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THE PICTURE AND THE NARRATIVE FROM THE ICONOLOGICAL INTERPRETATION TO THE STORY TELLING

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I. INTRODUCTION

We undertook this project based on a conviction we have developed due to our involvement in art on one hand and our long teaching experience on the other. Our conviction is that the real value of a work of art introduced to our students is found in the discovery of its meaning and the impact it has on each and every one of them. It is also found in the development of their ability to ask questions, rephrase and review them, as well as discover the meaning they bear on their lives (Hagaman, 1990, p. 35). This can be attained as soon as the students manage to associate the works of art with their own personal experiences and feelings, realizing that works of art 'blend thoughts and feelings in the name of meaning', 'help us learn to see and feel what we see', 'widen our horizons' (Eisner, p. 9) and lead us to meaningful aesthetic experiences and maybe unexpected interpretations of our world. Art education, thus, as we understand it here, enhancing i.e. people's ability to respond to meanings integrated in artistic forms, "should reorient our thinking as well as educational practices, towards restoring aesthetic experience as a value: as a meaningful, living experience, stimulating sensuous perception and at the same time calling for thinking." (Mouriki, p.166)

Based on the aforementioned perception, we planned a program aimed at helping our students: a) become familiarized with an already tested (and suitably elaborated for the occasion) tool for the systematic approach and analysis of paintings, and b) transform the analysis results into fairy tales, through which they would restructure into narrative form the content and meaning of the paintings they had processed and analyzed – the ulterior motive being to enable the utilization of the narrative material during the teaching process in kindergartens.

We proceeded with this dual objective (iconographical analysis of the content - fairy tale restructuring) taking into consideration that:

a) The way a painting is approached is one of the main objectives of art education and constitutes a constant challenge for teachers at all levels but mainly for those of pre-school education, since it involves the contact between a man-made object and a subject that sees, feels and reflects upon. From this point of view, each and every interpretation attempt is not a process aiming to identify and bring into the limelight some kind of properties existing irrespective of the viewer, but an effort to attribute meanings in relation to him/her (Parsons, 2002, p 26, 27). What is sought here is a teaching condition in which arts education is not considered as acceptance of a regulatory perception of art, but a participation in an open, exploratory and stochastic dialogue (Vaos, 116-122), fueled nevertheless with the findings of a properly processed analytical - interpretative method.

b) Through fairy tales children acquire knowledge and skills in many different fields, enrich their vocabulary, and practice their oral and written expression ability. The use of narration during the teaching and learning process are endless, since they derive from the never-ending forms of expression of interpretative interaction occurring amongst teachers, students and the content of narration. That way narration in its numerous expressions – functionalities becomes a powerful learning, personal development and transformation tool (Magos & Panagopoulou, 2008).

In this program, we considered the interventions we attempted as a typical element of the guided-teaching approach to the content of the painting, in order to lead the students toward a pursued visual analysis, without at the same time imposing any external solutions upon them. Our 'guiding' role as educators did not intend to 'explain' the work or dictate a 'universal truth' related to it, but to provide the necessary tools to help our student stand with a critical view before a piece of art (in other words we adopted an attitude similar to the one suggested by Gaillot when teaching plastic arts at school, see Gaillot, p. 165). Thus, in our program, the topic and the guidelines are not imposed upon our students, neither are they provided in the form of specific norms. Nonetheless, they appear as problems of artistic expression, in search of the theme or the meaning of the painting, problems that arise through a single pattern of teaching activity consisting of three tiers.

The purpose of this project is to present case studies of use in the field of visual arts, which are linked to an educational program aimed to train students of the Departments of Preschool Education of the Universities of Patras and Thessaly on issues related to visual arts. The program focused on both, Panofsky's iconographical approach to an artistic motif, an approach that was considered to be the most appropriate for the project; and the composition of fairy tales – stories inspired by the iconographical analysis of the content of each and every work of art. More precisely, we intend to present (a) the Panofsky method and the changes it underwent as to its use in order to adjust it to the teaching needs of the specific educational program, (b) the objectives, structure and content of the program, (c) examples of the students' work on the iconographical analysis of the works of art, carried out in the framework of the specific program, (d) examples referring to the application of the knowledge acquired by the students regarding the teaching elements of the Panofsky method and (e) transformation of selected paintings content into written form – fairy tales, so as to prepare pre-school children and primary school students to be able to approach the content of a piece of art introduced to them. For the implementation of the aforementioned method, the works of two Greek painters have been chosen: "The Children's Recital" by Georgios Jakovides and the "Port of Kalamata" by Constantine Parthenis.

