



VOLUME 7 ISSUE 1

The International Journal of

Arts Education

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Teaching in Contemporary Greek
Pre-school Education

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THE INTERNATIONAL JOURNAL OF ARTS EDUCATION

<http://artsinsociety.com/>

First published in 2013 in Champaign, Illinois, USA
by Common Ground Publishing
University of Illinois Research Park
2001 South First St, Suite 202
Champaign, IL 61820 USA

www.CommonGroundPublishing.com

ISSN: ISSN Pending

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The International Journal of Arts Education is a peer-reviewed scholarly journal.

Typeset in CGScholar.
<http://www.commongroundpublishing.com/software/>

A Sociological Approach to Visual Arts Teaching in Contemporary Greek Pre-school Education

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Abstract: The purpose of this study is to investigate the official contemporary Greek Preschool curriculum for Visual Arts teaching, which was introduced in 2003. More specifically, the reform of the Greek compulsory education curricula at the beginning of the 21st century represented the implementation of the decisions of the European Leaders in Lisbon in 2000 regarding the establishment of a new European knowledge society. The reform of the Pre-school curriculum introduced the teaching of the subject areas of Language, Mathematics, Environmental Studies, Computer Science and Creation and Expression, a significant part of which is the Visual Arts. The sociological theory of Basil Bernstein on pedagogic code and curriculum was utilized and the method of content analysis was applied to investigate the modern curriculum in pre-school Greek education and its official commentary, the 'Kindergarten Teacher's Guide'. In addition, the following research questions were explored and discussed: a) what is the relationship between the Visual Arts and other knowledge areas of the pre-school curriculum? And b) what are the didactic/interactive relationships between kindergarten teachers and their pupils in the teaching of the Visual Arts?

Keywords: Visual Arts, Pre-school Education, Curriculum, Pedagogic Discourse

INTRODUCTION

The Visual Arts comprise a fundamental element of every pre-school curriculum worldwide as they contribute to the development of the pupils' creativity, which is regarded as one of the essential features of the personality of the citizen of the community of knowledge in the 21st century (Althouse, Johnson, and Mitchell 2003; Nolan et.al. 2009, 5). Indeed, the issue of the teaching of Arts in the primary school and in secondary education in particular has occupied the scientific community and the international organizations (European Parliament 2009; Eurydice 2009; Hickman 2010; Johanson 2010; Taggart, Whitby, and Sharp 2004; UNESCO 1998).

The thematic areas which the scientific works dealing with the Visual Arts in pre-school education focus on are: a) the theoretical, and for the most part psycho pedagogical, teaching approach to the Visual Arts and on the examination of their contribution to the cultivation of the pupils' cognitive skills, such as literacy (Alejandro 2005; Althouse et.al. 2003; Andrzejczak, Trainin, and Poldberg 2005; Efland 2002; Soundy, and Qui 2006/2007); b) the promotion of the role of the kindergarten teacher who selects the art materials and determines the art activities, which are to be employed for the shaping of the art experience and of the art ability of the pre-schoolers (Andrews 2004; Bae 2004; Danko-McGhee, and Slutsky 2003; Epstein 2001); And c) the utilization of the culture and experiences of the pupils so that through Visual Arts activities specific topical issues, like rain, can be approached, or so that the way in which the pupils perceive and comprehend the world can be uncovered (Bessas, Vamvakidou, and Kyridis 2006;

Bresler 2002; Hamblen 2002; Thompson 2003). However, there is an absence of studies which analyze school knowledge of the Visual Arts in the kindergarten sociologically. It is to this research field that this particular work, which aims to approach the contemporary Greek Visual Arts preschool curriculum, belongs.

