> <p>develop visual literacy and perception of space, structure, movement, colour and light in works of art;</p> <p>use symbols to express ideas, feelings and values;</p> <p>recognize the impact of various cultural elements on art and be able to incorporate such elements in their own artwork;</p> <p>refine their work through their contact with the works of other artists and art exhibitions;</p> <p>apply their knowledge of the History of Art as well as information from other sources to their own work;</p> <p>appreciate and evaluate works of art and their aesthetic and social impact;</p> <p>realize that an artist expresses certain beliefs and values;</p> <p>analyze a range of artistic styles, including those in children's work;</p> <p>make cross-curricular links with other curriculum subjects;</p>	<p>Colour</p> <p>Form</p> <p>Structure</p> <p>Movement-Dynamics</p> <p>Volume-Space-Depth</p> <p>Synthesis-Balance</p> <p>Organization</p> <p>Rhythm</p> <p>Idea</p> <p>Culture</p> <p>Tradition</p> <p>Time</p> <p>Change</p> <p>Evolution</p> <p>Communication</p> <p>Interaction</p> <p>Dependence</p> <p>Code</p> <p>Message</p> <p>Symbol</p> <p>Similarity-Difference</p> <p>Crossculturalism</p> <p>Aesthetics</p>
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		<p>recognize the aesthetic dimension of objects and their surroundings;</p> <p>think of alternative solutions to an artistic problem;</p> <p>evaluate the artist's social and cultural accountability.</p>	
2nd	<p>Materials - tools - techniques</p> <p>Visual elements</p> <p>Subject-content-meaning</p> <p>Forms of Visual and Applied Arts</p> <p>Arts History-Styles-Artists</p> <p>Aesthetics-evaluation- analysis of a work of art</p>	<p>refine their use of a range of tools and techniques;</p> <p>identify and use a wide range of visual elements;</p> <p>apply knowledge of Art History as well as experience of individual works of art to create their own works of art;</p> <p>recognize the influence of different cultures on art;</p> <p>apply knowledge and experience from visits to museums and art exhibitions to refine their own work;</p> <p>recognize that art satisfies aesthetic needs;</p> <p>analyse and evaluate various artistic styles and traditions using social, political, psychological and historic evidence;</p> <p>recognize the skills and qualifications required in various art professions including</p>	<p>Material</p> <p>Color</p> <p>Form</p> <p>Structure</p> <p>Movement -</p> <p>Dynamics -</p> <p>Intensity</p> <p>Volume-Space-Depth</p> <p>Synthesis-</p> <p>Balance-</p> <p>Organization</p> <p>Rhythm</p> <p>Idea</p> <p>Culture</p> <p>Tradition</p> <p>Time</p> <p>Change</p> <p>Evolution</p> <p>Communication</p> <p>Interaction</p> <p>Dependence</p> <p>Code</p> <p>Message</p>

		<p>those of Applied Arts;</p> <p>think of alternative solutions to an artistic problem;</p> <p>recognize the artist's multiple contribution to society.</p>	<p>Similarity-Difference</p> <p>Crossculturalism</p> <p>Aesthetics</p>
3 rd	<p>Sophisticated materials, tools and techniques</p> <p>Visual elements</p> <p>Subject-content-meaning</p> <p>Branches of Visual and Applied Arts</p> <p>History of Art and Culture, Styles-Artists</p> <p>Aesthetics- Responding to, evaluation, Art Theory – Analysis of a work of art</p>	<p>experiment with and select from visual and other materials in order to develop their ideas;</p> <p>use a variety of techniques;</p> <p>express ideas and emotions in a range of media from different applied arts;</p> <p>comment on the aesthetic dimension in applied arts;</p> <p>produce a series of works of art under a common theme and from the same perspective;</p> <p>compare different styles;</p> <p>recognize the historical context in artworks;</p> <p>use art vocabulary to comment on two-dimensional and three-dimensional works of art;</p> <p>participate in discussions about art and</p>	<p>Depth</p> <p>Synthesis-Balance-Organization</p> <p>Rhythm</p> <p>Idea</p> <p>Culture</p> <p>Tradition</p> <p>Time</p> <p>Change</p> <p>Evolution</p> <p>Communication</p> <p>Interaction</p> <p>Dependence</p> <p>Code</p> <p>Message</p> <p>Symbol</p> <p>Similarity-Difference</p> <p>Interculture</p> <p>Aesthetics</p> <p>Style</p>

	<p>state their arguments;</p> <p>organize and take part in art exhibitions;</p> <p>come into contact with works of art from different cultures and be able to recognize their distinct characteristics;</p> <p>relate art to its social and cultural context;</p> <p>distinguish between Fine and Applied Arts creations;</p> <p>use commercial products, folk culture, mass media technology and various visual images as sources of inspiration;</p> <p>use art vocabulary to analyse, interpret and evaluate form and meaning of artwork;</p> <p>recognize the cross-curricular links between all forms of Fine Arts;</p> <p>understand techniques and methods used in visual arts;</p> <p>realize the importance of art as an essential human experience;</p> <p>be encouraged to integrate art into their daily routine;</p> <p>become aware of the fact that knowledge</p>	
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	<p>of art is a distinctive characteristic of sophisticated people;</p> <p>become familiarized with museums and art galleries;</p> <p>further explore art professions through contact with artists.</p>	
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Appendix 7b

The Analytical Curriculum for the subject of art (for the c' year class of the normal secondary schools)

Aims:

The aim is for pupils to familiarise themselves with art by researching deep into their inner workings of the discipline and by so doing to enjoy themselves. In order to achieve this aim, pupils engage in research activities and the creation of artworks, so as to develop their skills in creating and appreciating art.

There are four core objectives for the secondary art curriculum:

- Develop pupils' creativity, as well as their ability to produce works of art and to promote their participation in art.
- Enrich pupils' knowledge and their ability to utilise the materials, methods, tools and resources in a variety of different art forms.
- Cultivate pupils' perceptive response and understanding, as well as their critical approach and analysis of the art and of the arts in general.
- Deepen pupils' understanding of the cultural dimension of the arts and its contribution in society over time.

The core objectives are realized through pupils engaging in the following supplementary objectives.

Pupils should:

- Generate ideas from direct visual and tactile experiences, memory and imagination.
- Realise the power of expression, which can arise from experimenting with many different types of materials, techniques and in all dimensions (level, volume, space and time).
- Experiment and express themselves using different types of visual aids (books, photographs, transparencies, photocopies, posters etc.) so as to generate ideas that will encourage the creation of individual works of art.
- Improve, through observation, their skills, and their abilities to record, select, and analyze different sources of inspiration. This will assist them in the better organisation and production of artwork.
- Understand the importance of developing art under the prism of modifying the initial idea either by themselves or after consultation with others' criticism and external influence.
- Convey and adjust their experiences and knowledge of art works in the creation of their own artwork.
- Understand the different ways of approaching and working with ideas drawn from different artists and relating them to the meaning behind a particular work of art, and understand that views, which vary over time, can influence the form, content and the expressive style of each work of art.

- Recognise the aesthetic value of the natural and constructed environment, to develop the ability to take a critical stance on the activities that influence them and to define the relationship between them.
- Communicate through visual artworks, but also through any alternative visual medium, so as to sense and evaluate the impression and the influence that these have on their own personality.
- Express themselves and communicate verbally using the correct art terminology.
- Understand that the arts and their applications are related to many different professions.
- Approach the complex phenomenon of the arts in a well rounded way and understand the mutual relationship and interplay between theory and practice.
- Perceive the relationship between art works and the arts in general, works of science and the wider the issues and problems that relate to mankind, society and nature.

The supplementary objectives engage six non-mandatory themes as realised through thematic axes (which can be adjusted by teachers to suit the needs of their pupils):

Learning objectives	Learning themes	Indicative Activities – Directives
Axis 1: Complex materials, Means, Techniques		
<p>The pupils seek to: Draw and paint with increasing facility and sensitivity. Use at least three different techniques and match simple chromatic qualities with tones and nuances. Occasionally use all the essential geometrical patterns and use paper as a chromatic surface and a means for construction. Use modern means of producing works of art. Experiment with new materials and methods. Organize their course of work. Select suitable materials and, on occasion, appropriate tools to articulate their ideas. Search various sources and select and experiment with techniques in their work.</p>	<p><i>Drawing and painting materials</i> <i>Geometrical patterns</i> <i>Cardboard, various papers</i> <i>Photographic equipment</i> <i>Video</i> <i>Computers</i> <i>Experimentations</i> <i>Organization and method</i> <i>Various materials and tools</i> <i>Sources of information</i></p>	<p>Choice and learning of materials, means and techniques as proposed to be used for the fourth axis: forms of figurative and applied arts. Organization of laboratory. Apart from materials like drawing and painting that are used by all pupils, various other materials should also be available that can selected by those who are interest. Use geometrical patterns suitable for the proposed subject. Cardboard and paper for drawings, models and installations. Learning to use modern technology to produce varieties of images and the related use of software for drawing and painting, provided that they are available for pupils to use. Use of various original materials and methods such as: wire, timber, plaster, copper leaf, aluminum foil, beads, glue, plastic, recycled materials. Do exercises with various techniques.</p>
Axis 2: Formal elements		
<p>Form work using the formal elements. Attempt to represent light and shade by using a range of</p>	<p><i>Light</i> <i>Shade of light</i> <i>Composition – Structure</i></p>	<p>The teaching of formal elements work as exemplified in works of art that pupils apply to their own work.</p>

<p>tones. Distinguish the structure and composition in works of art. Carefully compose their work. Use formal elements to evoke movement and dynamism. Add the element of real movement in figurative work. Clearly represent volume, space and depth in various ways. Comprehend certain characteristics of formal elements as used in the language of photography and film.</p>	<p><i>Movement</i> <i>Intensity</i> <i>Volume</i> <i>Space</i> <i>Foreground-background</i> <i>Formal elements of photograph, video, cinema</i></p>	<p>Creation of works with different degree of light and shade. Utilization of warm and cold in tones. Organization of picture plane. Teaching and application of elements of composition, as: balancing colour, form, light, texture. The transfer of concepts from the natural world to figurative art as understood through the disciplines of Physics, Chemistry and Biology. Real movement as captured in a made mobile or on video. Exercises that focus on the nuance of volume, space, and depth (Geometry). First contact with formal elements: plan, time, (duration) montage, sound, optical corner, movement of machine, movement of picture.</p>
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Axis 3: Subject - Content - Meaning

<p>Draw ideas from various stimuli. Give their work content and meaning. Communicate meaning in their work. Realize their creative ideas in an aesthetic way. Comment on and design alternative forms of clothing. Are inspired by the expressive potency and possibilities for communication opened up by modern technology and matching these with suitable subjects. Draw ideas from modern art to create their own concrete style of work. Select subjects for works of art.</p>	<p><i>Subjects from:</i> <i>Compositions with objects, landscapes, photographs, events, sport, cars</i> <i>Subjects from graphic design</i> <i>Subjects from fashion</i> <i>Subjects suitable for photographs, video or PC</i> <i>Subjects:</i> <i>Romanticism</i> <i>Impressionist</i> <i>Surrealistic</i> <i>Abstracts</i> <i>Free subjects</i></p>	<p>Creative course designed for school work to include: (a) generating ideas, (b) researching the work of artists who deal with the same subject, (c) choice of materials and methods, (d) realizing of intentions. Create a series of work based on the same object. Graphic design: letters and numbers, layout, covers, commercial or cultural posters, etc. Sketch of prototype; clothing or footwear. Subjects as: reportage, snapshots, narratives, simply scripts etc. Study modern works of art to comprehend particular elements that determine their style.</p>
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Axis 4: Forms figurative and applied arts

<p>Create pictures that show increasing competence. Accurately draw from natural objects. Plan and develop their work as it materializes, and improve it after discussions.</p>	<p><i>Drawing</i> <i>Painting</i> <i>Drawing of graphic design</i> <i>Posters</i> <i>Industrial drawing</i> <i>design</i></p>	<p>Create work in two and three dimensions, and other work that involves movement in time. Create work using various forms and techniques. Use of preliminary drafts and notes.</p>
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<p>From techniques select one that is most suitable for their idea. Through visual images communicate a concrete message.</p> <p>Comprehend the differences and resemblances across Art and Applied Arts.</p> <p>Propose ideas and design new clothing.</p> <p>Create manufactured works from various materials that can be used as jewellery.</p> <p>Create art using modern pictorial styles of production.</p> <p>Create aesthetic forms in space by combining and assembling recycled materials.</p> <p>Aesthetically intervene in the school or neighborhood environment.</p>	<p><i>Fashion</i> <i>Jewellery</i> <i>Photography</i> <i>Video</i> <i>Digital picture</i> <i>Multimedia</i> <i>Assemblage</i> <i>Interventions in space</i> <i>Form</i> <i>Planning of clothes</i></p>	<p>Report on work.</p> <p>Set up publications.</p> <p>Create a book with pictures - group work.</p> <p>Create a poster with a cultural or commercial message.</p> <p>Combine pictures with letters in an aesthetic way.</p> <p>Make proposals for aesthetic improvements of simple commercial products (for example, intervention that modify a photocopied chair).</p> <p>Sketch prototype clothing or footwear (for example, carnival costume).</p> <p>Draw or manufacture traditional or modern jewellery.</p> <p>Combine photographs, photocopies, digital pictures, projections etc., in a single aesthetic outcome.</p> <p>Create murals and bas-reliefs on a large scale and plant trees to modify environments.</p>
<p>Axis 5: History of art and culture, Styles – Artists</p>		
<p>Determine the historical period and the place of the created work, as well as the elements, style and characteristics of such work based on what is known and recognize similar features in less known work.</p> <p>Distinguish religious, social, political and other cultural influences, including that of climate, in works of art.</p> <p>Compare works that depict different seasons and locate resemblances and differences.</p> <p>Comprehend continuity in figurative art.</p> <p>Know a sample of works and the names of certain leading artists of the 19th and 20th century.</p> <p>Comprehend and appreciate certain events that are significant in modern art.</p> <p>Know the basic characteristics of modern styles.</p> <p>Deepen understanding of how various periods of art have dealt with the same concrete subject.</p>	<p><i>18th–19th century</i> <i>The Baroque</i> <i>Neoclassicism</i> <i>Romanticism</i> <i>Impressionism</i> <i>20th century (until 1930)</i> <i>Cubism</i> <i>Surrealism</i> <i>Expressionism</i> <i>Reports about Modern Art</i> <i>Thematic treatment of art history</i> <i>The environment</i> <i>Abstract works</i></p>	<p>Prominence given to the morphological elements of work of art.</p> <p>Use of history of art books, articles, other sources, and use of notes.</p> <p>Connect works of art to important historical events, provided that these are decisive in determining the style.</p> <p>Prominence given to 20th-century art and certain leading artists.</p> <p>Make short reports on paintings, sculpture and architecture.</p> <p>Makes short reports on two modern pieces of art that show comprehension of the continuity in an artist's work.</p> <p>Report on Greek art of the corresponding period.</p> <p>Pupils write short articles on a work, artist, style, or period.</p> <p>Report on the significance of an environment or space in painting, sculpture, architecture, and "environments" as found in modern figurative forms.</p> <p>Abstract work from ancient cultures examples up to</p>

		Abstract Expressionism, and the way such works are made as illustrated by a few characteristic examples.
Axis 6: Aesthetic - Criticism, Theory of art – Analysis of Work		
<p>Show progression in oral and written forms of reasoning using the essential terms for their artistic activities.</p> <p>Describe a work of art in detail, both its characteristics and formal elements.</p> <p>Comprehend, comment and interpret the content and meaning of works of art.</p> <p>Comprehend and comment on simple texts on art.</p> <p>Interpret their work and that of school peers using justified arguments.</p> <p>Participate in positive discussions about each others' art, and exchange opinions and offer other support.</p> <p>Explain how the same subject is represented in different ways in the arts.</p> <p>Explain the characteristics of works of art as analogies for different types of persons and their characters.</p>	<p><i>Terminology of art</i></p> <p><i>Analysis and interpretation of works of art</i></p> <p><i>effects</i></p> <p><i>comparisons</i></p> <p><i>Criticism-evaluation</i></p> <p><i>Aesthetic values and qualities</i></p> <p><i>Resemblances and differences of fine arts</i></p> <p><i>Relation between author, work and spectator</i></p> <p><i>Relation of art to daily life</i></p> <p><i>Relation of art to ideology</i></p>	<p>Use of short notes.</p> <p>Analysis of work that is related the other units.</p> <p>Systematic analysis of works of art.</p> <p>Short written interpretation after analysis of work's formal properties.</p> <p>Comparisons of the style or phase of works done by an artist.</p> <p>Comprehensible texts on art: criticism, articles, exhibition notes, reviews in newspapers, magazines, lists.</p> <p>Pupils write short articles reporting their impressions of a work of art.</p> <p>Teaching of elementary aesthetics that deal with the characteristics art its relations with other events and persons in either.</p> <p>Formally or freely organized discussions.</p> <p>Simple definitions of aesthetic values, for example, beautiful and high, using examples from works of art and nature.</p> <p>The way the artist communicates with the public through a work of art and aesthetic experience.</p> <p>Choose the role of art in the life as illustrated through song, dance, and the cinema.</p>

It is recommended that each axis is taught in relation to the others and not treated separately.

Examples of cross-curricular schemes of work for the c' year class are set out below.

Learning Theme: Machines – synthetic work for a type of machine or mechanism, for groups of machines, or generally speaking for machines (comparisons, advantages, relationships with persons and nature, ergonomics, social effects, repercussions, etc.) with activities relative to the “laws” by which machines operate, including simple planning and the study of manufacturing, simple mathematical analysis of applications, the historical dimension and development, social changes, decoration, process, works of art with machines, information, treatment, translations, and foreign terms.