II. THE EDUCATIONAL PROGRAM

In total, one hundred and sixty 7th semester students from both Universities participated in the educational program during the 2008-09 academic year. The students performed an iconographical analysis of the selected works and then proceeded to the writing of a fairy tale. The fairy tales produced, will be used in the near future as a tool in a pilot application of a new educational program, which concerns the familiarization of children and Primary School students with a work of art.

The goal of the program was to acquaint the university students with the morphological elements of the paintings, placing emphasis on the iconographical (thematic) environment of those paintings and their transformation into written form – fairy-tale so as for perspective teachers to be able to bring preschool children and primary school students in contact with a work of art for the first time through the narration of a fairy-tale. Moreover, the objectives and possibilities of the Panofsky method have been underlined. These possibilities accompany and

complement the works of art teaching analysis as well as their History, and thus contribute to the attainment of the teaching objectives. Furthermore, it is highlighted that an interpretation method, like that of Panofsky, is not a rigid tool through which one should appreciate a work of art, but a tool which will actually help activate the students' skills in an effort to bring into the limelight the importance of their own experience when becoming acquainted with art. The power of a work of art, which triggers an aesthetic experience, lies with the very fact that every time you see it, it signifies something new. According to Ardouin, a necessary prerequisite for becoming familiar with a work of art is that university students be acquainted with such works of art that interest them and can make them raise questions, express their doubts, queries and be able to find links between them and their own lives. (Ardouin, 2000, pp. 44, 53).

Out of all the visual arts we have chosen painting in order to have an in-depth iconographical analysis of art works. From the "Avakio" software we chose two paintings belonging to the same period, but totally different from one another as to both content and style. "Avakio" software was created as an educational tool for teaching visual arts history, namely that of painting works. It is a simple, interactive and easy to use tool that can be used by students, providing them with a multitude of possibilities. With the appropriate guidance from a teacher one can make the most of the various possibilities it has to offer through its various applications. (Arapaki, 2007). The first work that has been chosen is the "The Children's Recital" (1900) by Georgios Jakobides, which is a circular composition depicting multiple figures, rich in iconographical material; the second piece of art is the "Port of Kalamata" (1911) by Constantine Parthenis, a landscape painting, without any human presence, with large, clearly contoured colored surfaces. Both works were considered suitable for the purposes of the program, since they are both 'legible' and particularly familiar to the students from their schoolbooks, various publications, and even poster calendars. The first artist, a Greek painter, was one of the main representatives of the Greek artistic movement of the Munich School and a predominant figure in the arts from the late 19th to the first decades of the 20th centuries, whereas the second one was the major representative of Greek modernism in the beginning of the 20th century (Christou, 1992, pp. 232, 240).

III. THE CHARACTERISTIC FEATURES OF THE PROGRAM

A. Theoretical elements – The iconographical method

We considered the Panofsky's method iconographical approach to a painting as the theoretical part of the program. Iconography, according to Erwin Panofsky, is one of the fields of art history that deals with the theme or concept of objects of art. The ultimate goal is to reveal the intrinsic meaning or the content of a piece of art. It is a research method which demands careful observation, knowledge, but also what Panofsky calls "synthetic intuition" which, at every stage of its application, is subjected to control principles and procedures (Panofsky, 1993). Trying to identify the theme or the innate meaning of the painting one can distinguish three levels: 1) The Pre-iconographical description of the art object, during which we focus on the primary or natural subject matter, which actually has to do with the identification of the natural forms (lines, colours, shapes, sizes) representing natural objects (humans, animals, plants, and all kinds of objects). This identification process also includes that of the relations between the different forms and figures, as well as the distinction of their expressional values. Thus, the pre-iconographical description deals with the world of clear forms that are considered to be the carriers of primary or natural meanings, or in other words, the world of artistic motifs. The necessary qualifications for this primary interpretation is practical experience (familiarity with the objects and events depicted), but also going back to the history of style, through which we cross-check the extent to which we have properly recognised the forms and figures expressed by those objects and events. 2) The Iconographical analysis, per se. At this level we focus our

