

A Sociological Approach to Painting Teaching According to the Contemporary Greek Kindergarten Curriculum

Gerasimos Koustourakis, University of Patras, Greece

Abstract: This study, using Basil Bernstein's theory on pedagogical practice and instruction approaches the official contemporary Greek kindergarten curriculum focusing on the teaching of painting. This curriculum is part of the Greek compulsory education curricula that were introduced in 2003 in order to implement the decisions of the European Leaders in Lisbon 2000 in an attempt to establish a European knowledge society. The method of content analysis was applied to investigate both the kindergarten curriculum and the 'Kindergarten Teacher's Guide', which comprises the official commentary on this curriculum in Greek kindergarten education. In addition, the following research questions were explored and discussed: a) What is the knowledge selection for the teaching of painting? b) What are the didactic/interactive relationships between kindergarten teachers and their pupils during the teaching of painting? And c) How are pupils' paintings evaluated?

Keywords: Painting Teaching, Kindergarten Curriculum and Instruction, School Knowledge

Introduction

Painting and Arts are basic elements of the daily kindergarten teaching programme globally since they contribute to the expression of the children's spontaneity and to the development of their creativity (Tampakis, and Tampakaki 2007). Indeed, the cultivation of the pupils' creativity through the teaching of both painting and Arts in the kindergarten is considered to help in the shaping of the personality of future workers, who will be able to support the economy of knowledge of the 21st century since they will be equipped "to think unconventionally and use their imagination" (Nolan et al 2009, 5).

The method used for teaching painting and Arts depends on the choices behind the shaping of the official kindergarten curricula. To be more specific, when a developmental logic is followed, which is recommended as suitable by UNESCO (n.d.) and is adopted in countries such as the British Virgin Islands, Singapore and Zambia (Ministry of Education Singapore 2012; UNESCO 2006a; UNESCO 2006c), schoolwork is adapted to the developmental level of each student (Pyle 2013) and painting is used for the cultivation of the children's sensory-motor skills and for the uncovering of their experiences and their feelings. When the kindergarten curriculum follows an academic logic, which is the case in countries such as Australia, Canada, China, Germany and in many States of the USA (National Association for the Education of Young Children 2008; Oberhuemer 2012; Ontario Ministry of Education 2010; Queensland Government 2006; Scott-Little, Kagan, and Stebbins Frelow 2005; UNESCO 2006b) a teaching method which involves an integration of knowledge from the basic learning areas, such as Language, is chosen. Here painting is taught both as an integral part of the learning area of Arts and as an aid to the pre-schoolers' understanding of difficult concepts from other learning areas of the kindergarten curriculum (Koustourakis 2013).

Papers/scientific articles which focus their interest on painting and Arts in the case of pre-school education concern themselves mainly with (see: Alejandro 2005; Bae 2004; Bessas, Vamvakidou, and Kyridis 2006; Garvis, and Pendergast 2011; Gibson 2003; Soundy, and Qui 2006/2007): a) the study of the children's artistic creation with the aim of investigating the ideas, the experiences and the problems they experience in their family and social environment; b) the theoretical analysis and the empirical assessment of how painting and the Arts can contribute to

the cognitive development of pre-schoolers; and c) the kindergarten teachers' role and their ability to teach Arts. However, there is an absence of studies which focus on the sociological analysis of the teaching of painting and Arts in the case of pre-school education (Koustourakis 2013). The present work comes to address this gap in the research.

This article aims at a sociological approach to and analysis of the teaching of painting according to the contemporary official Greek kindergarten curriculum, which follows an academic logic as is also the case in many economically developed countries. More specifically, this work makes use of Basil Bernstein's theory to investigate knowledge selection for the teaching of painting, the pedagogical – interactive relationships which it is hoped will form between teacher – pupil at the micro-level of the school classroom for the teaching of painting, and the evaluation rules chosen for the assessment of pupils' paintings and drawings.

The study begins with the sections on the theoretical framework and the Arts in the Greek kindergarten curriculum, and these are followed by the sections on Research Questions – Methodology, and the presentation of the research findings. The work closes with the section on Conclusions and Discussion.

Theoretical Framework

According to Bernstein (1990) pedagogical practices which are selected for the teaching of school knowledge comprise a cultural relay. This is because through the teaching interaction between a transmitter and one or more acquirers both the production and the reproduction of culture are promoted (Bernstein 2004, 203 – 204). The culture which is transmitted through teaching corresponds to the culture of the socially and politically dominant groups within a particular society, which promote the educational reforms and shape both the curricula and the official school knowledge (Apple 2000, 2002; Bernstein 2000; Bourdieu, and Passeron 1990; Young 2007).