2003 saw the reform of the curricula of compulsory education in Greece, which led in turn to changes in the preschool education curriculum. The aim of this intervention was two-fold. Firstly, the implementation of the decisions of the European leaders in Lisbon in 2000 concerning the contribution of education to the creation of a European community of knowledge (Council of Europe 2003; Koustourakis 2007). And, secondly, the approach to school knowledge with a unified, cross curricular and developmental means of presentation of the material of the various subjects from the kindergarten right up to secondary school, in order to tackle the issue of the unsatisfactory performance of Greek pupils on the PISA tests (Alahiotis, and Karatzia-Stavlioti 2006). This particular reform also led to a change in the objective of the greek kindergarten, which is attended by pupils 4 years of age (pre-infants) and 5 (infants) at time of enrolment. Thus, a tendency to shift from the aim to cultivate basic feature 'skills', which would contribute to the development of the personality of the pupils (Government Paper 1989, 4469), to the acquisition of specific 'knowledges', can be observed. It is a characteristic fact that with the new preschool curriculum the teaching of the following knowledge areas is introduced: Language, Mathematics, Environmental Studies, Computer Science and Creation and Expression, a significant part of which is the Visual Arts (Government Paper 2003). Consequently, the question arises: To what extent have the changes in the curriculum of the contemporary greek kindergarten influenced Visual Arts school knowledge and its teaching?

This work begins with the theoretical points where the sociological theory of Bernstein on the pedagogic code and visible and invisible pedagogies, is utilized. Then, the section on the research questions and the methodology is presented, followed by the presentation and analysis of the findings. The work closes with a section containing the Discussion and Conclusions.

Theoretical Points

The choices involved in the shaping of school knowledge and the pedagogical practices for teaching that knowledge, are an expression of the power relations which are evident in a particular community. This is because the educational reforms in the various periods of history are promoted by the dominant social and political powers (Apple 2002; Bernstein 1990, 2000; Young 2007). The area of school knowledge comprises a field of political and scientific interest since it contributes to the shaping of the consciousness of the pupils (Bernstein 1990, 1996, 2000). In addition, the pedagogic device constitutes a cultural transmitter since its aim is as much the reproduction, as the production, of culture for the pupils of a particular society (Bernstein, 2004, 203-204). In this endeavour, the exploitation of the teaching potential of the Visual Arts is significant, since they can help connect the cultural features of the pupils' experiences to the school and even contribute to the creation of new experiences. Here the kindergarten, through the teaching of the arts, can play the role of the cultural transmitter and cultural producer (Johanson 2010). It can, in other words, contribute to a reduction in the differentiation between the habitus of pupils who come from less privileged socioeconomic strata and the official culture of the school (Bourdieu 1984; Bourdieu, and Darbel 1990; Bourdieu, and Passeron 1990). Consequently, early childhood education can offer significant social, cultural and educational benefits to the pupils, contributing positively to the continuation of their educational progress (Smith, and Sadovnik 2010).

According to Bernstein (1975, 23; 2003, 116) the pedagogic practices in preschool education should be adapted to the age peculiarities of the pupils, and their competences, which have been shaped by their socialization within a specific social and cultural environment. In addition, the kindergarten teachers should order the context of the school classroom (space and materials)

and give greater freedom to the pupils to explore and rearrange it. This is why implicit control of the pupils by the teachers is appropriate. Each pupil should be given the necessary time to act, to acquire specific skills and to discover himself, so that the teacher can evaluate the developmental stage the pupil has reached, and adjust his pedagogic interventions as necessary. Hence, in infant/preschool education we see the implementation of an invisible pedagogy, where, in order to read the behaviour of the children, the kindergarten teachers have to apply some of the psycho pedagogical theories of learning. These views of Bernstein are very significant and remain relevant for the formation of pedagogy in early childhood education internationally (Tsatsaroni, Ravanis, and Falaga 2003)

The distinction between visible and invisible pedagogies is related to the manner and degree of classification and framing, which make up basic elements of the pedagogic code. In the case of an invisible pedagogy, which is implemented in child-centred models of teaching, there is weak classification and weak framing. On the contrary, in the case of a visible pedagogy, there is evidence of strong classification and strong framing (Bernstein 1975, 2003, 2004). However in school classrooms mixed pedagogic practices are usually adopted (Morais, and Neves 2011).