interest on the secondary or conventional subject matter; constituting the world of images, stories and allegories of the aforementioned artistic motifs (i.e. thirteen men sitting around a dinner table represent The Last Supper or a blindfolded woman with a set of weighing scales represents Justice). The artistic motifs at this level are recognised as carriers of secondary or conventional meanings (as has been established and accepted in a particular historical period, as well as in the framework of a specific culture) and are called images, whereas the combinations of images represent what we call stories or allegories. At this level we no longer deal with the motifs but with specific themes and meanings like the ones that are conveyed through written and oral literary sources. The necessary means for this secondary interpretation level is not a mere familiarity with objects or events, but the knowledge of the literary sources and the ability to take recourse to the history of types, which means insight into the manner in which, under different historical conditions specific themes or concepts were expressed by specific objects or events. 3) The Iconological interpretation in its deepest sense, where we focus our interest on the intrinsic meaning or content of the work, something that occurs when we manage to identify the intrinsic values that govern the basic tendencies of a nation, a time period, a social class, a religious or philosophical Ideology, which are unconsciously represented in the artist's work. At this level, the clear forms or the artistic motifs, the images and the stories or the allegories are considered to be expressions of the same principals and thus interpreted as "symbolical" values. Panofsky gives us the following example: "As long as we limit ourselves to stating that Leonardo da Vinci's famous fresco shows a group of thirteen men around a dinner table, and that this group of men represents the Last Supper, we deal with the work of art as such, and we interpret its compositional and iconographical features as its own properties or qualifications. But when we try to understand it as a document of Leonardo's personality, or of the civilization of the Italian High Renaissance, or of a peculiar religious attitude, we deal with the work of art as a symptom of something else which expresses itself in a countless variety of other symptoms, and we interpret its compositional and iconographical features as more particularized evidence of this 'something else'" (Panofsky, p. 8). At this interpretative phase we do not bother ourselves with images or stories anymore but with symbolical values, that is we need something more than a simple familiarization with themes or meanings conveyed from literary sources. Our means at this stage is our skills of diagnosis; of being able to use what Panofsky calls 'synthetic intuition' but also our resorting to the history of types or cultural symbols in order to avoid the mistakes of an extreme subjectivism that might accompany any intuitive approach. In other words, it is of paramount importance to clearly understand the way in which, under specific historical circumstances, the general and basic tendencies of the human spirit were expressed through specific themes or meanings (Panofsky, pp. 15-16).

We created, thus, a teaching condition so as our students would be able to utilize Panofsky's method to better study and understand the interpretation of the art work, become able to creatively move from the world of images to the world of narration and be given the opportunity to express their views, redetermine meanings, reconstitute - transform and recreate, opening new search fields (Sullivan, 1989, pp. 36, 43). We considered that this way knowledge activates all aspects of their personality like imagination, thinking, feelings etc.

B. Adjusting the method to meet the needs of the program –analysis of the different stages.

After setting the main framework and deploying the specific objectives of the method, the students were asked to register their remarks following an axis based on the different levels of Panofsky's iconographical method. The whole process was developed as follows:

1. Pre-iconographical description (Natural theme /natural forms in the art object):

At this stage the students were asked to register the depicted objects (people, animals, plants,

buildings, etc) and describe them as natural forms. In other words, to describe the different relations developed among these objects, their forms, colors, and the light, without nevertheless commenting on their quality or aesthetically evaluating them. They were also asked to make certain assumptions about what the depicted forms might be expressing. At this first level our students limited themselves to the world of clear forms without troubling themselves with finding what those forms represented or meant.

In this framework they were given the following detailed guidelines: a) Observe the work carefully and describe all its readable elements, mentioning the forms, the colors, poise, but also the expressions of the figures – if any. The description should be neutral, without any remarks on the aesthetics or style. b) Describe the relations the aforementioned objects have among them as concerns their distance, age difference or size (nearby, foreground, background, big, small). c) Define the space in which the theme is deployed and argue (indoor -outdoor). d) Define the light in the work (one or more sources of light, natural light, artificial lighting).

2. Iconographical analysis (Theme)

At this stage the students were invited to reexamine the elements they had identified at the previous stage from a different perspective: they sought to find what the depicted forms- figures represented. Redetermining the forms and figures they had identified at the previous stage in the light of every historical and cultural data they had to offer, they focus on identifying those forms and figures (this female figure, for example, is the figure of a mother or this house interior must belong to a German house etc.) and signaling the links that bind them. In other words, they attempted to identify the theme of the painting, find what it depicted, what it narrated and if what it concerns is some kind of story or allegory.