Fundamental cross-curricular significance: culture, change, society, organization.

Extension work in physics, mathematics, history, social and political education, computer science, foreign languages

Learning Theme: Art professions – synthetic work done by professionals like graphic designers, sculptors, icon painters, photographers, etc. and its relationship to socioeconomic, historical, and other dimensions. The work can include interviews, visits, photography, investigations, production of texts, presentations, reports, etc. Fundamental cross-curricular significance: Individual/social, culture, tradition, organization, dependence. Extension work in career school guidance, computer science, social and political education

Learning Theme: Models and modeling – planning and manufacturing models and instructional materials for various subjects. Fundamental cross-curricular significance: interaction, dependence, system, law, etc. Extension work in physics, biology (teaching about how art is facilitated by modeling), art, and the arts in general (for planning and manufacturing)

Learning Theme: Relationship of the arts – synthetic work with a multifaceted treatment involving two or more art forms with a common subject and content (for example, traditional marriage, love, ideals, war for realizing freedom, a school feast, etc.); forms of art from alternative sources or from activities drawn from literature, music, dance, theatre, songs, and cinema. Fundamental cross-curricular significance: culture, interaction, etc. Extension work in literature, music, theatre

Examples of further cross-curricular approaches:

History: Baroque, Classicism, Romanticism, Modernism.

Mathematics: symmetry, rotation, proportion.

Biology: health, smoking, alcohol, water.

Physics: machines, movement, forces, weight.

Career school guidance: graphic designer, photographer, sculptor.

Foreign languages: working on a foreign language, text for art (visiting a museum, city, etc.), using foreign terms (for example, Impressionism).

Religion: church, beauty.

Modern Greek language: comprehension of a text, description and analysis of a play, oral expression, production of written texts.

Computer science: software for drawing and painting.

Music: Romanticism, Impressionism, rhythm, echo, colour.

Social and political education: environment, culture and sub-cultures, social changes, social problems, Green Movement.

Gymnastics: rhythmic, somatic aesthetics.

Methodological approaches (for the first three years of lower secondary school)

Art is a multifaceted and multidimensional discipline, which requires energetic and creative teachers, as well as pupils who possess some or most the same characteristics.

The art teacher is obliged to schedule schemes of work for the entire school year, both inside and outside the classroom. He/she is also obliged to prepare ahead for each class and to plan the curriculum so that learning themes are related and scheduled

together. The teacher should also have in mind all prior and subsequent curricula so as to ensure continuity from one year to the next.

The use of books and a variety of other instructional material and teaching aids should under no circumstances transform the visual art class into a *book-centred* class. A well-organised studio that is equipped with all the necessary materials for the teacher and the pupils, as well as the planning of various activities, all contribute to the comprehensiveness of the class.

The teacher must ensure that the studio is well equipped. He/she must also expand the library's book collection and regularly renew the instructional material and teaching aids. What is more, the teacher should make every effort to relate, in a variety of different ways, the school's studio with professional studios of the Fine and Applied Arts, such as a ceramicist's and silversmith's workshop, or workshops for garment making, woodcarvings, handicrafts, furniture manufacturing, and the manufacture of other practical things etc. The teacher should also schedule visits, lectures, research papers and reports relating to his/her learning theme or scheme of work.

Moreover, the teacher should develop his/her pupils' daily creation of art by organising exhibits and rewarding them through positive feedback.

Due to time constraints, the teacher should select from the curriculum several schemes of work to explore in an in-depth way based on the pupils' interest. Other schemes of work are covered in less detail. A small part of the curriculum may be disregarded altogether and replaced with another scheme of work or a local or other nature.

One or two hours of homework and work outside the classroom each week will enhance the quality and quantity of the overall results.

Any theoretical work done in school should not be conducted with a scientific character, but strengthen pupils' insights about the subject of art to support progress in the creative process.

The cross-curriculum approach requires the establishment of horizontal connections and organization; in order the concepts which belong in different school subjects should determine the relations in such way to elect their points of section.

In the cross-curriculum framework, each school subject in school which needs to use visual communication for achieving meaning making can collaborate with the art course.

The art subject can include itself with a lot of ways in the activities of other school subjects. The art subject can draw ideas and content for the creation of works of art, projects from all other school subjects in the school.

An example of cross-curricular approach between art and religion:

Practice: Byzantine art, Ecclesiastical art, Hagiography, icon screen, woodcarving, Covers of Gospel, Holy art of other cultures, etc.

Theory: Morality, Goodness, Beautiful, Ideology, Religiosity, History of religion, Religious and Secular art, etc.

Some pupils may express an interest in the synthetic arts, which they or the teacher can propose. These pupils follow, along general lines, the same curriculum as the other pupils, but delve deeper into that which interests them.

The pupils are prompted to select issues of inquire content of a learning theme. After an issue has been selected, pupils are separated into teams to formulate their ideas and make a general drawing. Pupils seek, collect and develop background information and material so as to develop their work, which is discussed and adopted as it is carried out.

On completion the pupils evaluate the final outcome. During the whole process, the teacher advises the pupils, whenever necessary.

As a school subject art requires a cross curricular multifaceted approach of knowledge acquisition. More specifically, a cross curricular approach of common learning themes between the art subject with other school subjects must be included in the annual planning of art subject in an extent of almost 10% of annual Program of the Study. The pupils organize their cross-curricular approach to work with the help of teachers or even other teachers who are involved under the process of the cross curricular framework.

The cross-curriculum approach can include two or more school subjects. The teachers who teach these school subjects should collaborate when they face a more complex process of cross curriculum subjects.

Art teacher should integrate the content of learning themes of different school subjects into the learning theme of the art subject they teach.

In each scheme of work, the teacher should touch upon different aspects such as historical, aesthetic, theoretical, practical etc, so as to achieve a balanced comprehension.

The Analytical Curriculum for the subject of Art offers six thematic axes ordered indicatively from the general to the specialised and from the specific to the random. These thematic axes, however, are not taught separately. This is something that allows the teacher to teach the thematic themes in the order that he/she chooses.

Each lesson hour should set aside enough time for the pupils to engage in activities, discussions, teachers' feedback and instruction. There should also be enough time for teachers to observe the pupils' working on their tasks and to prepare for the next lesson.

The instructions, which are usually carried out in groups, should also be differentiated so as to support the most talented and weaker pupils. The existence of an art library and other creative corners, including studio inside the classroom, allow the children to collaborate in smaller groups within the wider context of the whole class.

A scheme of work should be based on pupils' previous knowledge and actively deal with any misconceptions they may have about the arts. It should also be inspired by learning theme and their subjects lessons and by the pupils' own interests, relationships, current affairs, conflicts and other events, as well as by the arts in general and life both inside and outside school. Despite the fact that a scheme of work should be flexible and allow for spontaneity, lessons must be organised on sound pedagogical principles that take account of appropriate teaching and learning methods in order to create the best possible results with the least amount of effort. School celebrations should serve as incentives for multi-faceted art group collaborations. Original events should be organised with diligence and artistic flair.

Assessment

The evaluation of a pupil's performance is an integral part of the teaching process and should serve as a starting point and a form of encouragement for the pupil. This evaluation takes into consideration all the characteristics of the pupil and his/her actions. Specifically, the following should be assessed:

- The pupil's work (drafts, notes, two- and three-dimensional works) on a daily basis and as a whole.
- The pupil's participation, interest, effort made and initiative that they show.

- The degree to which the pupil acquires knowledge and skills, and his or her employability in general.
- Feedback on the pupil did on written examinations or on tests.

We must also keep in mind that art involves both practical and theoretical content. That is why we evaluate the pupils based on both these parameters.

The evaluation is conducted by selecting several of the most suitable methods, such as discussion, comment, critique, questionnaire, short written or oral tests, created artworks, analysis of artworks, so as to gain an objective and valid assessment.

The teacher must also encourage pupils' self-assessment as part of their creative development. The teacher should also evaluate the effectiveness of his/her teaching methods, to include the realisation goals, the suitability of the teaching methods and teaching aids, as well as the application of the curriculum.

The art studio

The subject takes place in a specially designed classroom that is equipped with suitable resources for the use of a variety of materials. It should also have storage space, a library, and equipment to support light illumination and darkening, as well as computers. It is the teachers' and pupils' responsibility to ensure the harmonious operation of the studio.

Appendix 8a

The legislative framework for the arts schools:

- L 3194/2003 (Law): 2003, 3194, Government Gazette A 267/20-11-2003
"Regulation of educational issues and other stipulations"
- Ministerial Decision 107922/Γ7/3-10-03
Organization and function of arts schools
Government Gazette 1497/ v. b'/10-10-2003, amending Ministerial Decision A39707/Γ7/12-4-2007
- Ministerial Decision 45871/Γ7
Function of arts schools
Government Gazette 786/ v. b'/26-5-2004 (Ministerial Decision 45871/Γ7/8-5-2004)
– amending M.D. 39708/Γ7/12-4-2007
- Ministerial Decisions regarding the establishment of the three arts schools
Ministerial Decision 90494/Δ4, Ministerial Decision 125031/Δ4, Ministerial Decision 130625/Δ4
- Ministerial Decision 65473/Γ7
Government Gazette 932/ v. b'/6-7-2005
The constitute of arts school council
- Ministerial Decision 90714/Γ7/12-9-2005
Government Gazette 286/ v. b'/10-3-2006
Timetable of a', b' & c' year class for the Gymnasio arts schools
- Ministerial Decision 88740//Γ7/6-9-2006
Timetable of A', B' & C' year class of Lyceio arts schools

Appendix 8b

The art curriculum for Greece's specialist arts schools for c' year class

- Ministerial Decision 44274//Γ7
Government Gazette 623 v. b'/18-5-2006.
"Art Curriculum of c' year class of gymnasio arts schools"

The art curriculum for Greece's specialist arts schools for the c' year class was published in 2006 with the following attainment targets⁷:

Aims (A.):

The aim is for pupils to familiarize themselves with art (A.1) by researching deep into the inner workings of the discipline (A.2) and by so doing to enjoy themselves (A.3). In order to achieve this aim, pupils engage in research activities and the creation of artworks, so as to develop their skills in creating and appreciating art (A.4). A further aim is to prepare pupils for a future career in art (A.5), if they so desire.

Core objectives (C.O.):

- Develop pupils' creativity, as well as their ability to produce works of art and to promote their participation in art (C.O.1.)
- Enrich pupils' knowledge and their ability to utilize materials, methods, tools and resources in a variety of different art forms (C.O.2.)
- Cultivate pupils' perceptive response and understanding, as well as their critical approach and analysis of art and of the arts in general (C.O.3.)
- Deepen pupils' understanding of the cultural dimension of the arts and its contribution to society over time (C.O.4.).

Specific objectives (S.O.):

Pupils should:

- Generate ideas from direct visual and tactile experiences, memory and imagination (S.O.1)
- Realize the power of expression, which can arise from experimenting with many different types of materials, techniques, and in all dimensions (level, volume, space and time) (S.O.2)
- Experiment and express themselves using different types of visual aids (books, photographs, transparencies, photocopies, posters etc.) so as to generate ideas that will encourage the creation of individual works of art (S.O.3)
- Improve, through observation, their skills and their abilities to record, select and analyze different sources of inspiration. This will assist them in the better organization and production artwork (S.O.4)

⁷ Glossary of terms in the art curriculum:

- One lesson hour is equal to 45 minutes.
- A learning objective describes what pupils learn from one learning theme.
- The term learning theme describes the theme of the lesson (still life etc.); one learning theme must be developed in three lesson hours maximum.
- A scheme of work is a cluster of lesson themes that involves common learning aims. It must be developed in no more than six lesson hours.
- Academic subjects or school subjects are called disciplines, such as Art, Dance, Greek, Mathematics etc.

- Understand the importance of creating and developing art under the prism of modifying the initial idea, either by themselves or after consultation with others' criticism and external influence (S.O.5)
- Convey and adjust their experiences and knowledge of art works in the creation of their own artwork (S.O.6)
- Understand the different ways of approaching and working with ideas drawn from different artists and relating them to the meaning behind a particular work of art, and understand that views, which vary over time, can influence the form, content and the expressive style of each work of art (S.O.7)
- Recognize the aesthetic value of the natural and the constructed environment, to develop the ability to take a critical stance on the activities that influence them and to define the relationship between them (S.O.8)
- Communicate through visual artworks, but also through any alternative visual medium so as to sense and evaluate the impression and the influence that these have on their own personality (S.O.9)
- Express themselves and communicate verbally using the correct art terminology (S.O.10)
- Understand that the arts and their applications are related to many different professions (S.O.11)
- Approach the complex phenomenon of the arts in a well-rounded way and understand the mutual relationship and interplay between theory and practice (S.O.12)
- Perceive the relationship between art works and the arts in general, works of science, and the wider issues and problems that relate to mankind, society and nature (S.O.13).

Thematic Axes (T.A.):

The objectives are approached within the following six different thematic axes (T.A.) (which can be adjusted by teachers to suit the needs of their pupils):

Learning objectives	Learning themes	Indicative Activities – Directives
Axis 1: Complex materials, Means, Techniques		
<p>The pupils seek to: Draw and paint with increasing facility and sensitivity. Use at least three different techniques and match simple chromatic qualities with tones and nuances. Occasionally use all the essential geometrical patterns and use paper as a chromatic surface and a means for construction. Use modern means of producing works of art. Experiment with new materials and methods. Organize their course of work. Select suitable materials and, on occasion, appropriate tools to articulate their ideas Search various sources and select and experiment with</p>	<p><i>Drawing and painting materials</i> <i>Geometrical patterns</i> <i>Cardboard, various papers</i> <i>Photographic equipment</i> <i>Video</i> <i>Computers</i> <i>Experimentations</i> <i>Organization and method</i> <i>Various materials and tools</i> <i>Sources of information</i></p>	<p>Choice and learning of materials, means and techniques as proposed to be used for the fourth axis: forms of figurative and applied arts. Organization of laboratory. Apart from materials like drawing and painting that are used by all pupils, various other materials should also be available that can be selected by those who are interested. Use geometrical patterns suitable for the proposed subject. Cardboard and paper for drawings, models and installations. Learning to use modern technology to produce varieties of images and the related use of software for drawing and</p>

<p>techniques in their work.</p>		<p>painting, provided that they are available for pupils to use. Use of various original materials and methods such as: wire, timber, plaster, copper leaf, aluminum foil, beads, glue, plastic, recycled materials. Do exercises with various techniques.</p>
<p>Axis 2: Formal elements</p>		
<p>Form work using the formal elements in work. Attempt to represent light and shade by using a range of tones. Distinguish the structure and composition in works of art. Carefully compose their work. Use formal elements to evoke movement and dynamism. Add the element of real movement in figurative work. Clearly represent volume, space and depth in various ways. Comprehend certain characteristics of formal elements as used in the language of photography and film.</p>	<p><i>Light, shading, Composition – Structure Movement Intensity Volume Space Foreground-background Formal elements of photograph, video, cinema</i></p>	<p>The teaching of formal elements as exemplified in works of art that pupils apply to their own work. Creation of works with different degrees of light and shade. Utilization of warm and cold colours. Organization of picture plane. Teaching and application of elements of composition: balancing colour, form, light, texture. The transfer of concepts from the natural world to figurative art as understood through the disciplines of Physics, Chemistry and Biology. Real movement as captured in a made mobile or on video. Exercises that focus on the nuance of volume, space, and depth (Geometry). First contact with formal elements: plan, time, (duration) montage, sound, optical corner, movement of machine, movement of picture.</p>
<p>Axis 3: Subject - Content - Meaning</p>		
<p>Draw ideas from various stimuli. Give their work content and meaning. Communicate meaning in their work. Realize their creative ideas in an aesthetic way. Comment on and design alternative forms of clothing. Are inspired by the expressive potency and possibilities for communication opened up by modern technology and matching these with suitable subjects. Draw ideas from modern art to create their own concrete style</p>	<p><i>Subjects from: Compositions with objects, landscapes, photographs, events, sport, cars Subjects from graphic design Subjects from fashion Subjects suitable for photographs, video or PC Subjects: Romanticism Impressionist Surrealistic Abstracts</i></p>	<p>Creative course designed for school work to include: (a) generating ideas, (b) researching the work of artists who deal with the same subject, (c) choosing of materials and methods, (d) realizing of intentions. Creating a series of work based on the same object. Graphic design: letters and numbers, layout, covers, commercial or cultural posters, etc. Sketch of prototype; clothing or footwear. Subjects as: reportage,</p>