The dominant social and political groups which instituted the curricula reform of Greek compulsory education in 2003 (kindergarten and primary education, lower cycle of secondary education), have a clear European orientation (Koustourakis 2007). During the first decade of the 21st century these groups promoted changes at all levels of the Greek educational system, with the objective of adopting international developments within the country (Ball 2008). The changes in the area of curricula appeared as the implementation of the decisions of the European leaders in Lisbon 2000 (Alahiotis, and Karatzia-Stavlioti 2006; Koustourakis 2007) for the creation, in the immediate future, of a European community and economy of knowledge (Council of Europe 2003), which would contribute to the prosperity of greek society and its citizens. Of course, in the current period of deep economic crisis which struck the countries of the European south, the benefits of educational reform are being reaped, mainly, by Germany, which attracts the emigration of the intelligent. In other words, specialized scientific staff who are more highly educated than the locals in the areas in which they settle (Tzavara 2013) and who, through their work, contribute to the economic development of the European North and the maintenance of the political and economic hegemony of Germany in Europe.

The concept of framing (F) in Bernstein's theory (2000) helps us to analyse sociologically the choices which are made for the teaching of painting and Arts in the interactive context of kindergarten classrooms. Framing is expressed through the formula $F=ID/RD$ and reveals the 'inner logic' of pedagogical practices (Bernstein 2004, 197) which are developed for the teaching of school knowledge. More specifically, in any teaching practice an instructional discourse (ID) is embedded in a regulative discourse (RD) while the latter is dominant and influences the former. The RD refers to the interactive context of the school classroom and analyses the relationships which is developed between transmitter (kindergarten teacher) and acquirers (pupils). The RD reveals the degree of control of the pedagogical communication on the part of the kindergarten teacher, as well as how visible the hierarchical relations in the everyday context

of kindergarten classrooms become. When through the teaching skills of the teacher hierarchical relations are hidden, and initiative is left to the pre-schoolers to act independently and to create throughout the duration of painting activities, then there is a weak framing of RD (F-). When the teacher has explicit control in the teaching of painting, the framing of RD is strong (F+).

The ID refers to knowledge selection, sequence and evaluation criteria (Bernstein 2000). As far as the selection of type of knowledge is concerned, Bernstein (2003, 89) points out: “we can consider the relationship between the non-school everyday community knowledge and the educational knowledge transmitted in the pedagogical relationship”. In other words the painting activities can be drawn either from issues which have a direct relationship with the everyday experiences and the personal life of the pupils (weak framing) or from issues which refer to specific knowledge areas of the kindergarten curriculum, such as Language or Mathematics (strong framing).

The evaluation criteria can be explicit or implicit. When they are explicit they specifically inform pupils what is missing from painting work (strong framing):

“For example, in a school the child may be making some facsimile of a person, drawing a person, and the teacher comes along, looks at the drawing and says ‘That’s a lovely man, but he’s only got three fingers’” (Bernstein 2003, 69-70).

When the evaluation criteria are implicit there is a developmental teaching logic and the adaptation of schoolwork to the developmental level and abilities of each child is sought (weak framing):

“The children have very big pieces of paper. A whole series of media are available through which their unique consciousness can be graphically realized. And the facilitator happens to glance at the image and says to the child, ‘Tell me about it.’ ‘Oh, that’s very exciting’” (Bernstein 2003, 70).

Consequently, for the understanding and analysis of pedagogical practices which are implemented during the teaching of painting, an important element is the investigation of how much the values and rules which make up different aspects of framing are explicit or implicit (Moore 2013, 129-130). These are pedagogical choices which are connected to the adoption and activation of particular theories of instruction in the field of kindergarten classrooms.