More precisely the students were given the following detailed guidelines: a) Identify the time period the elements of the work lead you to (outfit, handy objects or other, architectural style, etc, if and when they appear). b) Combining the aforementioned elements, identify all the physical figures presented (e.g. mother, angel, meditating figure, sailing – boat or else) and make an effort to discern the way they are linked to each other, what exactly they represent. c) Define if what is represented is a story, an everyday life snapshot, an abstract notion (that is an allegory) or even the representation of a specific mood or feeling. d) Based on the above give a title to the work.

3. Iconological interpretation (The deeper meaning of the work)

At this stage, the identified in the previous stages figures and themes, were interpreted focusing on their deeper meaning and potential symbolical value. It was made clear to the students that at this stage they can deal with the morphological elements of the work, reinterpreting them so as to show how their particular representation contributes to the revealing of the deeper meaning of the work. Furthermore, at this stage the students had to deal not only with what but also with how and through their effort to give an answer on how they searched for the special meaning of the work and consequently, what that work may mean to them. Furthermore, at this stage the students had to deal not only with what but also with how and through their effort to give an answer on how they sought the special meaning of the work and consequently, what that work may mean to them.

In this framework the students are asked to examine and comment on the following: a) the way the artist uses the light and the colors (hot colors – cold colors, clarity, lucidity, bright light, dim light, etc.). b) Existence of movement (obvious, latent) or lack of movement. c) Simple representation, unadorned or a complex one. d) Are the figures depicted in realistic ways, are

they idealized, disfigured, or schematic? e) Describe the general feeling of the work after taking the above into consideration. f) Describe the feelings and the thoughts born when watching the work and make an effort to attribute its symbolical content or value.

C. The use of the method by the students

Some indicative cases linked to the use of Panofsky's method by the students of both universities are presented below. They concern the subject 'Art Education' which is taught during the 7th semester of their pre-graduate studies. The cases concern iconographical descriptions, interpretations and analysis of art objects in relation to specific morphological elements (color, lines, style) for the writing of suitable fairy tales.

Georgios Jakobides, "The Children's Recital" (1900)

1. For "The Children's Recital" (1900) by Georgios Jakobides, during the Pre-iconographical description of the method, the student P.Z. describes the work in detail observing the number of figures, objects, the position of every figure in the space and their attributes as follows: "I see that there are seven people in a room. On the left side of the painting I can see an old lady holding a little girl in front of a window with two flowerpots. In the room there is one more window, in the middle of the painting, in front of which there is a boy sitting on a windowsill just as the old lady with the little girl. On the right side of the painting one can see a boy blowing into a watering can and in the middle of the room, with their backs turned to the viewer, there is a boy sitting on a chair, holding something like a pencil and I presume that he has undertaken the role of the orchestra conductor, and another boy holding and blowing into a trumpet while a third boy is sitting on a bench". D. D., another student, refers to the spacing and the relations of the figures: "the theme of the painting is placed in a plain interior depicting a family scene. The relations of the figures in the painting are the following: a mother holds her little child and both of them watch a group of children playing music with the aid of their musical instruments. Furthermore, we observe that the people in the painting are placed close to each other whereas in the middle of the painting one can see a group of children being the theme of the painting. As far as the light is concerned, it is natural coming from two natural sources, that is, from the windows of the room". During the Iconographical analysis student Z.E. mentions: "Because of the outfits of the people and the architecture of the house I conclude that what takes place in the painting is not of our times but belongs to the past. I can also see that all the figures in the painting are looking at the baby, except for the young girl, so I presume that the prevailing figure of the work is the baby. The woman, like a loving mother is holding the baby to help it stand, while all together they enjoy the music and the cheerful song of the boys. The painting represents an event of previous times". During the Iconological interpretation the student B.S. refers to the colors of the work, giving an emotional interpretation of them and characterizes the structure of the painting as being simple. More precisely she wrote: "the prevailing color in the painting is yellow, which is a hot and familiar color. It probably prevails because it is daylight due to the sun, which gives color to the objects and lightens them in its own particular way. We can also see other colors like green in the plants mainly but also in other elements of the painting, white appearing in various parts as well, brown in wooden objects and in the clothes and finally red which is a basic bright color used by the artist on purpose to draw our attention to the little girl. The work does not seem to be motionless at all. There is movement in it both from the gestures and the poise of the children playing their musical instruments so passionately and the movements of the baby that seems to be eager to dance to the rhythm of the music. The theme of the painting is simple and it is given in a schematic way. The painting exudes a lot of music and happy temperament. I feel good by looking at it and it brings vivid feelings to me. It conveys a lot of energy and a mood for dancing and singing. Just by looking at it, with the children gathered together, a mother in the picture, I feel moved and it makes me want to experience the scene too".