<p>of work. Select subjects for works of art.</p>	<p><i>Free subjects</i></p>	<p>snapshots, narratives, simply scripts etc. Study modern works of art to comprehend particular elements that determine their style, which pupils apply to their work.</p>
<p>Axis 4: Forms figurative and applied arts</p>		
<p>Create pictures that show increasing competence. Accurately draw from natural objects. Plan and develop their work as it materializes, and improve it after discussions. From techniques select one that is most suitable for their idea. Through visual images communicate a concrete message. Comprehend the differences and resemblances across Art and Applied Arts. Propose ideas and design new clothing. Create manufactured works from various materials that can be used as jewellery. Create art using modern pictorial styles of production. Create aesthetic forms in space by combining and assembling recycled materials. Aesthetically intervene in the school or neighborhood environment.</p>	<p><i>Drawing</i> <i>Painting</i> <i>Drawing of graphic design</i> <i>Posters</i> <i>Industrial drawing (design)</i> <i>Drawing of fashion</i> <i>Jewellery</i> <i>Photography</i> <i>Video</i> <i>Digital picture</i> <i>Multimedia</i> <i>Assemblage</i> <i>Interventions in space</i> <i>Form</i> <i>Planning of clothes</i></p>	<p>Create work in two and three dimensions, and other work that involves movement in time. Create work using various forms and techniques. Use of preliminary drafts and notes. Report on work. Set up publications. Create a book with pictures - group work. Create a poster with a cultural or commercial message. Combine pictures with letters in an aesthetic way. Make proposals for aesthetic improvements of simple commercial products (for example, intervention that modify a photocopied chair). Sketch prototype clothing or footwear (for example, carnival uniform). Draw or manufacture traditional or modern jewellery. Combine photographs, photocopies, digital pictures, projections etc., in a single aesthetic outcome. Create murals and bas-reliefs on a large scale and plant trees to modify environments.</p>
<p>Axis 5: History of art and culture, Styles – Artists</p>		
<p>Determine the historical period and the place of the created work, as well as the elements of style characteristics of such work based on what is known and recognize similar features in less known work. Distinguish religious, social, political and other cultural influences, including that of climate, in works of art. Compare works that depict different seasons and identify resemblances and differences. Comprehend continuity in figurative art.</p>	<p><i>18th–19th century</i> <i>The Baroque</i> <i>Neoclassicism</i> <i>Romanticism</i> <i>Impressionism</i> <i>20th century (until 1930)</i> <i>Cubism</i> <i>Surrealism</i> <i>Expressionism</i> <i>Reports about Modern Art</i> <i>Thematic treatment of Art History</i> <i>The environment</i> <i>Abstract works</i></p>	<p>Prominence given to the morphological elements of work of art. Use of history of art books, articles, other sources, and use of notes. Connect works of art to important historical events, provided that these are decisive in determining their style. Prominence given to 20th-century art and certain leading artists. Makes short reports on paintings, sculpture and architecture.</p>

<p>Know a sample of works and the names of certain leading artists of the 19th and 20th century.</p> <p>Comprehend and appreciate certain events that are significant in modern art.</p> <p>Know the basic characteristics of modern styles.</p> <p>Deepen understanding of how various periods of art have dealt with the same concrete subject.</p>		<p>Makes short reports on two modern pieces of art that show comprehension of the continuity in an artist's work.</p> <p>Report on Greek art of the corresponding period.</p> <p>Pupils write short articles on a work, artist, style, or period.</p> <p>Report on the significance of an environment or space in painting, sculpture, architecture, and "environments" as found in modern figurative forms.</p> <p>Abstract work from ancient cultures examples up to Abstract Expressionism, and the way such works are made as illustrated by a few characteristic examples.</p>
<p>Axis 6: Aesthetic - Criticism, Theory of art – Analysis of Work</p>		
<p>Show progression in oral and written forms of reasoning using the essential terms for their artistic activities.</p> <p>Describe a work of art in detail, both its characteristics and formal elements.</p> <p>Comprehend, comment on and interpret the content and meaning of works of art</p> <p>Comprehend and comment on simple texts on art.</p> <p>Interpret their work and that of school peers using justified arguments.</p> <p>Participate in positive discussions about each others' art, and exchange opinions and offer other support.</p> <p>Explain how the same subject is represented in different ways in the arts.</p> <p>Explain the characteristics of works of art as analogies for different types of persons and their characters.</p>	<p><i>Terminology of art</i> <i>Analysis and interpretation of works of art</i> <i>effects</i> <i>comparisons</i> <i>Criticism-evaluation</i> <i>Aesthetic values and qualities</i> <i>Resemblances and differences of fine arts</i> <i>Relation between author, work and spectator</i> <i>Relation of art to daily life</i> <i>Relation of art to ideology</i></p>	<p>Use of short notes.</p> <p>Analysis of work that is related the other units.</p> <p>Systematic analysis of works of art.</p> <p>Short written interpretation after analysis of work's formal properties.</p> <p>Comparisons of the style or phase of works done by an artist.</p> <p>Comprehensible texts on art: criticism, articles, exhibition notes, reviews in newspapers, magazines, lists.</p> <p>Pupils write short articles reporting their impressions of a work of art.</p> <p>Teaching of elementary aesthetics that deal with the characteristics art its relations with other events and persons in either.</p> <p>Formally or freely organized discussions.</p> <p>Simple definitions of aesthetic values, for example, beautiful and high, using examples from works of art and nature.</p> <p>The way the artist communicates with the public through a work of art and aesthetic experience.</p> <p>Choose the role of art in the life as illustrated through song,</p>

		dance, and the cinema.
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It is recommended that each axis is taught in relation to the others and not treated separately.

Timeframe

The two teachers in each lesson and related scheme of work collaborate in selecting and combining the content and objectives from various axes. In the annual distribution of time this should be achieved in a balanced way.

It is recommended that approximately two hundred and fifty hours in each school year (10 hours a week for 25 weeks) should be allocated to art. Of these, two hundred (200) hours should be dedicated to making art (70 hours of which is dedicated to design and painting, 60 hours for sculpture, 70 hours for etching and applied arts) and thirty five (35) hours should be given to learning about the history of art and aesthetics (including all the activities of Axis 5 and Axis 6). Another forty (40) hours should be dedicated to learning about the morphological elements and principles of art, with the remaining twenty five (25) hours used for interdisciplinary instruction, conferences, preparation of portfolios and workshops.

Examples of cross-curricular schemes of work (C.C.S.W1) for the c' year class are set out below.

Learning Theme: Machines – synthetic work for a type of machine or mechanism, for groups of machines, or generally speaking for machines (comparisons, advantages, relationships with persons and nature, ergonomics, social effects, repercussions, etc.) with activities relative to the “laws” by which machines operate, including simple planning and the study of manufacturing, simple mathematical analysis of applications, the historical dimension and development, social changes, decoration, process, works of art with machines, information, treatment, translations, and foreign terms. Fundamental cross-curricular significance: culture, change, society, organization.
Extension work in physics, mathematics, history, social and political education, computer science, foreign languages

Learning Theme: Art professions – synthetic work done by professionals like graphic designers, sculptors, icon painters, photographers, etc. and its relationship to socioeconomic, historical, and other dimensions. The work can include interviews, visits, photography, investigations, production of texts, presentations, reports, etc. Fundamental cross-curricular significance: Individual/social, culture, tradition, organization, dependence.
Extension work in career school guidance, computer science, social and political education

Learning Theme: Models and modeling – planning and manufacturing models and instructional materials for various subjects. Fundamental cross-curricular significance: interaction, dependence, system, law, etc.
Extension work in physics, biology (teaching about how art is facilitated by modeling), art, and the arts in general (for planning and manufacturing)

Learning Theme: Relationship of the arts – synthetic work with a multifaceted treatment involving two or more art forms with a common subject

and content (for example, traditional marriage, love, ideals, war for realizing freedom, a school feast, etc.); forms of art from alternative sources or from activities drawn from literature, music, dance, theatre, songs, and cinema. Fundamental cross-curricular significance: culture, interaction, etc.
Extension work in literature, music, theatre.

Examples of further cross-curricular approaches:

History: Baroque, Classicism, Romanticism, Modernism.

Mathematics: symmetry, rotation, proportion.

Biology: health, smoking, alcohol, water.

Physics: machines, movement, forces, weight.

Career school guidance: graphic designer, photographer, sculptor.

Foreign languages: working on a foreign language, text for art (visiting a museum, city, etc.), using foreign terms (for example, Impressionism).

Religion: church, beauty.

Modern Greek language: comprehension of a text, description and analysis of a play, oral expression, production of written texts.

Computer science: software for drawing and painting.

Music: Romanticism, Impressionism, rhythm, echo, colour.

Social and political education: environment, culture and sub-cultures, social changes, social problems, Green Movement.

Gymnastics: rhythmic, somatic aesthetics.

Methodology (M.):

Art is a multifaceted and multidimensional discipline which requires active, creative teachers and pupils who possess some of the same characteristics (M.1). Art teachers are required to schedule activities for the entire school year, including homework and off-site visits. They are also obliged to be well prepared ahead for each class and to plan the curriculum so that learning themes are carefully coordinated.

Art has many forms, which is emphasized by the fourth axis which also prescribed in time frame given over for drawing, painting, and sculpture. Teachers are responsible for organizing schemes of work, part of which is the extent of the depth of the investigations, which are determined by the age of the pupils. In sculpture, for example, it would be inspiring to deal with work that involves the additive and ablative methods, and the development of sculpture from wire or string (line only), low bas-relief (limited use of light and shade), and three-dimensional work using soft and suitable materials like clay, plaster, cardboard and timber and so on (M.2a).

Teachers select techniques that allow pupils to make the necessary progress. In year class a' (12–13 year old) and b' (13–14 year old) of secondary arts school, a variety of various forms and techniques is preferable, while in c' year class it is advisable to be occupied pupils with a smaller variety of forms and techniques in favour of depth (M.2b).

In the art subject particular attention should be given to pupils' creative practice and production of work. Teachers are required to cultivate pupils' hard work, the search for inspiration, curiosity, and desire for research and creation (M.3).

The use of books and various other instructive and supervisory materials should not transform the subject of art into a book-centred one. Any theoretical work done in school should not be conducted with a scientific character, but should strengthen pupils' insights into the subject of art and support progress in the creative process.

The organization of the studio, along with the necessary tools for instruction and the planning of parallel activities, contributes to the quality of the course. Teachers are

responsible for maintaining studio equipment, enriching the studio's library with the deposit of relevant books and renewing any instructional and supervisory material (M.4).

Teachers should make connections between art studio activities and the work done by professionals in fine art, ceramics, textiles, jewellery and silversmithing, woodcarving, fashion, furniture, and three-dimensional design. They are also responsible for organizing visits, lectures, work and research, all of which should be integrated into the art syllabus by combining all this above with their course (M.5).

Teachers are responsible for planning and monitoring pupils' development and for writing school reports, which should give positive feedback and include extra points for effort. Teachers should make sure that the local community is informed about exhibitions and other activities going on in school, and participate with pupils in any local or international events, festivals and competitions (M.6).

The cross-curricular approach used in the study programme is meant to map relationships carefully across different subjects. In such a framework, each school subject which needs to use visual communication for achieving meaning making can collaborate with the art course. In turn, art as a subject can draw on ideas and content from all the other school subjects (M.7).

In general education learning should be achieved using different strategies like common enquiry, events, and collaborations between the faculties of theatre, art, and dance.

An example of a cross-curricular approach art and religion: (M.7 example)

- *Practice:* Byzantine art, ecclesiastical art, hagiography, icon screens, woodcarving, covers of gospels, holy art of other cultures, etc.
- *Theory:* morality, goodness, beauty, ideology, religiosity, history of religion, religious and secular art, etc.

The pupils are prompted to discuss and select issues of enquiry appropriate for making a synthetic work of art. After an issue has been selected, pupils are separated into teams to formulate their ideas and make some general drawings. They seek, collect and develop background information and material, so as to enhance their work, which is discussed and adapted as it is carried out. On completion the pupils evaluate the final outcome. During the whole process, the teachers advise the pupils, whenever necessary (M.8).

Pupils organize their cross-curricular work with the help of the art teachers or teachers of general subjects with whom they are involved (M.9). The cross-curriculum approach can include two or more school subjects. The teachers who teach these school subjects collaborate to overcome any problems they encounter when working in such a way.

When planning cross-curricular work, the art teachers should liaise with the two other faculties of the arts school, theatre and dance, as well as being involved in the creation of an attendance at common cultural events inside or outside the school, so that synergy can be achieved in the pupils' artistic interests.

In each scheme of work, but not necessarily in every lesson theme that makes up the scheme, teachers should cover historical, aesthetic, theoretical and practical work, so that pupils achieve a rounded and balanced understanding of art (M.10). These four strands of the content of art education should be adjusted carefully and matched to the teachers' interests and insights. The axes (T.A.) of the curriculum are categorized indicatively from general to concrete and from concrete to abstract. The domains of understanding that make up the art curriculum are not taught independently but

integrated from the content and objectives of the axes, which should be taught in the order that the teachers regard as most appropriate (M.11).

An example of the organization of a learning theme that combines different axes: (M.11 example)

Learning Theme: Rhythm.

[Reference of the art curriculum for a' year-class at the specialist arts schools]

This theme is taught in the curriculum of year-class a' of the secondary arts school (12–13 year olds) and primarily deals with Axis 2 (formal elements) in the middle column (content), and the third column (recommended activities). The stated learning objectives are described as “pupils should learn to distinguish the repetition of elements in a work of art” and pupils should be able to represent “the repetition of morphological elements associated with musical rhythms and movement.”

It is expected that the process by which pupils understand rhythm will be multi-dimensional to include practical work, and recognizing the aesthetic property of rhythm in works of art and nature. They also study rhythm in ancient Egyptian art as part of meeting the requirement to deal with Axis 5 (history of art and culture, styles - artists). The content of Axis 4 (forms, figurative and applied arts) is achieved by pupils creating geometric, linear and various rhythmic elements using tools and materials as listed in Axis 1 (complex materials, means, techniques).

The work is completed by holding discussions about the aesthetics of rhythm as required by Axis 6 (aesthetic criticism, theory of art – analysis of work). Thus in one learning theme, six routes of learning about art are combined, ensuring that the phenomenon of art is addressed in a holistic way through pupils making, understanding and appreciating art and the related web of ideas.

Similar learning themes like “still life,” “animation,” “space,” “classical Greek art,” “social effects,” “decoration” are also taught by combining all the axes that make up the art curriculum.

The many hours spent in the art studio provide the time to deepen pupils' understanding of the elements that make up each axis. The high level of contact time also makes it possible for the teachers to plan and implement the curriculum for the whole school year. Such planning should include dealing with the history of art, art forms, aesthetics and art criticism, as determined by the creative process of teaching. They should be integrated into weekly lessons, so that knowledge is built from this continuity of experience. The content of this approach needs to follow the time frame, as prescribed by the national curriculum, and should make up 35 hours of curriculum time.

The curriculum for year-class c' of the secondary arts school is based on the Cross-Thematic Curriculum Framework [see Appendix 7a] that applies to the normal secondary schools, as well as the Analytical Curriculum for Art for the c' year class [see Appendix 7b]. Due to the special circumstances of the specialist arts school, where extra teaching time, motivated pupils and better equipment and facilities are the norm, this results in a more meaningful and deeper curriculum being taught and experienced. The current curriculum provides a picture of the material already covered, thus avoiding any unnecessary repetition of the content with other classes.

Each lesson hour should set aside enough time for the pupils to engage in activities, discussions, feedback and time for instruction. There should also be enough time for teachers to observe the pupils' work and to prepare for the next lesson (M.12). Teaching can focus on groups or individuals in order to guide pupils.

In this respect the existence of a library of art and other creative corners inside the classroom allows groups or individual pupils to work along with the rest of class (M.13).

A scheme of work should be based on previous knowledge gained by the pupils and on the possible misconceptions they may have about the arts. It should also be inspired by the learning themes of other school subjects and by the pupils' own interests and relationships, current affairs, conflicts and other events, as well as by art in general and life both inside and outside school (M.14). Particular emphasis should be placed on the pupils' engagement with original artwork through visits to exhibitions, museums, events, artists' studios, educational travel, exchanges and participation in international pupils exhibitions, which should be planned from the beginning of the year and integrated into the school curriculum. In school, celebrations should serve as incentives for cross-curriculum artistic collaborations. Original events should be organized with diligence and artistic flair (M.15). Despite the fact that a scheme of work should be flexible and allow for spontaneity, lessons must be organized on sound pedagogical principles that take account of appropriate teaching and learning methods in order to have the best possible results with the least amount of effort. There should be two art teachers present in the art studio, who work together and prepare lessons. Their working arrangements will be influenced by their chosen method of teaching and specialist knowledge (M.16).

Each art teacher, whatever their specialist area, must be able to thoroughly teach all the different types of visual arts outlined in the curriculum.

Assessment (AS.):

The evaluation of a pupil's performance is an integral part of the teaching process and should serve as a starting point and a form of encouragement for the pupil. Such evaluation takes into consideration all the characteristics of the pupil and his or her actions. Specifically, the following should be assessed:

- The pupil's work (drafts, notes, two- and three-dimensional works), on a daily basis and as a whole (AS.1)
- The pupil's participation, interest, effort made, and initiative shown (AS.2)
- The degree to which pupils acquire knowledge and skills linked to general employability (AS.3)
- Feedback on the pupil's work in written examinations or tests (AS.4).

As the art subject is autonomous, but also connects in a practical and theoretical way with other art forms, pupils' work should be evaluated based all these requirements. Evaluations are conducted by selecting several methods; like discussion, comment, critique, questionnaires, short written or oral tests, the creation and analysis of art works, so as to gain an objective and valid assessment (AS.5). The teachers must also encourage the pupil's self-assessment as part of their creative development (AS.6). The teachers should also evaluate the effectiveness of his/her teaching methods, the realization of his/her goals, the suitability of the teaching method and teaching aids, as well as the application of the curriculum (AS.7).

The art studio

Teaching arts takes place in a specially designed classroom that is equipped with suitable resources for the use of a variety of materials. It should also have storage space, a library, blackout equipment, as well as computers. It is up to the teachers and pupils to ensure the harmonious operation of the art studio.