The concept of classification in the case of school knowledge refers to the extent to which borders that can distinguish the various subjects/knowledge areas of the curriculum exist and are maintained, or not (Bernstein 1990, 1996, 2000). For example, in the case of a strong classification, which is a basic element of a visible pedagogy, the contents of school knowledge are separated with distinct and visible borders, which is why each of them has its own, special identity, being either the subject of Language, Mathematics or Arts. In the case of a weak classification, which is a basic element of an invisible pedagogy, and which, according to Bernstein (1975, 2003) is suitable for preschool education, there is an integrated curriculum where the borders between school knowledge areas are blurred. That's why the teaching can focus on specific issues, such as 'my school', and make use of combined knowledges from fields such as the Visual Arts, Language and Environmental Studies. The specific cases of strong or weak classification convey the inter-disciplinary relations (Ci+, Ci-), which exist in the internal field of curriculum between its subjects or its knowledge areas. In addition, the concept of classification also refers to the inter-discursive dimension (Bernstein, 1996). In other words, to the existence of borders and separations between school and everyday knowledge. Thus, the choice of a weak inter-discursive classification (Ce-) in the kindergarten curriculum reveals: a) that in the teaching act, pupils' experiences are taken into account and made use of. And b) that the teaching focuses on issues drawn from the children's everyday life.

The concept of framing refers to the way in which the pedagogic relationship and pedagogic communication during the process of teaching school knowledge are shaped (Bernstein 1990, 1996, 2000). In particular, framing refers to the degree of control within the context of the pedagogic interaction between kindergarten teacher and students as far as the hierarchical relations and over selection of the kinds of knowledge are concerned, which is accepted during the teaching (e.g. experiences from the pupils' everyday life). In addition, framing refers to the order in which knowledge is presented, to the pacing of knowledge (the time allocated for the approach to and understanding of the knowledge by the pupils) and to the visibility and clarity of criteria of evaluation for the children. The way in which the various dimensions of framing take shape reveal the theory of teaching selected by the teacher (Morais 2002; Morais, and Neves 2011). Strong framing, which corresponds to the case of a visible pedagogy, reveals the selection of a teacher-centred teaching theory. On the other hand, weak framing, which constitutes an essential element of an invisible pedagogy, reveals the existence of a pupil-centred teaching theory. In this case, the independent action of the pupils is promoted so they can discover, approach and process knowledge. Indeed, in the actual context of the school classroom, pedagogic practices are implemented which combine elements of both strong and weak framing (Bernstein 1996), a fact which reveals that these are founded on more than one teaching theory (Morais 1999, 2002).

Research Questions–Methodology

In this work we will be concerned with the answer to the following research questions:

1. What is the relationship between the Visual Arts and other knowledge areas of the preschool curriculum? And
2. What are the didactic/interactive relationships between kindergarten teachers and their pupils in teaching the Visual Arts according to the modern Greek pre-school syllabus?

Sources for the research are the modern curriculum in preschool Greek education (Government Paper 2003) (henceforth: PreS.C) and the 'Kindergarten Teacher's Guide' (Dafermou, Koulouri, and Mpasagianni 2006) (henceforth: T.G). This guide specifies the curriculum and provides the teachers with clear teaching instructions on how they should teach the various knowledge areas.

The approach to the research material was based on the content analysis method where the unit of analysis was the sentence, which is utilized with its signifying, rather than its grammatical meaning (Koustourakis, and Zacharos 2011; Morais, and Neves 2011). More specifically, one sentence '*corresponds to a portion of text containing one or more sentences which, as a whole, have a given semantic meaning*' (Neves and Morais 2001, 244).

The sentences, according to their content, were classified as belonging to one of the following analysis categories:

A. *Relationship of the Visual Arts to other knowledge areas of the preschool curriculum:*

Taking into account the theoretical framework and after the study of the contents of the research sources, the following classification cases emerged:

Ci++: When the knowledge areas of the preschool curriculum appear in the form of independent, in other words, different, subjects.

Ci+: When, during the teaching of other curriculum knowledge areas, it is recommended that the kindergarten teacher should implement some auxiliary Visual Arts activities. For example the pupils may be asked to draw something that they have been taught.

Ci-: When, during the teaching of the Visual Arts, the cultivation of knowledge or skills which belong to other areas of the preschool curriculum is sought.

Ce-: When the teaching of the Visual Arts is drawn from topics of everyday life and children's experiences are made use of during the lesson. In this case, the borders between school and everyday knowledge are blurred.

B. *Didactic/interactive relationships between kindergarten teacher and pupils:*

From the approach to the research sources the following three categories of framing emerged (Koustourakis, and Stellakis 2011: Morais 1999, 42; Neves, and Morais 2001, 232–233):

F++: Sentences which show that the role of the teacher is dominant are included here. In this case, a transmitter-centred theory of teaching has been chosen. This relationship is revealed in the use of words: (the teacher) offers, presents, carries out.