2. As for the second painting, the "Port of Kalamata" by Constantine Parthenis, the student B.S, during the Pre-iconographical description of the method, gives a detailed description of the position of the objects in space and their traits: "In this specific painting we are able to see a coastal landscape. It is a port with a big pier in the foreground at the far end of which one can see an orange beacon and two benches on its left side. Moreover, another characteristic element of the painting is a boat approaching the port with big white golden colored sails under the bright daylight, which the artist has placed in the background. Furthermore, the painting depicts another smaller boat leaving the port as well as another pier in the background hosting one more orange beacon. In the far background of the painting we can see some mountains covered with dark colored clouds seen in the sky above, clouds that cover the largest part of the painting along with the sea, which can be characterized as being calm. One may observe that the theme of this work is a cloudy morning at a peaceful port where a boat is smoothly sailing towards it. The painting represents an outdoor scene and the main source of light is the day light (natural light) and more specifically the sun which seems to shed its light from the right-hand end of the painting"

Constantine Parthenis, "Port of Kalamata" (1911)

X.L., a student, commenting on the "Port of Kalamata" by Constantine Parthenis, in an effort to identify the relations among the elements in the painting, mentions the following: "in the painting one can observe two piers placed vertically to each other. The first pier is painted in the foreground, whereas the second is horizontally placed in the background compared to the first one, which is placed vertically. Between the piers the painter has placed two boats. They are placed at the same level but they are different in size. On the first pier the painter has placed two benches on its edges. Parthenis uses the method of perspective, which is why the bench in the foreground seems bigger than the other in the background. Moreover on the same pier, at the far end, in the middle, he has painted a beacon. On the second pier, at the same spot with the first he has also placed one more beacon. This beacon is smaller in size, as it is placed at a distant spot. The light is diffused". During the Iconographical analysis, the student K.M., during the analysis of the "Port of Kalamata" by Constantine Parthenis states: "The social elements we identify in this work are the following: Both boats in the painting are older technology sailing-boats using wind power to move, as we can see from the inflated sails. I can see no engine, which is a characteristic of modern boats. In other words, there are signs that take us back to a previous era when people used to travel and transport things between different islands and coastal areas by means of sailboats. The port, which is made up of two piers that are clearly defined, does not give the impression of being a modern port, since, as we see in the pier in the foreground, there are only two wooden benches and a beacon. Finally, the beacons on the two piers are another element that reveals the time period depicted in the painting. These two beacons are made of metal without any indication of advanced technology. The aforementioned prove, as I mentioned earlier, that the painting refers to older times. The work represents a snapshot of an ordinary day at a port. A title for this painting could be "the orange beacon and the boat". During the Iconological interpretation, L.CH., student, perceived the following: "The color prevailing in the painting is blue. Blue is a color that belongs to the pallet of cold colors. Two other colors used by the painter, but to a lesser extent, are white and orange. White is used in the parts of the painting that are bright. The bright parts are presented in an opaque way. There is no movement in the painting. The theme is simple and unadorned. The outline of the various elements is clear but we cannot observe any particular details anywhere in the painting. The elements are depicted in a realistic way. Because of the dull light, the immobility, and in combination with the elements represented one gets the impression when looking at the painting that something has occurred. When I watch the painting I can feel the silence. I also feel calm and safe. There is no specific event or thought coming to my mind but I feel like something has happened, something

is underway and that the outcome of that action will be positive". The student B.S. makes the following remarks: "the color that prevails in this painting is blue, which is a cold color. We see it in the sea, the sky and the mountains thus taking up most part of the picture. The next color that is also obvious is yellow, which is a warm color. The sails are yellow, gold like under the sun; the pier and the beacons have also got a yellowish shade. These two colors can be seen in the picture in different shades. In various other parts there is also white and brown. The work does not seem static. There is movement, which becomes clear by looking at the line left behind by the small boat. The painting is simple, without any extravagant elements and the forms in it are depicted in a realistic way. The work conveys a feeling of calmness in an early morning hour of the day. When I look at the painting I feel carefree. Looking at it I feel relaxed, I forget whatever I might have on my mind. I can almost feel a fresh breeze caressing me as I find myself in the picture and the sounds of nature help me unwind even more".