Appendix 9

The visual art curricula of Greece during the period 1894-2003

THE CURRICULUM OF THE GREEK VISUAL ART EDUCATION DURING THE PERIOD 1894-2003												
PRIMARY EDUCATION						SECONDARY EDUCATION						
Art education at the beginning of the 20 th century												
PERIOD A												
Year of issue of new curriculum	Curriculum aims	Thematic cover	Teaching method	Weekly Total hours	School time	Year of issue of new curriculum	Curriculum aims	Thematic cover	Teaching method	Weekly Total Hours	School time	
The curriculum of 1894 ⁽¹⁾	<ul style="list-style-type: none"> • Technical skillfulness 	Sketching, calligraphy	<ul style="list-style-type: none"> • Mechanical teaching method • Formal approach 	The total of hundred and twenty two hours (h) for the four years of the Primary School 4h weekly sketching for the 3 last year classes 2h weekly calligraphy for all four classes	8.2%	The 1907 ⁽²⁾ authorship of books for calligraphy and sketching	Enhancing pupils' technical skill development necessary for professional future. The ideals of classicism	Calligraphy and sketching	Mechanical teaching method			
PRIMARY EDUCATION						SECONDARY EDUCATION						
The period influenced by the ideas of the "Educational Society"												
PERIOD B												
Year of issue of new curriculum	Curriculum aims	Thematic cover	Teaching method	Weekly Total hours	School time	Year of issue of new curriculum	Curriculum aim	Thematic cover	Teaching method	Weekly Total Hours	School time	

The curriculum of 1969 ⁽⁶⁾	The curriculum of 1913 ⁽³⁾	The proposed curriculum of 1912 by the educational society
<ul style="list-style-type: none"> • Development of productivity • Cultivation of elegance • Technical skillfulness 	<ul style="list-style-type: none"> • Technical skillfulness 	<ul style="list-style-type: none"> • Technical skillfulness (teaching of perspective, nuances) <ul style="list-style-type: none"> • Self activity • Integration of knowledge • Self expression • Sketching from memory and imagination
Sketching, calligraphy and crafts	Sketching, calligraphy and crafts	Sketching, crafts
Mechanical teaching methods	Mechanical teaching methods	Group working for the first classes Individualized learning
	The total of two hundred and four hours during all six year class of the Primary School	
10.5%	16.7%	
The curriculum of 1931	The curriculum of 1914 ⁽⁴⁾	
Technical skillfulness	The ideas of classicism	
Sketching, calligraphy and crafts	Sketching, calligraphy	
Mechanical teaching methods	Mechanical teaching methods	
eight hours for the total of the six year classes of the secondary school	Nine hours per week for the total of the three class years of the Lower Secondary School	
4.4%	8.8%	
13.1%		

PERIOD C											
PRIMARY EDUCATION						SECONDARY EDUCATION					
The period of educational reforms: the art curriculum 1977-1999											
Year of issue of new curriculum	Curriculum aims	Thematic cover	Teaching method	Weekly Total hours	School time	Year of issue of new curriculum	Curriculum aims	Thematic cover	Teaching method	Weekly Total Hours	School time
The curriculum of 1977 ⁽⁷⁾	<ul style="list-style-type: none"> •Development of self expression •Development of imagination •Skill development •Experimentation 	Painting, drawing , crafts	Experimentation active participation	Twenty two hours for all six year classes from the Total of one hundred and sixty one hours for all disciplines	7.5%						
						The curriculum of 1969	Technical skillfulness	Sketching, calligraphy and crafts	Mechanical teaching methods		1.9%
						The curriculum of 1967	Technical skillfulness	Sketching, calligraphy and crafts	Mechanical teaching methods		2.7%
						The curriculum of 1935	Technical skillfulness	Sketching, calligraphy and crafts	Mechanical teaching methods		3.3%

The curriculum of 1982 ⁽⁸⁾	<ul style="list-style-type: none"> • Free Active self expression • Emotional development • Sensory development • Artistic skills • Cultural awareness 	The curriculum of 1999 ⁽¹¹⁾	<ul style="list-style-type: none"> • Making • Understanding
The curriculum of 1990 ⁽¹⁰⁾	<ul style="list-style-type: none"> • Creative self expression • Cultural awareness • Experimentation • Collaboration with museums 	Aesthetic education: visual art, music, drama.	Aesthetic education: visual art, music, drama.
“Aesthetic education” (drawing/painting, crafts, music)	Invest in pupils’ individual needs, interests and abilities	Experiential teaching critical approach	Four hours per week for the first four year classes & two hours per week for the rest two last year classes
Four hours per week for the first four year classes and two for the other two year classes		9.2%	The curriculum of 1999 ⁽¹²⁾
The curriculum of 1985 ⁽⁹⁾	<ul style="list-style-type: none"> • interpersonal skills • creativity • cultural awareness • critical awareness 	<ul style="list-style-type: none"> • Making • Understanding 	Aesthetic education: visual art, music, drama
Painting, drawing, sculpture, etching	Invest in pupils individual needs, interests and abilities	Experiential teaching critical approach	One hour per week for Gymnasio & one hour per week for the first class of Lyceio
One hour per week for all three year classes of High school – one hour per week for the first year class of Lyceio	6.5%	6%	Visual art
THE GREEK VISUAL ART CURRICULUM OF THE TWENTIETH FIRST CENTURY			
PRIMARY EDUCATION		SECONDARY EDUCATION	
The cross-curriculum approach to learning in art education in 2003			

PERIOD D	
Year of issue of new curriculum	
The cross thematic curriculum of 2003*	
Curriculum aims	<p>Adopted the interdisciplinary approach of knowledge</p> <ul style="list-style-type: none"> • Making • Understanding • Integration of know-ledge
Thematic cover	Aesthetic education: visual art, music, drama.
Teaching method	Experiential teaching critical approach
Weekly Total hours	Three hours per week for the first four classes & two hours per week for the rest two last classes
School time	9.2%
Year of issue of new curriculum	The cross thematic curriculum of 2003*
Curriculum aims	<ul style="list-style-type: none"> • Making • Understanding • Integration Of Knowledge
Thematic cover	Aesthetic education: visual art (painting, drawing, sculpture, etching), music, drama.
Teaching method	Experiential teaching critical approach
Weekly Total hours	Two hour per week for Gymnasio (one hour for music & one hour for visual art) & one hour per week for the first class of Lyceio (Drama)
School time	6%

(Source: Vaos, 2000; Xanthoudaki, 2003; Eurydice,2007)

The legislative framework for the art curricula:

1. Royal Act / 20 November 1984. Curriculum on the subjects of the D' year class Primary Schools
2. Official journal of the Greek State 139 (12 July 1907)
3. Royal Act / 1 September 1913
4. Royal Act 31 October 1914. Curriculum on the Taught subjects of the Greek School and gymnasio. Official journal of the Greek State 369/10 December 1914
5. Royal Act 17 December 1918. Official Journal of the Greek State 255/19 December 1918
6. Royal Act 702/16 October 1969. Curriculum and Timing Plan on the Taught subjects of the Primary School
7. Official journal of the Greek Democratic State. On the taught subjects, Curriculum and Timing Plan of the Primary School, Presidential Decree 1034/77, 1.347 (12 November 1977) : 3191 – 3220
8. Official journal of the Greek Democratic State. Curriculum and Timing Plan of A' and B' class of Primary School, Presidential Decree No 583/82, 1.107, article No 2 (31 August 1982) : 917 – 962
9. Official journal of the Greek Democratic State. On the Taught subjects, Curriculum and Timing Plan of the lower Secondary School, Presidential Decree 438/85, (158/19 September 1985) : 2485, 2473, 2481
10. Official journal of the Greek Democratic State. Aesthetic Education Curriculum for Classes C', D', E' and F' of the Primary School, Presidential Decree No 132/90, vol. 1.53 (10 April 1990): 545 – 559
11. Official journal of the Greek Democratic State. Aesthetic Education Curriculum for Classes F', G' of the Primary School, Ministerial Decree No Γ1/633, vol. 2 (28 July 1999): 1535
12. The legislative framework for the visual art curriculum for gymnasio
Ministerial Decision Γ2/3864/24-8-1999 Government Gazette/1645/24-8-99
Official journal of the Greek Democratic State. Aesthetic Education Curriculum for lower and upper Secondary School, Ministerial Decree No Γ/3864, vol. 2 (24 August 1999): 1645

*: see Appendix 7

Appendix 10

Observation schedule

Part 1. Background information _____ Teacher's code _____ Pupil's code _____ Date _____ Title _____ Place _____								
Part 2. Physical environment Number of pupils _____ Gender of pupils _____ Teaching media (computer, projector, TV. set other) _____ Teaching resources (books, equipment) _____ Activity organization (individual, small group, large groups) _____ Adequacy of instruments _____								
Part 3. Five minute schedule								
0-5 minutes	5-10 minutes	10-15 minutes	15-20 minutes	20-25 minutes	25-30 minutes	30-35 minutes	35-40 minutes	40-45 minutes
(Source: Radnor, 2001)								

Appendix 11

Interview schedule

Questions for the pupils		
	Topics	Questions
Interview	Identifying the learning process	<ol style="list-style-type: none"> 1. Tell me what was happening in this art class? 2. What were you doing during this art class? 3. What was the teacher doing during this art class? 4. What were you learning from this lesson? 5. And in what ways you came to learn this?
Focus group	Learning objectives (What pupils understand as development)	<ol style="list-style-type: none"> 1. What were you learning from this lesson? 2. What were your expectations from this lesson? 3. What is the most important issue according to you to be learning in from this lesson? 4. Why is this important? 5. What would do you think might help you learn more in the visual art class? 6. Does what you have learned in this visual art class, have any contribution to understanding other subjects? 7. What is important about art learning more general?

Questions for the teachers		
	Topics	Questions
Interview	Identifying the learning process	<ol style="list-style-type: none"> 1. Tell me what was happening in this art class? 2. What were you doing during this art class? 3. What were the pupils doing during this art class? 4. What do you considered as the most valuable thing you taught from this lesson? 5. And how do you thing you can teach this better to you pupils?
Focus group	Learning objectives (What teachers understand as development)	<ol style="list-style-type: none"> 1. What were you teaching during this lesson? 2. What were you aiming to teach during this art class? 3. What were your expectations from this lesson? 4. What is the most important issue according to you to be taught to pupils in from this lesson? 5. Why is this important? 6. What is important about art teaching more general?

The order of the questions during the interviews and the focus groups was in a flexible way.

(Source: Cunliffe, 1999; Efland 2002)

(This is a form filled in, by the researcher, when the first interview question was discussed with the pupils. Similar forms were used for each of all the interview and focus group questions for pupils and teachers for each separate question)

<p>Interview question number 1, with pupils</p> <p>Introductory information Question number 1 :</p> <p>When: _____</p> <p>Where: _____</p> <p>What: _____</p> <p>With Who: _____</p> <p>Tell me what was happening in this art class?</p>	<p>Preliminary comments for analysis:</p>
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Appendix 12a

The consent given, by the Greek Ministry of education, to conduct the research (The document is translated from Greek to English by the researcher).

<p>Greek Democracy Ministry of National Education and Religious Affairs Administrative Sector Directorate of Secondary Studies Andrea Papandreou 37, 15180 Marousi Telephone: 210.3442238</p>	<p>Mrs. Irene Tsimboukidou 14 Kerkiras str. Kastri - Attikis</p>
<p style="text-align: right;">Athens, February 2, 2008</p>	
<p>Subject: "Approval of conducting research"</p>	
<p>Answering in relative application and after the consultation of Department of Researches, Documentation and Educational Technology of Pedagogical Institute (action 1/2008) we announce that we allow the conduct of research undertaken by Irene Tsimboukidou during the school year 2007-2008 with the following conditions:</p>	
<ul style="list-style-type: none">a) Before the beginning of the research Irene Tsimboukidou has to inform the head teacher and the association of teachers of the school, that will conduct the research, and give all the details of the researchb) Irene Tsimboukidou has to ask for the written informed consent of all participants, the head teacher and the parents of the pupilsc) All participants will be asked to participate in a volunteer state to the research. The head teacher of school will ask the parents of the pupils to complete the form of parental consent that the researcher needs in where it will be described the methodology of research. Then, after it assembles the signed notes with the consent of parents the research can begind) The teachers and the pupils will participate in the interviews <u>anonymously</u> and they also have to be informed that the questions and their answers will be tape recordede) The choice of pupils in the research will be in collaboration with the teachers and the head teacher of the schoolf) The conduct of the research will be with the consent of national educational authorities and without intervention in the educational process.	
<p>It is pointed out that the attendance in the research is not obligatory.</p>	
<p>The research has subject:</p>	
<p>How do fourteen (14) - fifteen (15) year- old pupils and their teachers in a new arts specialist secondary school, perceive art learning, in relation to the aims of the curriculum and teaching methods?, and it concerns the teachers and pupils of arts schools in (the name of the arts school is written)</p>	
<p>For the conduct of research it will be supposed:</p>	
<ul style="list-style-type: none">1. The visits in the school by the researcher will be arranged after agreement with the head teacher of the school and in collaboration with the association of the teachers, so that is not impeded the smooth conduct of courses.2. The results of research will be announced to the National Pedagogic Institute and in the Centre of Educational Research (Adrianou 91, 10596 Athens).3. The Director responsible for the arts school the research will be conducted will inform relatively the head teacher of the art school, so that they facilitate the conduct of the research.	
<p style="text-align: right;">The Director of the Secondary Studies Athanasios Nikolopoulos</p>	

Appendix 12b

Comments on discussions made by Counselor of Art Education

Athens, February 25, 2010

Dr. George K. Sigalas
Counselor on Art Education
Greek Pedagogical Institute
Ministry of Education, Lifelong Learning
and Religious Affairs.
392 Mesogion str., Athens
Tel. / fax: 0030210 – 6014214

Mrs. Irene Tsimboukidou
Art Educator,
Candidate for the PhD Degree
on Education at Exeter University U.K.

Dear Irene, I have read, with professional and personal interest the research findings, as these were recorded by your study. The content of the study that included: the design, the literature review, the methodology, the analysis of findings and the conclusions was given to me. This material answered the research question:

How do fourteen (14) - fifteen (15) year- old pupils and their teachers in a new arts specialist secondary school, perceive art learning, in relation to the aims of the curriculum and teaching methods?

My letter includes overall comments and lists the topics that the study either uses well, or needs to get improved.

Thesis development, clarity and presentation of findings and ideas.

The study is current, describing in details an interesting and compelling case of art education in Greece. It holds a consistent structure. The research topic is well defined, the aims are understood and the purpose of the study is sensed. The flow is interesting for the reader and causes readers attention to continue exploring the content of the text.

Information and ideas come from a range of tools for collecting the data and so the ability to triangulate findings empowers the issues of validity. Impressive variety of findings is presented organized and structured in complete way. Navigation in the findings is interesting. Supporting details (tables, photographs) add interest and contribute to understanding. A well organized bibliography page exists. It seems that the sources of information are properly cited. The findings revealed ideas about learning in art education that fulfil the required curriculum and in addition underlined interesting learning experience cases.

List of things that the study needs to get improved:

- The text is sometimes repetitions with not all times important contribution. These cases need improvement with elimination of repetitions and at the same time further insight of these points.
- Sometimes thoughts need to be presented with more connected way between them.

- Literature needs further check in the direction of being updated.
- The study's idea focusing on the topic of imaginative thinking needs to be further enlightened on.

List of things that the study presents well:

- The impressive variety of findings gives the feeling of freshness and originality of the study that could probably be of great interest within the community of art educators of Greece.
- The well organized presentation of findings makes sense of the learning process in the art class.
- The findings clearly evidence what the study aimed to explore, and identify the purpose of the study.
- The establishment of partnership between the researcher and the teachers.

In my opinion, the thesis fulfils all the conditions for gaining the PhD degree in Art Education; therefore it is recommended.

Dr. George K. Sigalas

Appendix 12c

Audit Trail

Athens, April 30, 2010

Panagiotis Matsoukas
 Art Educator
 MA Sciences of Art & Plastic Arts
 Tel.: 0030210- 7513096

Mrs. Irene Tsimboukidou
 Art Educator,
 Candidate for the PhD Degree
 on Education at Exeter University U.K.

This is a letter to confirm that Irene Tsimboukidou asked me to judge the findings of her study with the aim to check whether the results were consistent with the data collected. I studied the four tables that included, in details, how data was collected, how groups and categories of data were derived and how the two resulted explanations of the research question emerged.

In my opinion and after the discussion we had I believe the two core findings of the research question as appeared in the figure 7.2 of this research are consistent results of the data coded and presented in the tables Number 5.3, 6.12, 7.11.

Panagiotis Matsoukas

MA in Fine Arts

Appendix 13

Correspondence

The following letter was sent to the head teacher of the arts school that the research was conducted and had the following content:

1. Information about the research for those involved in the research, and
2. A permission form filled in by those involved in the research.

(A similar letter was sent to the pupils, their visual art teachers and pupils' parents).

1. Information about the research

Dear head teacher,

My name is Irene Tsimboukidou. I am a fully qualified visual art teacher who has worked in public secondary education since 1997. The purpose of this letter is to inform you about the research I hope to undertake at your school. The research is self-funded.

As the main criterion for educational research is that it should be ethical (Ethical Guidelines on Research, BERA, 2004 -British educational research association) I am writing to ask for:

- Your consent for conduct the research
- Your permission to conduct my research using observations, and recorded data based on interviews.

The aims of the research are:

1. To investigate the learning process in visual art in relationship to curriculum design and the methods of teaching in the Greece's three specialist arts schools
2. To interpret the participants' perceptions of the learning process.

The purpose of my research is to develop better insights about art education curriculum development with the possibility of enabling new approaches to art education in Greece.

As part of this research progress I would like your permission to conduct:

1. A one-week pilot research.
2. The main research project that will last for four-weeks with a three-month break between the second and the third week.

I plan to collect data using the following methods: observation, interviews, and a focus group. Notes will be kept and data will be tape-recorded, both of which will be held in confidence.

The pupils of a chosen third year high school class and their two visual art teachers will participate in the research.