F+: This category contains sentences where for the teaching of the Visual Arts the guidance of the preschoolers by the teacher is required. Nevertheless, the particular teaching activities cannot be carried out without the participation of the pupils. In such cases, the role of the teacher is important for the orientation of the action of the pupils. Indicative words which

describe this kind of relationship are: guides, helps pupils to discover, supports, accompanies, provides, intervenes in pupils' activity.

F-: This case includes sentences which request either the greatest possible degree of participation on the part of the preschoolers in the teaching act or promote their autonomous activity for the carrying out of Visual Arts activities. In this case it appears that a teaching theory which focuses on the acquirer has been selected. Typical, significant words which point to this kind of relationship, are: (the pupils) experiment, express themselves, communicate, invent, discover, are encouraged, construct, shape, compose, are prompted, are activated.

The sentences were placed into one of the above categories of analysis in different time periods, which had a month's difference between them. Each sentence was included in a category once it had been placed there at least three times (the acceptable percentage of agreement being 75%) (Koustourakis, and Zacharos 2011, 375; Vamvoukas 2002, 280). We will now present and analyze the findings of this research.

Presentation and Analysis of Research Results

From the approach to the research material, 271 sentences emerged (preschool curriculum: 79 sentences, 29.2% - Kindergarten Teacher's Guide: 192 sentences, 70.8%) of which 88 (32.5%) refer to the issues of the classification of Visual Arts knowledge in the case of Greek preschool education, and 183 sentences (67.5%) focus on the issue of the didactic/interactive relationship between kindergarten teacher and pupils.

School Knowledge and the Visual Arts in the Case of Preschool Education

Table 1 presents the distribution of sentences which refer to the classification of the Visual Arts in the case of the school knowledge in Greek preschool education.

Table 1: Classification of Visual Arts School Knowledge in the Case of the Greek Preschool Education

Sources	Ci++	Ci+	Ci-	Ce-
Preschool Curriculum (%)	3 (7.5)	26 (65.0)	4 (10.0)	7 (17.5)
Kindergarten Teacher's Guide (%)		21 (43.7)	15 (31.3)	12 (25.0)

A study of the contents of Table 1, points to the existence of all three cases of internal classification (Ci++, Ci+, Ci-), which reveals the interdisciplinary relationships between the Visual Arts and the other knowledge areas of the PreS.C (Bernstein 1996, 2003; Morais, and Neves 2011). In particular, in 3 sentences, characteristic for the significance of their placing (Ci++, 7.5%), and which exist in the contents of the particular curriculum, it is stated that school knowledge is separated into areas which each have their own individual identity:

“The cross curricular curriculum specifies the directions of the programmes for the design and development of activities for Language, Mathematics, Environmental Studies, Creation and Expression (Visual Arts, Drama, Music, Physical Education) and Computer Science for the kindergarten pupil” (PreS.C 2003, 587).

It is a matter of areas which ‘retain their autonomy’ (PreS.C 2003, 589) and the teaching of which is performed in a cross curricular manner. In addition, the Visual Arts develop intra-

disciplinary relationships (Bernstein 1996, 2003; Morais, and Neves 2011) with the subjects with which they co-exist in the extended knowledge area of Creation and Expression.

Differentiation is observed as far as the desired means for the shaping of the knowledge of Visual Arts is concerned, between PreS.C and T.G. In particular, in the PreS.C the elements of a visible pedagogy are dominant (Ci++ & Ci+: 29 sentences, 72.5%) while the teaching choices in the T.G. lean more towards an invisible pedagogy (Ci- & Ce-: 27 sentences, 56.3%). Moreover, the Visual Arts are considered a pleasant teaching technique, which can help pupils better comprehend some of the issues taught in the context of other knowledge areas of the curriculum (Ci+: PreS.C 26 sentences, 65% - T.G 21 sentences, 43.7%):

“The children can draw the animals or the plants they study in environmental studies, or construct them using cardboard, plastecine or clay” (T.G 2006, 292).

In addition, from a study of the contents of the T.G, it emerges that even when the teaching focuses on the Visual Arts, the teacher should try to promote specific knowledges and skills from other knowledge areas (Ci-: 15 sentences, 31.3%):

“When the preschoolers sign the works they’ve drawn and add titles, they become involved in the process of writing” (T.G 2006, 293).