IV. The students' final works – Fairy tales

The students, after the pre-iconographical description, the iconographical analysis and the iconological interpretation in accordance with the Panofsky method, wrote their own fairy tales, in which they interpret and analyze in detail the characteristic elements and specificities of each selected work in order to bring preschool children and primary school students in touch with the *specific work of art for the first time through the narration of a fairy-tale*. For "The Children's Recital" by Georgios Jakobides, the fairy tale written by G.R. is presented as an example below. The student begins and ends her story using the characteristic phrases used in all fairy tales worldwide. "Once upon a time there was a large family, very loving and happy. The father of the family was a musician and he would often travel all over the country...the older sons were skilled musicians ... the youngest child of the family was Nefeli, a beautiful and happy little girl...who had fallen seriously ill. The days went by and Nefeli ...was worsening. The feasts and the merry days were long gone giving their place to sorrow and concern. Her brothers could no longer stand this situation and decided to compose a happy song for Nefeli to get better and happy again, as she used to be before she got ill... they started playing the piece they had composed ... her face begun to change ... she started smiling again and dancing to the rhythm of the music ... Her brothers had managed to make her well, make her feel better with only a song ... as if the song had some magic in it... and they lived happily ever after."

For the "Port of Kalamata" by Constantine Parthenis, the student L.CH., apart from the form elements she adopts to guide the child and help it understand the work, also uses some cultural elements that are different from the main population group. The main character of the fairy tale, a young girl, whose parents are economic immigrants, helps convey optimistic messages that promote intercultural communication and respect for otherness. "Once upon a time ... at a seaside area there lived a young girl from Africa, ... her parents were looking for a job. Little Esther was different from the rest of the children... her skin was black... Little Esther had no friends...She used to go to the port ... sit on a bench and wait for the boat that had brought her to our country...she would dream of two white boats travelling together, a pier...with a beacon on it and another pier... In her dream all objects had a similar object for company ... Esther nevertheless had no one...the sun...stopped being bright. The landscape before Esther was still beautiful but it was not bright any more. Suddenly a song is heard. "Here come a small and a big boat. They both have white sails and they proudly glide on the water" ... The piers started calling ... who is sitting on the other bench? ... A blond boy ...is looking at Esther!! The children start singing ... the same song ... Esther has finally found company. The children finally became friends and Esther would tell him stories from Africa. ...she was happy. They might have had different skin color but they were both children ... the boats had the same color, but one of them was big and the other small, the piers also were different in size so were the beacons on them...

"we are all different but so identical at the same time". ...And they lived happily ever after."

V. EVALUATION

A first evaluation of the program showed the following: a) the possibilities of the Panofsky method complement the works of art teaching analysis and contribute to the achievement of the goals set, b) most of the students understood and applied the guidelines during the pre-iconographical description, the iconographical analysis and the iconological interpretation of the selected works of art and c) the iconographical environment of the paintings was transformed into written form – a fairy tale, which was directly linked to the pre-iconographical description, the iconographical analysis and the iconological interpretation of the Panofsky method. We assume that the fairy tale narration, through discussions, will help the children describe, analyze and better understand the content of a painting. Furthermore, we believe that the narration of fairy tales will not only help the children become familiarized with the content of a painting they are asked to process, but it will also give them information, directly or indirectly, about the forms, the style, the figures and the objects represented in it. Moreover, the content of the narration can be properly planned so as to capture and maintain the interest of the children. Needless to say, that remarks do complement the function of the narration, since the experiential aspect is also introduced. In a future application of this program, we would suggest the guided observation approach, since, this way the children will be able to choose all the information that will help them analyze and interpret the works of art according to the teaching objectives set (Arapaki, 2000). This program, which was applied in the two Greek Universities, is still under configuration. Its application started in the previous semester and is under systematic evaluation, a process as yet unfinished. In other words, it is a new educational program that needs improvements and adjustments through interaction so as to be flexible to change and new developments. It also seems that adjustment to the new educational environments can be effective if, as it was shown in the aforementioned case studies, combined with a well-structured educational intervention similar to the educational program presented in this work.

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