The questions that will be discussed with the pupils and the art teachers are:

- Tell me what was happening in this art class?
- What were you doing during this art class?
- What was your teacher doing?
- What did pupils doing?
- What were you learning?

- What were you teaching?
- In what ways you came to learn?
- What were your expectations?
- What was the most important you learn? Why?
- What was the most important you taught? Why?

I confirm that the following procedures will be carried out:

- Informing participants, head teacher, and parents about the nature and purpose, the aims, of the research.
- Keeping participants' identities confidential and ensuring anonymity at every stage of the research including the final thesis.
- Treating participants fairly, with consideration, respect and honesty.

If you are in agreement with the aims of this research would you be kind enough to please sign and return the attached permission from giving your consent.
Thank you very much for your time and help.

Yours sincerely

Irene Tsimboukidou

Visual art teacher
February 2008

2. Permission form

PERMISSION FORM

I, head teacher of the arts school of Greece, permit to be conducted all the research processes in the framework of the PhD research study of visual art teacher Irene Tsimboukidou included. This includes a. a one-week pilot research, and b. the main research that lasts four weeks.

NAME:

SIGN:

DATE:

Appendix 14

Transcripts from the pilot study

File A Observation of the second year visual art class

Protocol 1

Date: Day one (sixth period, 12:35 pm - 1:15 pm) and Day two (seventh period, 1:25 pm - 2:00 pm and eighth period, 2:20 pm - 2:55 pm) (March 3 – 4, 2008)

Setting: The second-year visual art class

Six work tables

Three small rooms for storing works of art and art equipment

Teacher's desk

Participants: Twenty- seven pupils

Teachers: Two art teachers [teacher A (Katina), teacher B (Dimitros)]

Learning theme: The development of hidden figures in space

The second year virtual art class participated with twenty- seven pupils and their two visual art teachers the first and the second day of the pilot study. The period started at 12:35. From 12:30 onwards children arrive, mostly in twos and threes. By 12:40 27 pupils were in the classroom. The two visual art teachers were before pupils in the classroom, both sited around a desk chatting about the day's lesson (This week was the last week of the semester, so teachers have to mark pupils work). The first five minutes Katina, checked pupils presences and asked pupils to get ready with arranging their sit, materials e.t.c. Teachers asked for quiet. Katina: (asking pupils to sit on their sits) Stop chatting now; sit down.....we start...

Fifteen minutes passed and Katina started speaking for today's lesson. Noise in the class. By that time, free choice groups of pupils were assembled around six tables to work collaboratively. These groups were not directed by teachers. Pupils have decided the content of these ensamples. Katina: Stop shouting, sit on your sits.

Katina initiated by informing pupils about the lessons assignment. The topic to be worked was the development of hidden figures in space. Katina: We will try to make figures in space. These figures imagine that are not clearly seen, they are partly hidden... Have you ever seen how figures are half seen in the puppet theatre, of carnival figures...? Imagine a seen on a stage with people acting but not clearly seen.

... Noise ...

Katina gave many technical instructions assisted by Dimitros about the task. For almost ten minutes the instructions were repeated. ... Noise ... Katina (describing):

Realize that figures are big and clearly seen, in the foreground, in the background they seem smaller and with less details and the colour density is lower.

... Noise... The lecture of teacher was interrupted by the first question of the pupil, which referred to the procedure and the content of the assignment. Pupil: I do not understand anything. Another pupil: Me too. Pupil: How will we make figures half hidden? Another pupil: How we will succeed with this? Noise. Pupil: How can I draw this?

Katina with the help of Dimitros gave again instructional advices to pupils. Many pupils complained and showed anxious about the task. Pupil: (complained loudly) Even if we succeed in representing what we have in mind with pencil, the uses of colour will destroy everything.

Dimitros: Be quiet please. Noise.

The rest of the period and the next, pupils start to plan on the assignment. There was not enough discussion on among pupils during the process. Teachers tried to control pupils' behavior by reacting on bad behaviors and by timing activities. Some pupils ask teachers to assess their work up to them. There was no time for a group based reflection on works. The class was noisy and anxious. The next period of participant observation on the particular group took time the next day on March 4th.

Almost five minutes past with pupils arriving during this time in the classroom...Both teachers were already in the classroom. Katina, took the attendance register, and summarizes what was the assignment from last time and refers on technical instructions for representing space. Katina: Let's see how we can represent something in the background and in the foreground.

Katina with the help of Dimitros spent ten minutes providing pupils technical instructions orally. Two pupils, one after the other, ask the same things: What should we be doing? And how?

Teachers gave instructions again and ask if this is understood. Pupils reply with ok's or yes, on teachers. A close questions like "is it understood or clear?" ... Noise... Teachers ask for quiet few pupils work alone most chat and distract. A verbal interaction was initiated when a pupil announced in the class that she is going to draw a "manga figure" in the landscape of her drawing. A brief conversation followed: Dimitros asked the pupil to describe what she has in mind. The pupil replied that she will draw this particular figure because she likes it. When the teacher asked what is this that you like the pupil said that she likes drawing figures of the computer games. Teachers have decided to have a first look of evaluation on pupils work. Katina and Dimitros visited each pupil separately and gave few comments on pupils work based all on technical performance. Pupils did not reply on teachers comments as these

comments were mostly close ended. Katina: (to all class) How do we draw objects in the foreground? Are they big or small? One pupil: Bigger.

This process lasted for thirty minutes when all pupils have seen personally Katina and Dimitros. After this process teachers asked the group to enter a discussion about the objectives of the lesson. Katina, at this part of the lesson posed open - ended questions. Katina: Can you describe the main objective? and later How can you tell that a figure is in the background?

Pupils generally were very noisy. They now answered with one word answers. It seemed that they were not interested on the process. The evaluation process was continued for ten minutes until the end of the period with the teacher and three (only) pupils engaged in this process seriously. Teachers asked for quiet. One pupil tried to describe the whole process of the task and two more pupils interrupted with questions about the technical skills that were not clear to them. The period ended. Pupils left the classroom messed up. Teachers left also.

File B Focus group with the pupils

Protocol 2

Date: Day four of the pilot study (March 6, 2008)

Setting: The second-year class for general education

Participants: Six pupils (three girls- Vassiliki, Anastasia, Marika-, and three boys- Ioannis, Panagiotis and Politimos) and the interviewer

Focus group period: fifth period

Interviewer: Would you like to tell me about the learning theme you discussed about?

Vassiliki: So, yes, we were told to create an image which is like a labyrinth (noise), people with masks without being necessary to draw all the bodies (noise). It should look somewhat confusing, look deep.

Interviewer: So the course's objective was to learn the meaning of depth. Would you say that?

Vassiliki: Yes, the depth.

Panagiotis: How to combine objects with a harmonious way.

Interviewer: So, space was the objective, so to speak?

Vassiliki: No, the objects.

Panagiotis: The composition.

Ioannis: Also the shadows.

Anastasia: To make space more real.

Politimos: To combine the figures with the room.

(Noise)

Ioannis: Slightly increase our imagination. Our teacher suggested several ideas to consider these cases and perhaps to create an image essentially ours.

Interviewer: When you say imagination, what do you mean? Suppose that the objective of this exercise was to imagine things. What would you use from your knowledge and other sources so as to enlist your imagination to work?

Panagiotis: Watch a movie.

Politimos: From a game.

Anastasia: From our experiences.

Interviewer: Experiences from where?

Anastasia: From school.

Panagiotis: Poetry, from books.

Panagiotis: From fairytales.

Interviewer: The imagination was another objective. Do you all agree?

Pupils: Yes.

Interviewer: So, what did you learn from this exercise? Did you learn something?

Vassiliki: No, they just gave us the opportunity to have some practice.

Anastasia: Yes, we practiced.

Vassiliki: They don't explain anything. They give us some exercises to see if we are good, but I have never drawn masks before.

Panagiotis: It gave us the opportunity to combine fantasy with reality, which means depth and feasibility but with imagination.

Ioannis: To combine more evenly.

Politimos: Maybe, our teachers try to find out what we do well... and then they tell us to do it later.

Interviewer: What were your expectations? What would you like to learn from this lesson of labyrinth, space and depth? What would you consider important?

Vassiliki: Actually, there isn't something specific I would like to learn. Ok, to learn how to make a mask.

Interviewer: Someone else would like to add something?

Panagiotis: Details.

Marika: Depth.

Interviewer: What do you mean by "details?"

Panagiotis: Details in faces. I had never drawn faces with details before.

Interviewer: In what would these details help you?

Panagiotis: In my next works of art and exercises.

Ioannis: Basically, I would like to turn more and more science, to combine different features, to distinguish a figure which appears behind something else.

Vassiliki: To look like it's real.

Interviewer: What else besides reality? What is your expectation?

Anastasia: Fantasy, but fantasy with details. How to draw something that seems like it exists even though it does not. To understand ideas, symbols, codes by the use of imagination.

Ioannis: Realistically. To learn how to draw things that are not physically present in reality, but which can reflect a meaning. What I would like to learn is how to combine what I imagine with what exists in reality.

Interviewer: Who else would like to say something? Would you like to add something?

Vassiliki: Actually, I can't understand the purpose of these exercises.

Interviewer: Do you think that is useful to learn the goal? Would you prefer the objective of this exercise to be clearer?

Panagiotis: We don't ask about the objectives.

Vassiliki: They confuse us. First, they tell us to do some certain things and after to draw a picture. The teacher might approve it by saying "Oh it's nice."

Panagiotis: Or he might say "What is that? It's irrelevant."

Interviewer: But do you ask? Wouldn't be easier for you if you asked "*Why is it nice?*" so that you could understand why he likes it or not?

Vassiliki: But when we ask why they don't like it, our teacher says that it doesn't matter whether she likes it or not, that everything is good and bad, neutral.

Interviewer: What would you consider as the most important learning objective?

Marika: The perspective.

Interviewer: Something else?

Marika: We want to achieve the ability to represent the space of reality.

Politimos: Yes, the representation of reality.

Marika: And that is why we try to experiment with many different types of techniques, various dimensions (levels, volume and space) and expand on our drawing skills.

Politimos: The motion.

Interviewer: The motion? How come?

Politimos: Because I believe that motion shows a person's character.

Interviewer: Someone else?

Panagiotis: The figures in space.

Marika: The depth, the rhythm.

Panagiotis: I believe that the teachers consider colour more important.. They pay more attention to the colour rather than the way it has been drawn.

Interviewer: Why do you think that the colour or the pencil is important?

- Politimos: Because colour makes the picture more vivid.
- Vassiliki: The learning process in the discipline of the visual art, the way that it is developed at this particular school, will help us succeed in future university entrance exams once we graduate. The more technical instruction in the visual arts, the better we will do in our university entrance exams.
- Marika: Basically, we want to gain more experience.
- Panagiotis: To show what we are mostly interested in what we experience from our live, through shading and other techniques.
- Interviewer: What will you gain through shading?
- Politimos: To paint more and better.
- Interviewer: What does this mean to you? To be able to do whatever it makes you happy? Has it something to do with the people around you? Or is it something which pleases you and no one else?
- Panagiotis: Most of the people who can't draw, when they see a picture they get enthusiastic with the details. But when they see an impressionistic work, they will look at it but they will be not very interested. They look at the detail.
- Ioannis: Drawing is a way to express yourself. As you grow, you develop this ability. The learning process in visual art, at this particular school, is a symbol of unity with others.
- Interviewer: I want to hear what you are saying because it's very important. You said that painting is a way of expression and as you grow older, you improve it.
- Ioannis: I am doing this for my own satisfaction. I like painting very much. As you paint, you continually learn and evolve. You can't say that you know how to paint.

Interviewer: You have an ongoing effort to improve.

Ioannis: Everyone has his own way to paint, which means that everyone has his own way to express himself.

Interviewer: You said about the expression, that it is important to express yourself and that you found a way to do it. Is it important for you, in relation with others, or is it totally indifferent for you about what others think?

Vassiliki: Everyone has a personal reason to paint. He/she likes to publish it. To know that through his/her paintings, people can understand his/her thoughts.

Interviewer: So you express yourself. You personally find it important to publish your work to others?

Vassiliki: Yes, I believe I should.

Interviewer: Not what you should but what you want.

Vassiliki: We want this, because people comment on the good and the bad parts. I feel uncomfortable to show my work to people I know, so my mother shows them to people who come for a visit. For example, once came a computer technician and she showed him one of my paintings.

Interviewer: Do you want to express yourselves to your family and friends?

Panagiotis: I want to communicate with people who have an interesting opinion or view and who know something about art. These people can process our thinking in the visual arts by asking questions like, "What is this." What do you think about that? How do you think that is made and why is it made like that? What do you think about that? I want to share my views and let others know what I think about the visual arts.

Vassiliki: Teachers announced what the task is, but they don't give details. They do not explain it.

- Politimos: I need teachers to explain the purpose of the task.
- Marika: Many times, I don't know the purpose of what I'm working on and the teachers often confuse us.
- Interviewer: What else would you like teachers to present?
- Ioannis: I would like them to present more ideas. For example, not only a labyrinth and be hidden in, but a lot of masks in one space. Draw the bodies, but on the top of the head draw the masks instead. They should be small, because it's hard to make it big if we want to fill the empty space.
- Vassiliki: They could give us photocopies, for some pupils who don't know anything about masks. Or they could give us information about a mask of a different time and it's a way to combine or even copy it. Conduct more research about art by using books and audiovisual material.
- Ioannis: It would be helpful if teachers showed us photographs of works by painters' so that we could come up with new ideas and learn how artists worked in the past and present.
- Interviewer: You mean something from the history?
- Vassiliki: Yes.
- Interviewer: Something else?
- Vassiliki: The classroom should also inspire us. You should see a place and come up with ideas.
- Vassiliki: I would like to have the chance to draw a still life set by my teacher at any time of the day. But in the classroom at the moment, I can see only stupid things around me. I would prefer if interesting objects were available for observation and study.

Interviewer: What else could the teachers do in the classroom, so that you could be inspired?

Vassiliki: I don't know. In a classroom there should be certainly a table with something on it, still life. There is a table with some stupidities on it. The teacher could place the objects in a way so that we could feel harmony and be able to give birth to new ideas.

Politimos: When teachers start to explain, we start messing up and disturbing the class.

Anastasia: No, it has still life, it is just messy. It has also a guitar back there.

Interviewer: What items would be helpful for your inspiration?

Vassiliki: Maybe ... (noise)... we could be in another classroom. In other classrooms they have a palette and here we have nothing.

Panagiotis: I would like to be near nature.

Interviewer: If you were the teacher, what would you do to make the lesson more interesting, besides using items?

Ioannis: I would find a good painter to show some techniques, for example for the carnival.

Interviewer: What would a good painter give you?

Ioannis: He would give us more ideas, more ways to paint.

Panagiotis: Throughout the lesson, we don't have something new to see. They should take us out, to show us something different. Not always inside the classroom.

Ioannis: The teacher always asks us to describe what we experienced, when we return from our vacation during summer or Easter. Our teachers should try to make us understand better.

Interviewer: And how could they do that? All of us want you to be able to understand better. But how could they help you understand the lesson? With what?

Panagiotis: They could show interest.

Interviewer: How could your teachers show interest?

Vassiliki: They should go from pupil to pupil during the lesson. They should assist us, without asking them. Only when you call them, but even then there is the possibility that they might not come. One of our teachers, when we call for help turns the other way.

Interviewer: How would that be helpful if they came to you?

Anastasia: They would tell us what we are doing wrong.

Ioannis: And what to do.

Anastasia: And when we are doing something wrong they tell us "Oh, but why didn't you call me sooner?"

Ioannis: Sometimes when they write on the blackboard, we should stand up to pay attention. Some of us sit on the back of the classroom and don't care.

Interviewer: Who didn't say what he would like to have during the lesson? Something better or more interesting? You said space and items.

Vassiliki: The teachers could give instructions. Sometimes when we are unable to fulfill our task, they should give us some ideas, some pictures with people and animals, so that we could practice at home.

Interviewer: So you want more pictures or see other works of art, like you said.

Anastasia: To have my work ready, I was practicing five hours a day for one week.

Ioannis: I would like to have a book with famous paintings.

Interviewer: What else?

Marika: I would like to draw a mountain side, like the ones on TV. I asked my teachers how I could do that. It is very pleasing and desirable to learn how to draw by watching a television show, with present art procedures and techniques in a step by step way. I like this type of program because the painter who hosts the show paints nice paintings without a lot of effort.

Ioannis / Vassiliki: Me too.

Interviewer: Why do think these paintings are good?

Marika: Because these paintings make you travel to another world, far from here. It seems easy enough to draw with his directions. I can have an outstanding painting, without much effort. You saw the level of our work here. I asked my teacher if he is a good painter and he said no. He thinks that it isn't important.

Anastasia: When I asked, the teacher said that I shouldn't watch TV so much. I should expand my own ideas, without copying the painter. And I don't.

Interviewer: You said that he makes you travel to another world and you can draw nicely without much effort. Would you like him to be your teacher?

Vassiliki: We went to an exhibition of modern art, and there was a painting whose price was over 1000 euro.

Ioannis: Or there were some paintings made with newspaper.

Vassiliki: Or with a mouse.

Interviewer: I think you should discuss this in class. It is very interesting.

Ioannis: Or a pencil with a rubber on a yellow paper.

Anastasia: We could learn how to make models. I don't know how to make one.

Vassiliki: We could also learn how to make things out of clay.

Interviewer: One last question. Do you believe that this lesson can help you in other courses too? This knowledge that comes through your experience can be helpful to other lessons?

Vassiliki: Knowledge from other disciplines is important for understanding are.

Anastasia: History helps.

Ioannis: Literature.