Finally, as far as the inter-discursive construction of knowledge in the kindergarten is concerned, the choice of a weak classification for the teaching of the Visual Arts is significant (Ce-: PreS.C 7 sentences, 17.5%, T.G 12 sentences, 25%). In this case the borders between school and every day knowledge are difficult to distinguish, since Visual Arts activities are drawn from the horizontal discourse, in other words, from aspects of the pupils’ everyday experience (Bernstein 2000). For example, as the pupils draw their family they depict themselves going for a walk to the square with their parents (T.G 2006, 154).

To sum up, based on the above findings, we should point out that for the shaping of the school knowledge of Visual Arts in the greek kindergarten, cross curricular type activities are for the most part chosen (Ci+, Ci-). In addition, the Visual Arts are used as an auxiliary teaching tool which can contribute to the consolidation of material from other knowledge areas of the preschool curriculum (Ci+) in an enjoyable way. That’s why the teaching of the Visual Arts often focuses on issues from the pupils’ every day life (Ce-), a fact which reveals that the children’s own culture becomes accepted by the school and is brought into the kindergarten classroom.

Table 2 presents the cross curricular relationship of the Visual Arts to the other knowledge areas of the preschool curriculum.

Table 2: Cross-thematic Activities and School Knowledge Areas in the Case of the Greek Pre-school Curriculum

Knowledge Areas	Ci+	Ci-	Total
Language (%)	11 (16.7)	8 (12.2)	19 (28.8)
Mathematics (%)	7 (10.6)		7 (10.6)
Studies of the Environment (%)	21 (31.9)	6 (9.1)	27 (40.9)
Computer Science (%)	3 (4.5)		3 (4.5)
Creation and Expression (%)	5 (7.5)	5 (7.5)	10 (15.2)

From a study of the evidence in Table 2 it emerges that the cross curricular teaching activities, which have to do with the Visual Arts, display, to a large extent, an inter-disciplinary character

(84.8% of sentences). In this case Visual Arts activities are carried out mainly during the teaching of Environmental Studies (27 sentences, 40.9%) and Language (19 sentences, 28.8%). Moreover, the intra-disciplinary sentences correspond to 15.2% of the cross curricular teaching activities of the knowledge area Creation and Expression and they relate the Visual Arts to Music and Drama.

Teaching–Interactive Relationships

In Table 3 the distribution of sentences which refer to the interactive relationships between teacher and pupils for the teaching of the Visual Arts, according to the intended Greek preschool curriculum, is presented.

Table 3: Teaching–Interactive Relationships between Kindergarten Teacher and Pupils

Sources	F++	F+	F-
Pre-School Curriculum (%)		19 (48,7)	20 (51,3)
Kindergarten Teacher’s Guide (%)	13 (9,0)	32 (22,2)	99 (68,8)

From a study of the evidence in Table 3 regarding the manner of the teaching approach to the Visual Arts, it emerges that the T.G contains more sentences than the PreS.C (114 and 39 sentences respectively), while the Guide explains how the curriculum should be implemented didactically by the kindergarten teachers. Indeed, in the contents of the T.G there are 13 out of the 114 sentences (9%) according to which the role of the teacher is dominant (F++), since: *“She attempts to offer the children stimuli which appeal to their imagination and their interest in cre ativity, while at the same time present ing them with unfamiliar techniques and original materials which offer them new possibilities for expression”* (T.G 2006, 289). In other words, the teacher shapes the context for the realization of the lesson and tries to help the preschoolers to acquire basic elements of the visual arts literacy in order to be able to become effective participants in Visual Arts activities. In addition, the teacher is called on each time to adapt his manner of teaching, bearing in mind the effort and capabilities of the pupils: *“Observing and noting what each child accomplishes regarding the use of tools and materials, he locates the children who face difficulties and proposes solutions which will help them to succeed”* (T.G 2006, 307).