Interviewer: Can you associate painting with one of these lessons?

All: Yes, with everything.

Panagiotis: Sure. In literature you can see a lot of pictures.

Interviewer: Thank you very much. It was very important.

File C Interview with teacher A, Katina.

Protocol 3

Date: Day 5 of the pilot study (March 7, 2008)

Setting: the second-year visual arts classroom

Participant: Katina and the interviewer

Interviewer: What is your main goal? What do you want children to achieve?

Katina: I would like them to combine their ideas. I would like to help them compose from their imagination. They don't draw something they see, they should try to paint their experiences. We have a carnival this period, fests where all the figures change their appearance. They should let their senses guide them, when they paint. A goal is the conception of figure in space or in a specific space. Dimensions of the

figure, sense of depth. How they perceive these meanings. Now we are working on the use of colours. Someone might draw something profound, but with the wrong use of the colours he/she destroys his/her expression. They try to express with colour, even the details. I talk with each of them separately, because everyone is unique. This lesson is comprehensible through experience only. You can't teach without having the chance to make children have their own experience. So it's a way to exercise not only your hands, but your brain too. I always tell them to feel their soul guide them when they paint, not their brain, because most of the times it gives them wrong directions. My goal is to help them feel their inner self. First, I have to discuss with the pupils, to ask for their ideas about topics we together are working on or ideas taken from other lesson subjects, which is very important. I cannot limit my involvement in the learning process to ask them to draw a particular theme. Through experience in art, pupils can understand the reality they live in this is what I would like to do.

When children are quite, we can be organized and work essentially. Be more relaxed would be good for all of us. I can give them a topic in a way that they can be more interested. Tell them a story, or I ask them to close their eyes and enter an inner space. For example, I introduce teaching tasks by calling pupils to enter in a context, they will imagine. The aim is for pupils to relate themselves to the reality, through art experience. You have to talk nice and easy. They listen but they need to cooperate. Pupils have to show interest, passion, commitment and consistency for their obligations during the learning process. If four pupils don't relax, neither can the other fifteen.

They make a lot of noise. They scream and some even eat. Their behaviour doesn't help their creativity and maintain focus. So the most important thing you have to do during the first lessons is to have comprehensible discussions, which make them feel differently. Their state of mind can be shown through their work, messy and obscure.

When you choose to become a teacher, you are also a guide. I will facilitate their effort to learn, but I cannot oblige anyone to learn. I create the path and everyone who wants to follow, comes along. It is their choice. Surely you have to adjust, but you can't be perfect. People should learn all the things that could make him/her happy. All the extras

are overloading their brain, and are useless. I hope that everyone would never stop learning throughout their lives.

Technique is easy to learn. Of course I will show pupils some techniques about how to use colours and how to sketch, but this is the easiest part of my work. The hardest part is creativity and the will to learn. A craftsman uses a hammer, but even there someone can make a difference. I believe that the lesson's objective is to become more creative. The level of someone's creativity is that what defines him.

Interviewer: What did you expect from the pupils during this lesson?

Katina: Good question. To be much more consistent. I expect that they will feel what I'm asking something. For example, they will feel the carnival, they will play and they will express it through their work. They will have fun and they will not be pressured. My aim is pupils to be able to compose art based on their imagination and their personal life experience, as well as their emotions. I expect that we will discuss, they will draw, they will use the correct colours and in two hours the half painting will be done. They will give a colourful idea of their making. Unfortunately, because of their behavior they haven't reached to that point yet. They talk, yell, run and are rude. That's why they always make the first sketch and nothing more. They are able to concentrate after half an hour. I'm not a psychologist, but something is going wrong.

Interviewer: How can they experience the carnival? In specific occasions you use historical information. In this case what did you do?

Katina: I use my voice to be their guide through the paths of their imagination. I tell them to close their eyes, to vanish every thought and then to imagine people in different masks. I ask them "what are these people doing?" "where are they going?" Most of the time, this helps them. When they can't imagine, I bring photos and pictures, but I insist not to copy them. A picture always helps, but it's tricky because it leads you. This procedure it's difficult, when they aren't paying attention. Anxiety is a common feature among them.

On TV, you can find some interesting thing to talk about. In a show, there is a painter who wipes out everyone's creativity. Some parts

always have to be unpredictable. All the pupils ask me why they can't draw like him. But what he does, isn't painting. This can be a topic for further discussing in the class.

Interviewer: Until now, what was the most important thing you taught?

Katina: The most important... Love. But how can you teach love?

Interviewer: Love for what? Learning?

Katina: To love themselves. They don't treat themselves right. That's why we have this outcome. The best thing I have taught was to respect the paper. "Don't torture the paper," "be gentle," "don't rub it." I might repeat it even ten times, but the outcome is better. When a kid is ready to trust himself/herself, he/she will trust me, like three of my pupils.

Interviewer: What will we say for the end?

Katina: It's a great achievement for me to teach them the use of colour and how to sketch. But even greater is to make the kid feel talented, worthy and to share his uniqueness with his wisdom.

Interviewer: More self-respect?

Katina: Yes. Through my teaching, I will try to help pupils realize their personal merit as individuals and as young people. I demand only that from them, because I believe that I can manage that. If I can't manage that, I can't demand that.

Katina: Or else they won't learn. If I ask something that I don't do, then they won't learn either. That's a law.

Appendix 15

Transcripts from the first stage of the main research

File D Observation of the third year visual art class

Protocol 4

Date: November 3, 2008.

Setting: A wide corridor on the ground floor of the school building. There are two wall-to-wall cabinets used for storing art work and equipment. The cabinets section off a corner of the room, which is occupied by the third-year visual art class in which there are five work tables.

Participants: Eighteen pupils (thirteen girls and five boys of the c' year class) and two art teachers Ermis and Aphrodite.

Observation periods: Periods 5, 6 and 7 - 11:55-14.00

Learning theme: The national flag as a visual symbol

Ermis: I've got some sketches for you, to have a look...

Ioannis: Are they yours? (With enthusiasm)

Ermis: No, they are not mine, let's talk about them later.

Aphrodite prepares last minute things for the lesson some pupils are talking quietly.
Ermis asks for quit.

Ermis: Let's see today what we are up to... we'll begin with something simple. Today we have a visitor. It is interesting. You will think why it is interesting. To me it is interesting because what we are doing is based on observation. It's like I'm having my brothers next to me who watch me. It matters because we pay attention to how we look, if we are interesting, if we are different, if we evolve as individuals. That's why I'm happy that Irene is with us today. We hope that we will help you with your research. Let's see things that we agree and disagree. I'm going to ask for your help. It's about 28 October, a fest about the "NO." Take a paper, fold it in four and paint from one end to another. I suggest to use as regard medium, aquarelle or ink both, you know they are fine and require delicate use, they cannot be corrected. Pick up the appropriate brushes, think about and organize the scene first. Make sketches to see what works, you can use the effect of stencils here....when you need to define an area, they are appropriate. You can work this in groups or individually...
As you like.

(Dialogue 1) (part a)

Ioannis: National flags? Again... it's as if we're back in grade one!

Ermis: That's rather childish of you. Isn't it?

Ioannis: Why don't we just make a hundred photocopies of the flag?

Ermis: Isn't there something more special about autographic art? If it did not matter to us, we would simply go to a photocopier and make copies. Can you think of a reason why not pay to buy flags? Why does it matter to be autographic, original? Does it make this art?

Ioannis: It's more personal and gives you a sense of familiarity. It is important to be authentic because it conveys a sense of familiarity.

(Dialogue 1) (part b)

Ermis: Authentic works carry a person's gestures in contrast with products of technology that are void of human gestures. Did you know that when the photograph was invented everyone at the time thought that painters would be out of work. This did not happen. On the contrary, the need to portray things through paintings developed even further... and painters began to convey emotion and symbolism through their work. When something is not necessary, no matter what happens, things can progress. Just because there are machines, this does not diminish the value of a human being. Even in the age of the robot, a person remains human. And in the arts, this is what we strive to find – the human factor. The other reason is that by depicting a symbol which has been given to us either in a good or bad way, the symbol is a weapon in our hands... It is just like all the crimes against humanity that have been committed in the name of Jesus Christ, even though Christ didn't have anything to do with them. I would very much like to see the symbol that represents you. I would like to see you in each flag. You can do it using a ruler or you can do it in your own way, with your own innocence. The invention of photography liberates artists from the task of simply copying and turns their interest to the search for other qualities of visual art experience.

(Dialogue 2) (part a)

Pupil: How many are the lines in the Greek flag?

Another: 9

Ermis: What do you think the nine blue and white stripes are all about? Is there a special reason for their use on the flag? Why must there be nine stripes in order to symbolise the phrase 'freedom or death'? And what does this mean? Is it just a catchy advertising slogan, some clever gimmick that someone came up with?

Pupil: It is a secret code.

Vassiliki: It's because we were under rule.

Ermis: It's bipolar – just like a battery has two poles, positive and negative. Just like life and death. Freedom means life. It means that freedom is so important that it takes the place of life... freedom is just as important as life. What do you think of that? Is there anyone who can tell us what the word freedom means? What is its ancient Greek root? Can anyone tell us? The word freedom (in Greek is eleftheria), comes from elefsis erotas, which means to love things and to become one with them. For example, we say that we have a love of painting. Love (erotas) steps from the ancient Greek verb 'airo' – something that you desire. There's a whole world hidden in words, secret treasures buried deep inside. I am very satisfied with the symbol that talks about freedom. So why are the colours white and blue? The light blue colour generates a positive and peaceful mood and a sense of freedom and free thinking.

(Dialogue 2 continues, part b)

Anastasia: Because the sea is blue and the sea gives you a feeling of freedom.

Ermis: Have you ever thought that maybe colours have another affect on us? Have we ever thought "Oh, that's a nice colour"! How did that affect us? Is it psychological? Is there a psychological reaction? Does anyone know anything about this? Chromatography answers many questions that even adults don't know the answers to.

There is a material that we usually paint with. It's metal oxide, copper (copper rust). This material can absorb the light. It can take in the light rays and give off a blue ray. White light and many rays enter the prism...

The light is a beam, a ghetto of rays. How is a rainbow made? Each ray of light does not run in the same direction. So the beam of light travels through the prism of light and then breaks off into various colours and appears like a projector on a screen. This is sort of how the orange light is created in a sunset. These colours, because they exist in our daily life, affect our psychology. Each colour has a different psychological affect on us and that is why they symbolize something. Like we said, the colour blue reminds us of the sea and the sky. The sky is blue when it is not raining, when the weather is good, and this lifts our spirits. So the psychological impact of clear skies creates a relaxing mood. The sea creates a sense of freedom. Is this true or false? So the colour blue represents reflection. What does the colour purple represent? The colour black reminds us of mourning and symbolises other things. Black is used at demonstrations. And this is why we have to carefully observe our life. Red was the colour used by empires. The Byzantine Empire had the colour purple. All the countries that waged wars...

The colour white symbolizes purity, wisdom (light), innocence, freedom, concentration. In religion, it is the colour of the resurrection. War campaigns used the colour red because there was a lot of blood. Thus blood is symbolized by the colour red. But blood is also the basic essence of life. This means that behind every war and each life lost, there is love and passion. So, life and death go hand in hand. What affect does green have on us? It reminds us of nature. We mainly use it to soothe children because it is at harmony with the natural environment. So each colour makes associations with the reality. It is time to think about your favourite colour - white, pink, turquoise, black, blue. The two colours (white and black) symbolize two people because they are opposites.

You can work freely enough as long as the two colours blue and white serve as your base. You can also use dark purple if you wish. The theme that you girls are doing is very good, I like it.

If you want, you can combine several things together with colours. Feel free to ask any questions. The colours are the result of electromagnetic rays. Wouldn't you like to make a rainbow in the room? In physics, there is a way to do this. It's the electric coil, which is like an electromagnet. It has four coils, and a metal ball suspended in the air. Apart from electromagnetic reflection, the colours remind us of situations in real life,

like blood, smoke, the sea, the sky and the absence of colour. Through associations like this, the colours have an effect on each of us.

Ioannis: Red in flags shows aggressiveness. Red is a very vivid colour. Communists and China have red flags and the Nazis.

Ermis: Relate our flag's colours with the fact that our country has never begun a war.

(Dialogue 2 continues, part c)

Marika: I have seen illustrations of red flags dating from the period of Alexander the Great...

Ermis: Yes, and also the flags of the Byzantine era were red. The countries that waged wars usually had the colour red in their flag because there was a lot of blood. Blood is the essence of life... but we are talking about the national flag of Modern Greece's white- striped flag.

(Dialogue 2 continues, part d)

Ermis: The more we know about symbols, the easier it is for us to use them. What does the cross in the Greek national flag mean?

Pupils: It's related with cross, the symbol of Christian Orthodox.

Ermis: The crucifixion of Christ: the cross was a tool used for torture.

Vassiliki: The cross symbolizes the cardinal points.

Ermis: Regardless of what the Romans did, the cross existed as a symbol before Christianity. The guillotine would only symbolize torture. The guillotine is not easy as a symbol. The cross symbolizes the four parts of the world (East-West-North-South). It symbolizes the world of humans (horizontal line) and the spiritual world (vertical line). The swastika shows the movement of things, because it seems like smoke on the rise. And what about the cross of the English national flag.. Don't you think it has a strange shape? The English live in the southern part of the island and the Scottish in the northern part. The English ruled the

Scottish and enslaved them. Both parts became one nation. The English had the cross of St. George and the Scottish had the cross of St. Andrew and the two were combined.

(The class is working on the project)

Ermis: What did we discuss about today?

Vassiliki: We talked about the national flags and the importance of handmade works. Also about the use and the meaning of symbols and why is it important to understand them.

File E Focus group with pupils

Protocol 5

Date: Day four of the first period of the main research study
(November, 6 2008)

Duration: Ninety minutes (11:00 am- 12:35 pm)

Setting: The third-year art classroom

Participants: Six pupils (three girls and three boys) and the interviewer

Focus group period on the school schedule: Fourth and fifth period

Interviewer: So, Vassiliki, tell me what was yesterday's lesson about?

Vassiliki: We talked about the Greek flag and teacher asked to make a flag with our own way for the school's fest.

Interviewer: Do you all agree?

Vassiliki: We also learned about history and the meaning of colours.

Interviewer: So the topic was about the Greek flag?

Panagiotis: Its history and the colours.

Interviewer: Its history and the colours?

Vassiliki: Yes. Why it was designed with a cross and 9 stripes, why it has these specific colours, white and blue. Why this flag determines the phrase "freedom or death." We saw the depth.

Interviewer: Depth. I see. The depth of the flag's symbolism?

Panagiotis: Yes, yes. We talked about the meaning of the cross. The cross symbolizes torture; it is the only symbol that our country could carry.

Anastasia: We have these talks, with our ideas that make some issues more clear.

Interviewer: Do you want to resume and to add something else?

- Anastasia: Our teacher asked us to make a flag and he said his idea about the colours. The meaning of the stripes and the cross. We talked about chromatology, the use of colours. I don't remember something else.
- Interviewer: Something else, which the girls didn't mention?
- Ioannis: We talked about the flags of other countries. We talked about England's cross, which was from Saint George. We also talked about the people of England and Scotland.
- Anastasia: I asked about the meaning of other countries' national flag. And the symbolism of the cross. The symbolism helps us to appreciate the history and the mentality of our country.
- Interviewer: Why is it important to learn about the symbolism of the flag? Why is it something that we should learn?
- Panagiotis: So that we can better understand the history and mentality of our country. A context is an identity that dictates to an art work like the meaning and value of symbols, as well as ethical, cultural and historical values. Let's say that the Greeks tend to be free and nothing overcomes freedom. That's where colours are included.
- Vassiliki: People also thought differently in different times and they believed different things about symbols and values in different times.
- Anastasia: And in each era in which it belongs. It draws upon the history of the country. It draws upon people's identity and the ethos of an artist. It is in their identity and their daily life. Conditions like culture, perception, geographic position are factors that influence a work of art.
- Vassiliki: We tried to understand how national flags reflect the history of a country, as well as other factors like culture.
- Panagiotis: Starting with the stereotypes from first grade blue is the sea and white is the sky, we begun to analyse these meanings from different angles. Why is the sea blue and not red? For example Brazil has light colours.

Blue and white are not vivid colours. Russian's red colour symbolizes its revolutionary spirit. Our flag symbolizes "freedom or death." The stripes are nine, and the letters of the word [ελευθερία, freedom in English] are also nine.

Interviewer: When your teacher told you that you would paint a flag, what did you expect to learn?

Vassiliki: I would like to learn who designed our national flag.

Interviewer: Why is that?

Ioannis: It's a way to make it more personal and to appreciate it more. Knowing about the authorship of an art work can help to understand its cultural context, to understand a specific way of life, and the related thinking and feelings.

Vassiliki: Picasso made Guernica because of his country's civil war. If a Greek artist made that, he wouldn't draw bulls but something more ethnic.

Ioannis: Also we can understand which period is represented, the psychology of the artist, how he felt and how he lived. The one who lives in Europe, paints differently from the one who lives in North Pole.

Interviewer: Art could be local?

Ioannis: It depends from someone's experiences. The one who is poor won't paint like a rich person, who has every tool he needs.

Vassiliki: The painting represents the painter's psychology.

Interviewer: When you think of painting, do you paint your feelings?

Anastasia: I think it's a bit difficult, because we have topics which guide us and we don't think for ourselves. If we did that, the outcome would be better.

Interviewer: Why do you consider autographic process to be significant in art? Why do you refer to this process? What is it important about this process?

Ioannis: The Parthenon brings national heritage and culture. If you do not know the past, you can't continue in the future. In contrast to visual art, generated by technology, art as an autographic product makes me feel more proud and satisfied with myself. The processes that are involved in making it are more profound than the process involved in a computer program.

Interviewer: What does an autographic work involve? What is it about?

Anastasia: The character of the artist, if he/she wants to make something, he/she can see himself/herself in it. It is made by a person, not a machine.

Ioannis: A person injects his/her feeling through art, while a machine hasn't got any feelings.

Panagiotis: In a group of artists, the one who is true to himself/herself makes a big difference. We can see his/her personality or our identity through his/her eyes.

Interviewer: Is it important for a work of art to be unique?

Anastasia: But of course. If an artist doesn't stand for his/her thoughts, then he/she would be a robot.

Interviewer: Could you unite this lesson with some others?

Vassiliki: Yes, with history. All disciplines are the same. A discipline is described with different ways, but it will always be the same it's all one.

File F: Interview with girl A, Vassiliki.

Protocol 6

Date: Day five of the first period of the main research study (November 7, 2008)

Duration: Forty five minutes (11:55 am-12:40 pm)

Setting: The third-year art classroom

Participants: Vassiliki and the interviewer

Interview period: The fifth period in the school schedule

Interviewer: Would you like to describe for me what was happened during the sessions I was in the class with you?

Vassiliki: Yes, Ermis told us about what symbolizes the Greek national flag and first told is that the theme to be worked was the national flag. He told us that we will use these flags to a school's ceremony. He told us a lot of things about what ideas symbolize the national flag of Greece. We said our thoughts and ideas. We spoke about some other concepts like the autographic art works and the significance of autographic art works.

Interviewer: Was it something more?

Vassiliki: Yes, we discuss about the symbols of national flags of other countries and about the culture and the history of other countries. We listen and we discuss and negotiate ideas.

Interviewer: What about the culture and the history of other countries?

Vassiliki: Not the history of other countries in general but what we can understand for the history and the culture of countries from their national flags.

Interviewer: What did you do during the discussions?

Vassiliki: I was thinking and I was listening what was discussed.

Interviewer: You were listening and you were thinking what the teachers speak about so.

Vassiliki: Yes, I was listening with a lot of interest. Some of what we spoke about was familiar to me. We were all thinking about the symbols of the flag and how they are relate to a country's history, as well tried to understand how national flags reflect the history of a country, as well as other factors like culture. Then we discussed why it is important to make autographic art and not photocopy a hundred of readymade flags.

Interviewer: You said before that you listened and thought, can you say something more about what you were thinking?

Vassiliki: I was thinking about the meaning of the symbols and I tried to understand more and more about the symbols of the flags.

Interviewer: How do you do this? I mean how do you help to understand more and more?

Vassiliki: I ask questions and I think about the questions that others ask and later on I rethink all the things that have been said. A lot of ideas from the questions come to me when teachers discussed and in times not only during the class but during other times.

Interviewer: Can you describe what the teachers did during these discussions and when you were thinking?

Vassiliki: Teachers asked us to think about ideas like autographic art, about symbols in art. They explained to us why we believe these issues are important to art and they asked us to think about this importance. They asked us to think about significant ideas about art not only during this lesson hour you were in the class, but almost every time we speak during lesson hours about important ideas of art. Teachers listen to what we say and they sometimes ask us to express more clearly what we think.

Interviewer: What do you mean they ask us to express more clearly? How do they do that?

Vassiliki: Teachers ask us questions when we discuss with the class our thoughts and the questions help us express more on what we want to say.

Interviewer: Do you think that this is something important for learning in visual arts?

Vassiliki: Yes, I think that all the discussions, the questions and the ideas we express and discuss each one or all together we discuss between us help me in understanding of themes from visual arts and help my way of thinking more general.

File G Interview with girl B, Anastasia

Protocol 7

Date: Day five of the first period of the main research study (November 7, 2008)

Duration: Forty-five minutes (11:00 am-11:45 am)

Setting: The third-year art classroom

Participants: Anastasia and the interviewer

Interview period: The fourth period of the school schedule

Interviewer: I want you to tell me what was discussed about the flag in yesterday's lesson.

Anastasia: First, we were told about the subject, how to fold the paper and its purpose. We could make a flag or two. Before we begun to make the flags, which is a remarkable subject, we discussed about culture, the reasons why our flag has these specific colours, blue and white and not red and black. Why it has all these stripes and the symbolism of the cross. All these questions.

Interviewer: These questions were made when the teacher presented the topic?

Anastasia: We were discussing all this, so that he could trigger our thinking process and then we could analyze more thoroughly. We talked about culture and history and our country's character. What Greece has been through? He presented the issue of the flag through the various factors that have influenced this character. We analyzed the first and then discussed. I have been thinking about the concepts of symbols and the meaning of authorship in art and how this influences art works.

Interviewer: Do you think that the presentation took only 20 minutes or a whole hour?

Anastasia: The presentation took place throughout the lesson, even though it really wasn't a presentation, but rather a discussion about the flag. We basically discussed this topic for the entire lesson. We fell into deep thoughts after all the debate (the girl emphasizes this last sentence). We talked about all the important historical facts which led our country to the creation of the flag. I asked about the meaning of other countries' national flags and I was immersed in thought about this theme, not only during the period of this lesson hour, but over the following days. And this happens very often.

Interviewer: Now that you are older, did you see things from another point of view? Was this process more advanced and sophisticated?

Anastasia: I consolidated it better. We could say that we understood better why we have become more mature and we think more profound. We take things more seriously. It's not easy for young children to understand the struggle and the suffering of our ancestors. It is very important to understand this, because it's our history.

Interviewer: What did you do during the presentation?

Anastasia: I was thinking and I was all ears.

Interviewer: Was it interesting?

Anastasia: I listened with interest to the teacher's arguments about the selection of the particular media and the techniques for producing our national flags... I was all ears. I listened to what the teachers asked us to do and to what they said when relating the design of the Greek flag with its meaning and the ideas about the symbols of its design and the historic significance of the national flag of Greece. The teachers we have this year help us develop our critical thinking through daily analysis in order to better understand the lessons.

Interviewer: Do discussions take place in every subject?

- Anastasia: Yes, discussions like this take place in nearly every subject.
- Interviewer: You told me that you listen and think. It's a process where everyone participates?
- Anastasia: My thoughts are continuously changing because of these discussions. I ask questions continuously and these help me to shape an opinion and to come up with new ideas and questions. I try to answer every related question. Those who care to learn, listen to very interesting things. Especially the pupils, who are focused on what the teacher says, make important questions.
- Interviewer: Do you make any questions?
- Anastasia: Yes. I keep thinking of my questions continuously in my mind. So I would say that I hear more, because I like to think first before saying anything. After that I make questions that could help my thinking.
- Interviewer: So you don't make questions right away. It is important for you to ask yourself first, even if you get the answers another time. We should think better before we ask. Do you want to tell what the teacher did?
- Anastasia: The teacher asked us and at the same time he listened to our answers after we stood up. He gave a lot of examples. He is very intelligent, because he answered effortlessly and spontaneously. He can't have prepared this lesson word by word. His temp was driven by his gestures and his movements. He was like an actor who plays a role when he speaks. The teachers trigger my thinking. Good teachers are very important. They work to put us on the right path.
- Interviewer: Can you explain this more? How do they trigger your thinking?
- Anastasia: Teachers provide the class with suitable examples drawn from history, culture, science and music in order to help us better understand the meaning of the national flag.

Interviewer: Your teacher's attitude did help you to form your questions?

Anastasia: Yes, because the thoughts and ideas of each of my classmates are different.

Interviewer: Did he guide your thinking?

Anastasia: Yes, I was wondering why each person sees the same thing differently. And why don't I see it like my classmate. In the end I understood that all perceptions are correct.

Interviewer: Why are all perceptions correct? Does he justify them somehow?

Anastasia: He accepts them all and doesn't reject any of them. He can't make an analysis based on a specific perception. Each subject has several sides and you can't be absolute.

Interviewer: When you accept different aspects can you lead your thinking?

Anastasia: Yes, to a more important and deeper thought.

Interviewer: What did you learn from this lesson?

Anastasia: It is a very important subject. My thoughts were numerous and some of my questions were answered, like the symbolism of the flag and the importance of the colours. I became more mature.

Interviewer: Since year class a', in what have you become more mature?

Anastasia: Experience makes you more mature. Our history lesson tends to open our minds.

Interviewer: What does 'experience' include?

Anastasia: Knowledge, apprehension. How to have a more solid personality with your own personal opinion. We aren't children anymore who believe

whatever they are taught. We are more critical and sceptical. We are more precise and we appreciate more our national identity.

Interviewer: Something else which you think it's important?

Anastasia: I realized the importance of our culture.

Interviewer: How did you understand the core of our national identity? Which teacher's methods helped you?

Anastasia: Our teachers are like the evangelists. They triggered my thought to a higher point. The teachers used appropriate references, comments and criticism; they also gave technical advice for the work that was appropriate. I was often immersed in thoughts and for a topic I considered- at least before the discussion- to be boring and not the least bit challenging.

Interviewer: Apart from the teacher? Something else?

Anastasia: Maybe also my classmates because together we are a whole. Each of us has a different perception and that helps. Like they say, more minds are better than one but that isn't always very easy to achieve.

File H Interview with teacher A, Ermis

Protocol 8

Date: Day eight of the first period of the main research study (November 10, 2008)

Duration: Forty-five minutes (11:55 am-12:35 pm)

Interview period: The fifth period

Participants: Ermis and the interviewer

Interviewer: Do you want to describe your lesson? What did you do?

Ermis: Look, I had the opportunity to show you two examples from which you may draw ideas from and attain a method of analysis. Because I truly believe that once you have mastered how to use colours and design, you immediately have an urge to create and to make new things. The flag, for me, was a symbolic attempt to portray ourselves on paper and

to show what represents us. From here, it is easy for us to do some basic chromatology – to discover the psychological affect that colours have on people and to uncover the hidden symbolism. For example, it is not just that the cross is a Christian symbol, but that it is a very well known symbol which man has chosen in order to show things through it. And we can even analyze words. There are words that we must know where they came from. On the second level, there is the poster of the imagination. This poster has many openings. How do you symbolize imagination? Again you have a symbol. There are also unrelated symbolisms, but they are no less symbolisms. We also analyze body language. We construct images and values that the children are not familiar with. I would prefer to be a teacher of future art creators. It is in this direction that I am taking my class – to see how you can symbolize the imagination. How language is used. And this is how, slowly but surely, the children are driven to such solutions. In the presentation of space and perspective, for example in a situation in which a woman looks towards a mountain, the problem of perspective is solved. At the same time, the medieval painting is mainly imaginary, it refers to God and the spiritual order, but that's another subject. That's why my aim is to try to combine the learning objectives about media with a philosophical approach in thinking and learning about art.

Interviewer: So you don't have a plan. You had two ideas which guided you.

Ermis: I have one goal and it is for pupils to learn about a material and to gain a deeper understanding of the theoretical background. Both learning themes are very common and that the underlying aim is to uncover and understand a platform of ideas and values that can serve as a strategic guide for mapping out the learning experience in the art.

Interviewer: Which are your pupils' expectations?

(Dialogue 3)

Ermis: These children have imagination and they also have talent. My aspiration for them is to have them processing and analyzing, because this is the state of modern art at the moment. We have past the stage of the autistic artist, who creates masterpieces that cannot be deciphered. Art now

demands a social role, which, if you want, can also turn into a social lesson, because even education is under pressure. That is why when I manage to foster a conversation it is very interesting and most of all dynamic.

Interviewer: Do you think that you give children interesting and important knowledge? Do you think that you said something that would be essential for them?

Ermis: Indeed, I said things that I liked. I could talk to children and did not leave tired. I left pleased.

Interviewer: What did you like in your relationship with your pupils?

Ermis: I try to change their configured way of living. It is my experience from the music schools, where children were co-workers. There was no pyramid our relationship.

Interviewer: I think there were also other parts that you liked.

Ermis: I believe in two paths. The one is to know and to analyze what we are doing and the other one is the unknown where our instinct guides us with magic. That's why I prefer to combine them. I want to know what I'm doing in class, that's why your presence is important for me, and I also want to improvise. I don't want always to direct the lesson, because pupils' opinions may be more important. I think I saw some drawings in progress that were very interesting, with imagination and were expressive. They are very organized. These children could imagine something different and draw it. Practice is a good way to learn. I had happy faces that could inspire the whole class.

Ermis: What I didn't say, is that in the exhibition of our class, next week, I will have 10 reliable posters that could be implemented immediately. These works are in good progress, pupils were interesting for what they worked. It was a good chance we discussed about theoretical issues. But what I want to do is to help this school become more productive.

Interviewer: What methods did you use?

Ermis: I have two methods. One is to appeal to the children, and, if necessary, to do cartwheels in order to grab their attention. Being friendly is a basic part of my approach. I don't feel that what I do works for everyone. My personality is this way. By being friendly, you show that you are on their side. This is very important in our day and in our society. This is something that has been unfortunately lost – there is a distance.

Interviewer: I think you have achieved that. Do you believe that your pupils have understood that?

Ermis: When you believe that you have reached your goal, then you forget your path. I think that I do my job well and that I can help them. This arts school has great potential. Art for me can repair the society and ourselves. So, if this school grows it will have good results. But the point is that the school itself has to reach its objectives.

Interviewer: Which are the objectives of this type of school?

Ermis: To support art education in Greece, which is still in the educational frame of France. To be one of the top issues of our culture. It is tragic when a country as Greece doesn't advance this important part. Art can help us, with a friendly way; appreciate the rest of general knowledge. Public education would have a success, if they used art to explain ancient Greek, mathematics, physics. This is a way to make children independent. It is tragic for them to wake up and go home late in the afternoon, eat and spend the rest of their time with some tutorials. I never did that, I see it now and I believe that it's a very unhealthy phenomenon of our time. Man without free time feels like a handicap. If we don't do something about it, who will? When I was a pupil I was rebellious. I had problems with grown ups and my teachers because I believed that I was capable of doing something better.

Interviewer: What were pupils doing while you were discussing with them?

Ermis: I want pupils to pay attention when I have something interesting to say... rather than have them be absent-minded and their mind drifting. When

they understand that what we have to say is something serious and that it demands their attention, they are quiet. It is horrible if the teacher overburdens them by lecturing non-stop from the beginning of the lesson straight to the end. It is important to take a break in everything that you do. I don't believe in extremes, but in a well-balanced intensity and relaxation - just like rhythm in music. When they understand that something's going on, they're with you.

Interviewer: What do you mean that "they were with you"?

Ermis: I mean that they're all eyes and ears, that I have their complete attention and their concentration. This is very important, to achieve a rhythm with the children.

Interviewer: Yes, but this rhythm is not only due to familiarity.

Ermis: Apart from familiarity, it's how interesting you make it. If it isn't interesting, then the pupils won't listen and they will be right.

Interviewer: What do you think that pupils like in what you do?

Ermis: I combine theory with them practicing at the same time. If I was analyzing something different they wouldn't combine theory with practice. Always using both.

Interviewer: Is that the most interesting part? That you've combined what you say with their reality?

Ermis: Self-analysis. When pupils manage to capture what they see, they enlarge their potential for thinking and understanding new things. The first thing you aim at is their insecurity, their fear of blank. It is rather challenging to successfully assist pupils to overcome their fear of inadequacy and insecurity. This is a common fear among artists.

Interviewer: Another "weapon"?

Ermis: You have to show them that you are serious because you have something to say that is worth hearing.

Interviewer: Other qualifications? Don't be modest.

Ermis: As I said, on the one hand I want to know, but on the other hand I don't want to know. The process of communication is a package of ideas directed to others. This means that you strive for dialogue, as opposed to a closed monologue. You want to discuss with your pupils, testing their understanding and what they have understood and what they cannot express in words. Words are not your first concern because communication is richer if it is through images and gestures. This is multifaceted knowledge. First you must decide what the child has understood, which is reasonably easy to understand. Then, you have to put a problem before them so that they can offer ideas and theories about what you are doing. Many times, I have the children play the role of the teacher and I take a seat at the back of the class. So, it's all about engaging them in discussion, forming a theoretical framework and the ability to read the differences in design that each one has produced. Marika created an incredible decorative design and she told me that she wanted to change it because it had no potential. And I told her that potential is for children who do something different and that her design is very nice. But because it doesn't have potential, it doesn't mean that we always have to work this way. If we know where a place is, if we want to we can get there, as long as we know the way.

Interviewer: Do you want to add something?

Ermis: I don't think so. It was very nice working with you.

File I: Focus group with the teachers

Protocol 9

Date: Day nine of the first period of the main research study (November 11, 2008)

Duration: Forty-five minutes (11:55 am – 12:35 pm)

Focus group period: The fifth period

Setting: The third-year visual art classroom

Participant: Ermis, Aphrodite and the interviewer

Ermis: My concern is to teach within a learning frame with thinking choices and perspectives available. This needs processing of ideas and communication. Children need to enter into a dialogue and for this, we give them a problem to solve and then they begin to think and process ideas. The need for communication refers to the today's demand for the social role of art, as opposed to the stage of the autistic artist who creates masterpieces that cannot decipher.

Aphrodite: A conversation looks for possible answers by the pupils...we try to allow pupils to look for possible answers. We try to help pupils be bold with stating their views. We foster discussions so pupils claim their views.

Ermis: We have passed the stage of the autistic artist; art now demands a social role.

Appendix 16

Transcripts from the second stage of the main study

File J Observation of the visual art class during the second period of the main research Protocol 10

Date: Day One, the second period of the research study (February 2, 2009) (8:30 am - 11:00 am)

Setting: The same as the first observation (see Chapter 6, File D).