However, in the contents of the PreS.C there are numerous references which claim that a prerequisite for the preschoolers to be able to act independently while carrying out visual arts activities is their methodically planned guidance by the teacher, if they are to acquire visual arts literacy (F+ sentences, 48.7%). So, the kindergarten teacher wields the power in the teaching - interactive relationship, which, nevertheless, to be successfully realized, requires the active participation of the pupils. And that in order to a) reach the point where they can *“re-cognize and name particular types of art and to recognize the works of major artists”* (PreS.C 2003, 609), and b) practice their observation skills, through suitable questions which the teacher poses, since: *“art requires children to look carefully and to continually check the phenomena they observe”* (T.G 2006, 292).

Consequently, from these particular teaching guidelines in PreS.C and T.G it becomes clear that the intervention and action of the teacher is decisive for the teaching of the Visual Arts in the kindergarten.

However, as much from the PreS.C text, as from the contents of the T.G—in fact more so from the latter—it emerges that for the Visual Arts, a teaching theory is selected which focuses on the learner (F-: PreS.C, 20 sentences, 51.3% and T.G 99 sentences, 68.8%) which is an element of an invisible pedagogy. So, the teaching of art is based on independent action and

pupils' experimentation in order for them to produce art type constructions and become familiar with the use of various arts materials:

“The children are encouraged to use materials (e.g. different sized brushes, felt pens, non toxic colours, finger paints, crayons, charcoal, white paper and coloured cardboard from cardboard boxes, magazines and so on) to draw either on their own or in groups. They experiment (e.g. mixing colours and so on) or think up techniques (e.g. they use water colours and straws. They blow the colour with the straw for example, and create original combinations)” (PreS.C 2003, 608).

To sum up, based on the findings which emerge from the study of the data in Table 3 and the qualitative analysis which came before, it emerges that in the T.G (2006) there are teaching guidelines which refer to all three cases of teaching relationships (F++, F+, F-). However, for the greek kindergarten the selection of a teaching theory which is centered on the acquirer (F 68.8%) is considered the most suitable, which is characteristic of an invisible pedagogy. Nevertheless, based on the PreS.C (2003), which is the first text chronologically, and which determines the direction of the new official school knowledge for Greek preschool education, a mixed teaching model is chosen for the Visual Arts. This combines elements from visible and invisible pedagogies. In particular, in its content the choice of a pupil centered approach to the Visual Arts is favoured slightly more (F-, 51.3%) compared with the choice that involves the teacher's guidance of the preschoolers in order to activate them to participate in the teaching process (F+, 48.7%).

Discussion and Conclusions

The 2003 reform of the curricula for compulsory education and preschool education was constructed around the logic of continuity and the developmental presentation of school knowledge for each of the subjects of the curriculum. In addition, in these subjects there is a transfer of sections of the syllabus from the higher to the lower levels of education. In other words, from secondary school to primary school and from primary school to kindergarten, a fact which makes the attempt on the part of the pupils to approach, comprehend and process the knowledge, all the more demanding. In the kindergarten school, the classification of school knowledge is strong and is distributed into knowledge areas which correspond to the subjects of the primary school curriculum. In particular, as emerges from Figure 1, which presents the prevalent tendencies in the content of the PreS.C and T.G, some differentiation in their classification and framing choices for the shaping of Visual Arts school knowledge, and their teaching, is observed. So, based on the PreS.C, strong intra-disciplinary relationships between the Visual Arts and other knowledge areas are promoted (Ci++, 7.5% and Ci+, 65.0%). In addition, this is sought so that the Visual Arts can be used during the teaching of other subjects of the preschool curriculum (Ci+). This is to be achieved through a handling of teaching where control of the teaching process by the kindergarten teachers is explicit (F+, 48.7%). Consequently, based on the PreS.C, the teaching of the Visual Arts is to take place in a cross curricular manner (Ci+ and Ci-) and with the application of mixed pedagogical practices, where the logic of the visible pedagogy is both explicit and important. In fact, it is expected that this approach to knowledge will produce significant results in the future, which will be evident in the success of Greek pupils in the PISA tests (Alahiotis, and Karatzia-Stavlioti 2006).

A change in the teaching choices made regarding the Visual Arts is observed in the case of the T.G (2006), which was published three years after the PreS.C. These choices correspond to a large extent to the way in which the Visual Arts are taught in the economically developed countries of Europe and the U.S.A. (Alahiotis, and Karatzia-Stavlioti 2006; Althouse et.al. 2003; Eurydice 2009; Nolan et.al. 2009; Taggart et.al. 2004). This is because: a) the building

of knowledge of the Visual Arts takes place through cross curricular type activities (Ci+/Ci-: 75%), as the PreS.C recommends; and b) the active participation of the pupils in the teaching process is sought (F-, 68.8%) according to the characteristics of an invisible pedagogy, which places the pupil at the centre of the educational endeavour. This is why it is considered to be the most suitable choice in the case of kindergarten schools (Bernstein 1975, 2003; Smith, and Sadovnik 2010; Tsatsaroni et. al. 2003).