Participants: Twenty-six pupils (seventeen girls, nine boys), two art teachers (the same two who participated in the first period of the main research).

Learning theme: Parts and whole in composition: a project initiated by a field trip to an exhibition of Escher's work.

Ermis: I want you to pay attention. You don't listen to me.

(Dialogue 4, part a)

Ermis: Let's try to come up with one unified idea and think of perspectives to develop a unified work. Can you imagine something that all drawings of yours have in common in order to put them all together as one? The drawings may be modified or redrawn in order to serve the needs of

composing one unified work. We can also narrate our story verbally or visually.

(Dialogue 4, part b)

The theme we are working on is designed to promote collective intelligence. What is collective intelligence? How do you understand it?

Pupils: It's collaborating with others.

Vassiliki: To work on one task with other people.

Ermis: But how do you collaborate with others? How? I want to say a few examples for the collective responsibility. One impressed me and with the other I laughed. There was a gentleman with a hat and decorations who said that he was the captain. The captain's collective responsibility is to put his 100 soldiers in a row. Another example is a flock with his impressive shapes. A shape that changes continuously and also changes his colour. Do you know how this happens?

Panagiotis: In some points they show their belly, which has different colour.

Ermis: Why do they make shapes?

Vassiliki: Because of the wind. They migrate.

Ermis: Way to go, because of the wind. It's like an invisible shirt. It's difficult for the birds to fly from Africa to Central Europe, to pass by lakes and mountains. Even we go to a trip and get lost. They must have created a kind of intelligence so that they can follow the currents of air and finish the journey without losing their way and without being eaten by bigger birds.

Panagiotis: The fish act the same way.

Ermis: Yes, other species too. But what we want now is you to connect all these. We have two ideas. The flock or to find little texts to put them behind. When we make a little book, we will have everything in a row.

One of your last year's teachers told me that you had written very beautiful things. You could write something on your own or you could find it from a book. Did we write something here?

Politimos: I guess.

(Noise)

(Dialogue 5, part a)

Aphrodite: Well, which two pupils want to help the collective responsibility? You must be gathered to do this. There is too much noise. You are all speaking at the same time. What do I imagine that can happen in here with these sketches of mine? Is it something that makes me curious to search with them? What attracts my thinking about them? What do you think about your sketches? How would you unroll your drawing? Why don't you decide which ideas you will follow in order to develop your sketches?

Vassiliki: From dark to light.

Ioannis: Picture a night that becomes a day, something like that. Do we want in the middle to be darker and gradually brighten them? Or should we mix bright and dark colours?

Politimos: Or we can build a plan based on the concept of empty- full spaces... or the density of empty or full places.

Aphrodite: What do you think about the scenario of such story with the empty- full spaces?

Vassiliki: The dark and light plan might not clearly show the nuances. If the work gets scanned in a computer, the colours will be united. It will be more vivid, like a photocopy. The empty full space plan is a rich idea for development, not influenced from being scanned.

(Dialogue 5, part b)

Aphrodite: Why don't you decide which ideas you will develop from your sketches?
What do you think about plan B?

Ermis: Pupils, a basic issue about the plan that should concern you is that your work will be scanned. Think further about these ideas. The task involves the construction of a scenario made visually and verbally.

Aphrodite: Did you understand what I said? The goal is to unite and make a story out of incoherence. What we have to do is to make 'bridges' between the parts that don't match. You can also narrate your story in words and in images.

(Dialogue 6, part a)

Ermis: Have you ever noticed that the little tree branches have a shape that is repeated also in the larger branches? Microcosm repeats its ideas in the larger world. Or think of the autonomous as well as complementary role of the atom in relation to the molecule.

(Noise)

Ermis: Nothing prevents us from doing what we want. We make the project. We will photocopy this and keep it as a guide. So let's begin. If you worked all together...

When Escher shows that the birds become lizards and the lizards become birds again, what does he show about the history of our world? Evolution. Unwittingly he shows us a process, a method which changes the world. How we became gradually a superior species. The evolution is clearly shown in this process. Something you don't know is that Einstein with his theory of relativity says that time is relative. Do you think that Earth has the same 'time' with the Universe? An astronaut will need months to come back and time passes more slowly for him/her. How will we notice that? By how quickly his/her hair and his/her nails lengthen. This relativity of time in relation to the gravity is explained by Dali's clock. (Noise)

Ermis's comments in some pupils' groups:

Art is neutral and nudity's concept isn't something bad. Some people might be at the balcony of their apartment. Do not spoil it. This is the evolvement of the collection. The package you've chosen is difficult, but altogether you have a collective image.

Aphrodite: Tomorrow bring all of your drawings, because we have to give you your final grade. I think you should bring them, because we have to see your whole work. Once a pupil did a great work during the lessons but in the end she didn't bring them when I asked the drawings and she asked me "why? Don't you remember my work?" Tomorrow we will also have an exhibition.

(Dialogue 6, part b)

Ermis: You have decided now to develop plan B, because you think it is a better way to precede your work.

Aphrodite: What is of interest for you about plan B?

Panagiotis: That the autonomous parts are developed in the making of the whole work.

Ioannis: And they are having relations between them even though they are autonomous.

(Pupils organize staff in the classroom with teachers' help)

File K Focus group with pupils second period of the main research

Protocol 11

Date: Day four of the second period of the main research study (February 5, 2009)

Duration: Fifth and sixth period (11:55 am - 1:15 pm): ninety minutes

Setting: The third-year visual arts classroom

Participants: Six pupils (three girls and three boys) and the interviewer

Interviewer: What was the topic of yesterday's lesson?

Anastasia: We had pictures with some outrageous objects, and we were playing the game of perspective with a lot of details and every spontaneous idea we came up. Each pupil had to paint and afterwards we collected all of our drawings and we matched them like a puzzle. We had to combine them with our sense of imagination and also logic. It was a way to exercise our minds.

Vassiliki: We should make something like a mirror. Whatever it was in one side, it should also be at the other side. Not exactly the same, but somehow there should be a balance.

Politimos: Our drawings had similarities and we should match them.

Panagiotis: I liked it a lot yesterday because we worked altogether. The topic was like an imaginary performance. Things which couldn't be matched, we found a way to match them.

Interviewer: Why did you have to match them?

Anastasia: We should get a story out of it, like some pictures' perspective.

Vassiliki: Probably it was a way to make it more interesting, to create the feeling that if someone observes it longer, he would find more hidden meanings.

Interviewer: Which was the lesson's objective?

(Dialogue 7)

Panagiotis: To connect small ideas into larger ideas.

Interviewer: Can you explain this more?

Ioannis: To build one idea from many different ideas.

Panagiotis: The aim was to find relations between different drawings and to imagine ideas for unifying these but without losing each work's own micro significance. We paid more attention.

- Ioannis: I tried to match different parts which seemed to be autonomous. This effort helps me to develop my imagination for composing and relating different parts together.
- Panagiotis: I believe that the purpose of this exercise was to get us thinking about the different parts and the role of the whole in visual art.
- Vassiliki: To draw the attention by making drawings with details. With this exercise I expressed my thoughts, I developed my imagination and I can now walk through a whole composition by looking for the different parts.
- Panagiotis: The aim was to find relationships between our different drawings and to image different ideas of each drawing and to connect these into one without losing each work's own micro significance. Teachers asked us to discuss with each other our views and they also gave us appropriate examples for a better understanding.
- Ioannis: The teacher explained the reasons for using a medium like ink which is quick to dry, flexible to use and provides the ability to create detail.
- Marika: The teachers helped us to think further and to organize our work. They often reminded us that we have to follow and to develop a plan and if necessary to add new aspects to it.
- Anastasia: They asked us about how the plan was going, what we were searching for and what we wanted to achieve, as well as what we thought about the ideas that the others shared with us.
- Vassiliki: It was a very good exercise because we didn't have a topic and clues what to do. We could express ourselves as we felt and needed. Our soul felt free and it was soothing.
- Marika: Aphrodite asked us to think of image point of view of our drawings.

Anastasia: We tried to develop a unified work considering each part separately. Each of us had different ideas and we had disagreements during the process.

Marika: We could not agree which plan to follow. Aphrodite asked us not to shout but to debate and negotiate as a group. Teachers asked about our ideas during our work. Aphrodite asked us to think of an image scenario for our drawings.

Interviewer: Did you like partnership?

Vassiliki: I liked working with others and listen what we all have to say.

Politimos: We worked well together.

Panagiotis: We managed to work altogether on one project; we asked each other for ideas. We analyzed them and we changed or related them with other ideas from some works.

Marika: I argued in favour of some drawings because I found them similar to my thinking. But I also argued in favour of some of my drawings, because I also understand the thinking behind them. This process developed my imagination.

File L Interview with teacher B, Aphrodite

Protocol 12

Date: Day six of the second period of the main research study (February 9, 2009)

Duration: Fifth period (11:55 am - 12:35 pm): forty-five minutes

Setting: The third-year visual art classroom

Participants: Aphrodite and the interviewer

Interviewer: What were you discussing during the sessions? Can we talk about it?

Aphrodite: We visit an exhibition about Escher. Then we discussed in the classroom the work of Escher and we make some relations, as regard, the composition, of the work of Escher and the work of a Greek artist.

We discussed these relationships and we spoke about principles in common viewed by the two artists like the space the line, the code of colour. We asked pupils to work with an understanding of Escher's and the Greek artists view.

Interviewer: With what aim?

Aphrodite: We hoped that pupils will achieve a way of communicating, relating and negotiating their ideas with others. We asked pupils to work and develop their ideas in groups.

This is difficult for us. It is always a difficult task when it is group working. We follow a plan. In group working this is very difficult for all of us but it is of this session that we are improve our role as teachers when we discuss between us has happened.

Interviewer: Do you want to discuss with me what happened?

Aphrodite: We usually have a plan of what we want to do and how we will do it. We tried to follow the plan but we are always open in modifying I although we tried hard to stay focused with the plan. This plan involved some rules that we believe helped the children to overcome their fear of freely expressing themselves and arguing, justifying and critiquing their own and others ideas.

What I mean is that we have a plan with a set of objectives and targets in mind. Here we wanted strongly pupils to experience what it means to develop thinking in a group. Our aim was to encourage a negotiation process using concepts found in visual art. I do not think we lost our plan. Pupils do not know how to justify and argue. We were there to help. They shout and fight as you heard them. This is because they do not know how to work together. They only know that when people gather together they speak at the same time all together with no follow, no reason, this is what we all know from TV. Pupils all the time watch TV.

Interviewer: Can we say more about this plan you are talking about?

Aphrodite: Yes, what usually happens in the classroom is pupils communicating often with an aggressive mode. We try to establish the development of discussions that will have no place of this aggressive behaviour. We continuously ask to justify their thought and explain their ideas and explain where they base their ideas. This, I believe, helps us to critic what we argue for. Pupils like not to explain and justify. We try to show that this cannot help communication. What you observed was something you can understand what I am saying. Each pupil wanted to do his own thing. And they shout and fight. We intervened to remind them what we want and what the problem is that we are dealing with. Pupils check themselves with this way. They usually make very interesting comments on the process and propose ideas on the plan. I believe they enjoy this atmosphere. We are sure for this.

Interviewer: Yes.

Aphrodite: We both offer an available for pupils "deposit" of knowledge and pupil think of what this tells to them. You saw that we were not absent from the process and how we intervened and expressed our views. We are careful however about what we say; we try to have a plan as well.

Interviewer: What do you mean you are careful what you say?

Aphrodite: We try to relate what we say with what pupils are close in thinking, but this is not without challenge for pupils. Don't think it like this.

Interviewer: What do you mean?

Aphrodite: We try to be close to what pupils believe and think and relate pupils' beliefs with what we discuss in the classroom.

File M Interview with boy A, Ioannis

Protocol 13

Date: Day seven of the second period of the main research study (February 10, 2009)

Duration: Forty-five minutes (fifth period) (11:55 am - 12:35 pm)

Setting: The art classroom of the second-year class.

Participants: Ioannis and the interviewer

Interviewer: What happened during your group working? Would you like to describe what happened?

Ioannis: We were thinking about Escher's work and we were discussing how to develop from each of our drawings one unified work that will mean one story or one scenario. I like this work. I think this was one of the best works we have done so far this year.

Interviewer: What else can you remember?

Ioannis: We have an idea which was to connect our works in one like a puzzle. This is very difficult, because each of us has produced different works done by each one of us. We were trying to picture all the works as unified in one idea. We put all the works together and looked at them. I was trying to see it as one, how could it be seen as one. Most of us made a different proposal with the use of series of our drawings. We all the time changed the row of the drawings. Each one thought of a story: But teachers asked us to discuss and justify what we propose when we do.

Interviewer: Why the teachers said so?

Ioannis: We had to develop one story so we need all to have one plan. We could not agree. Two pupils proposed a couple of different plans for developing the work plan. Teachers asked us if we like each of the plans proposed and we decided to follow one of these.

Interviewer: How did you decide it?

Ioannis: We were thinking about each plan as a group by expressing our thoughts and opinions. Plan one was not the best fit to what we were looking for because we will later scan the whole work and this might damage an effect of plan one, so we thought about another plan which was better for our work. I liked this plan because the works separately had empty spaces and full areas so it had caught my interest, as criteria to think of this idea. This had captured my attention. Most of the pupils, I think, leaned toward plan B. We agreed to follow plan B. Plan B also was

appropriate for our work because we have to create a story visually made and story written. It is like a song that has the music and the text. There are two different tasks that have to be related.

Interviewer: How did you all agree or most of all?

Ioannis: Some explain the reasons for following the plan A or B. We have disagreements as regards how to progress with the work and for this reason we spoke a lot for each plan between us. Teachers asked us to think about and discuss each and every idea and not to reject an idea just because it is not ours. Ermis pointed when proposed an idea to reason it and to say why we propose it. Then some of us talk about one or another idea if it is appropriate, or why it expresses them. Some described how to change it somehow.

Interviewer: So teachers interfere in the process you say?

Ioannis: Yes, they supported the process of exploring and expressing our ideas.

Interviewer: How did they support you?

Ioannis: Not only me, they had asked us to think and listen of each idea. Not refuse to follow one, because it is not ours, but to discuss between us; what are its strengths or weaknesses. And they asked us to think how this idea can improve its weaknesses. I was totally occupied by this process of exploring thought of others and mine.

Interviewer: Could you say that you are keeping anything valuable and significant from this work?

Ioannis: That I was working together with others in a group, in one idea. I discovered more comprehensive and more mature ways to work with others and to reflect upon their ideas.

File N Interview with boy B, Panagiotis

Protocol 14

Date: Day eight of the second period of the main research study (February 11, 2009), the fifth period (11:55 am – 12:35 pm)

Setting: The art classroom

Participants: Panagiotis and the interviewer

Interviewer: Ok. What was happening during this period I was with you can you describe?

Panagiotis: We were asked to make a group so to work this new theme. We took all the drawing we have made and we spread them and look at them thinking how to think of one unified idea. It was like a story that has some parts but it has to be united in one strong idea.

Interviewer: Did drawings have a theme?

Panagiotis: Drawings were free ideas of ours about our lives at school. But we could do an imaginative scene too. We basically were free to think free of our everyday at school.

Interviewer: Was a starting idea proposed by a teacher?

Panagiotis: No, it was not, teachers asked us to reason our proposed ideas, to discuss and make them to change into better or transform them. We have to come to an agreement for the basic idea.

Interviewer: Did you finally decide?

Panagiotis: We start working on one idea but then change the idea as one of us expressed an idea that we better likes. We talk about this change. The second idea inspired us better as it can be developed with exploration on theme we discuss often in art classes. And we can put texts as we develop?

Interviewer: How do you agree all to follow this plan? I mean maybe someone did not agree...

Panagiotis: We had to discuss a lot about the beginning idea of one unified story. We had to be expressed by this work all of us. Teachers asked us to speak and ask and express ideas so to decide. It was difficult.

Interviewer: Why?

Panagiotis: We often disagreed and talk all together, but I like to hear others arguing for ideas.

Interviewer: What did you like?

Panagiotis: I was thinking what others said. I was convinced or I was disagreed but I was thinking of new ideas when discussing with others disagreements.

Interviewer: Did you ask teachers' ideas and opinions?

Panagiotis: Teachers were asking us all the time to discuss, different opinions we had. They help very much with this way the works progress. They helped us to progress work by making us questioning about how the work will be developed if we follow one or another decision. Yes...

Interviewer: Did group working of this session left to you something interesting or something important?

Panagiotis: I think this was a way that teachers select for making us believe that we can do art all in a group and to discuss and exchange ideas. Mostly we reason, question, discuss and transform ideas. This is like a theatrical play. Each can develop what he/she thinks separately, but the idea is one. In the process, each of us can transform ideas. They often asked questions, spoke about the ideas we discussed and asked us to use reason to evaluate our ideas. We have to come to an agreement about the basic idea through discussions.

File O focus group with teachers A and B, Ermis and Aphrodite

Protocol 15

Date: Day ten of the second period of the main research study (February 13, 2009), the fifth period (11:55 am – 12:35 pm).

Setting: The art classroom.

Participants: Ermis, Aphrodite and the interviewer

Ermis: The pupils have given us this fantastic opportunity to work on the issue of part and whole, the dynamic of the part into the whole, in the composition, and the opposite. This is something we would like to discuss it in our class.

Ermis: We try to keep an organized plan with how and what we will do, but we are open and ready for changes caused by pupils' comments.

Aphrodite: Pupils made comments that motivated us to work in the classroom in this topic. I think in the classroom we weren't as powerful as we were in the gallery. In the classroom pupils seemed to be lost as to how to develop their thinking but it was very interesting for us as teachers when pupils introduced their plans and discussed them in the groups.