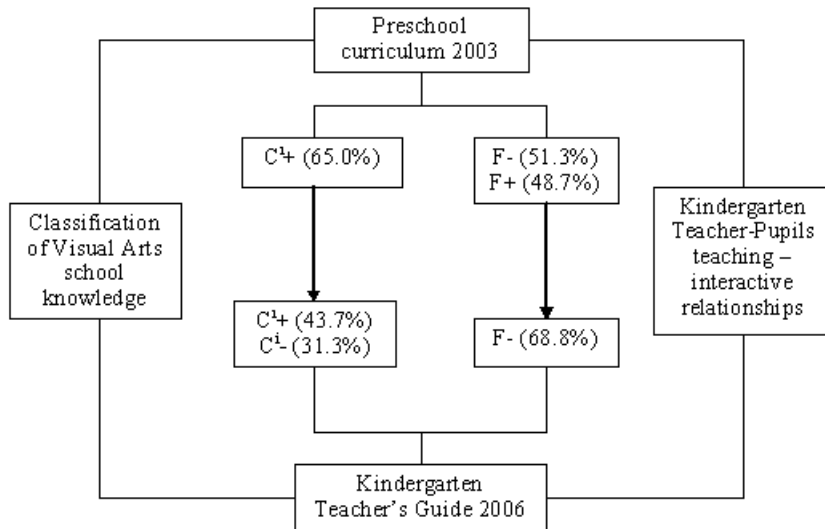


Figure 1: Dominant Tendencies in the Content of the PreS.C (2003) and T.G (2006)

Finally, in answer to the research questions posed, we arrive at the following conclusions:

- The Visual Arts constitute a part of the subject Creation and Expression, which in turn constitutes a vital piece of a preschool curriculum which is distinguished by a strong classification of the knowledge areas of which it is composed. This is because the mode of composition of the particular curriculum appears to lean towards a visible pedagogy (Bernstein 1975, 2003, 2004). In addition, in this curriculum a cross curricular approach to knowledge is promoted, putting into practice the objectives of the European bodies for education after the decisions made in Lisbon in 2000 (Alahiotis, and Karatzia-Stavlioti 2006; Council of Europe 2003). The Visual Arts activities are carried out mainly through the teaching of topics which focus on other knowledge areas of the curriculum (Ci+) and especially on: Environmental Studies, Language and Mathematics. It should be pointed out that these knowledge areas have higher status in the inter-disciplinary relations with the Visual Arts (Bernstein 1996; Morais, and Neves 2011). In addition, in the context of the subject of Creation and Expression, the Visual Arts develop intra-disciplinary relations (Ci+, Ci-) between Visual Arts and both Music and Drama.
- In the case of the PreS.C the teaching of the Visual Arts is founded on teaching theories which draw as much on a visible (F+) as on an invisible pedagogy (F-). Thus, the implementation of pupil-centred type teaching activities (F-, 51.3%) is recommended as much as activities which require the guidance of the pupils by the teacher in order for them to participate in the teaching act (F-, 48.7%). The change in the teaching choices regarding the Visual Arts which is observed in the content of the T.G is due to the contribution of Faculty members from the Departments of Education of Greek Universities to its compilation

(Dafermou et.al. 2006, 15). These are academics who, according to Bernstein (1990), belong to the Pedagogic Recontextualizing Field and are familiar with international experience regarding preschool education. So, based on the T.G, a learner centered theory of teaching is chosen (F-, 68.8%) following the choices of an invisible pedagogy (Bernstein 2003; Morais 1999).

Concluding this work it must be pointed out that the research which preceded is concerned with the intended curriculum. However, a significant area of both sociological interest and further research beyond the scope of this work, is an approach to the implemented curriculum. In other words, the ways in which the Visual Arts are actual taught by kindergarten teachers in the school classroom.

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ISSN Pending