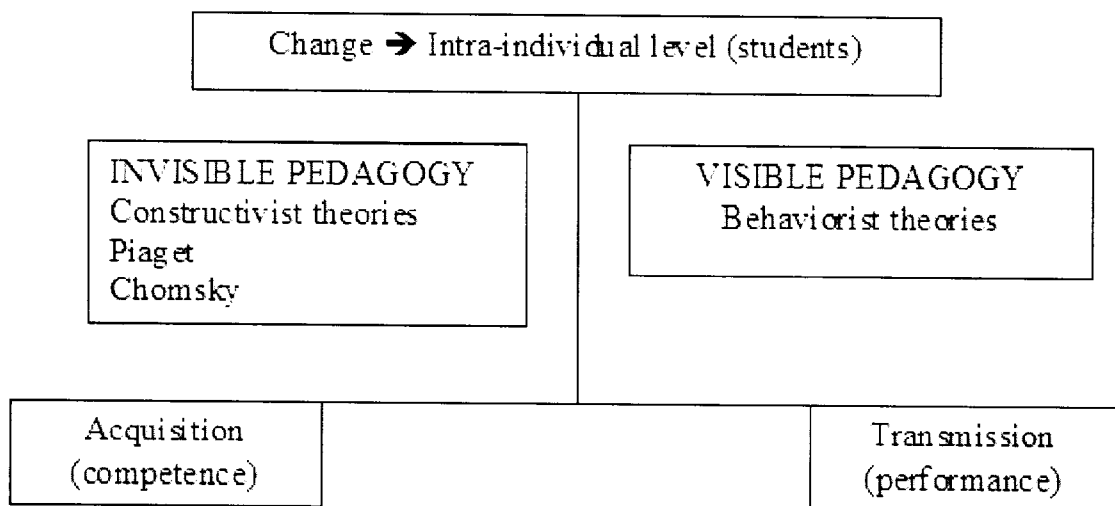


Figure 1. Instruction and Pedagogy in the compulsory official education
(adapted from Bernstein 1990, 2000)

Adapting Bernstein's analysis (1990, 2000) in the case of the schools' compulsory official education (see Figure 1), we should point out that through the educational endeavour the achievement of specific changes in each pupil is aimed at (intra-individual level), which are clearly described in the objectives of the curricula. In the case of strong framing (F+) the pedagogical and teaching choices are explicit for the pupil and visible pedagogies are adopted. These are implemented with the adoption of behaviorist theories of instruction, which imply a teacher-centred means of transmission of knowledge (F+ of RD). Here the pupil is evaluated to ascertain that: a) he/she learnt the school knowledge which he was taught and which comprises knowledge of school science and is differentiated from everyday knowledge; and b) he/she is able to perform specific activities successfully (F+ of evaluation criteria), such as problem solving (Bernstein 1990). When framing is weak (F-) we have the implementation of invisible pedagogies. In this case the pupil is placed at the centre of the teaching process and is encouraged to work in a constructivist way in order to discover knowledge acquiring specific competencies. Here the teacher becomes a facilitator of the pupils's learning effort, while he/she respects their individuality and encourages them to be active in the learning process (F- of RD). In addition, the teaching rules are to a large extent implicit for the pupils while the objective is for them both to feel free and express themselves, revealing themselves to the teacher. Here teachers need to activate one of the developmental psychological theories (e.g. Piaget, Chomsky, Gestalt) in order to understand, evaluate and investigate the behaviour of their pupils (Bernstein 1990, 212).

Bernstein's views (2003) on preschool education promote the use of a developmental logic for the shaping of a flexible kindergarten curriculum, which will have play as its base. This curriculum should be adapted to the age of the pupils and their competencies which are strictly connected to their developmental stage (Koustourakis 2013). In other words in kindergarten classrooms the use of invisible pedagogies is suitable (Bernstein 2003; Tsatsaroni, Ravanis, and Falaga 2003) since they are flexible and adaptable to the peculiarities of the pupils. In this case, 'painting', apart from a means of teaching, becomes a means of discovering the self and the emotions of each child.

In the everyday routine of kindergarten schools, mixed pedagogical practices are used which draw on elements from both visible and invisible pedagogies (Koustourakis 2013; Morais, and Neves 2011; Smith, and Sadovnik 2010). So, in the case of countries where an official kindergarten curriculum which follows an academic logic has been established, many kindergarten teachers simultaneously implement an approach to school knowledge based on a developmental logic, in their daily teaching programme (Pyle 2013).

The Arts in the Greek Kindergarten Curriculum

The changes which were made to the curriculum of Greek kindergarten education in 2003, led to the transition from a developmental to an academic logic. In the first case the painting and Arts were to be found at the centre of daily teaching activities in kindergarten schools, with the aim of cultivating in the pre-schoolers basic sensory-kinetic skills (Government Paper 1989, 4469; Koustourakis 2013). In the second case, in the contemporary Greek kindergarten curriculum distinct knowledge areas appear for the first time, as is the case with the contemporary kindergarten curricula in many developed countries. These are the knowledge areas of Language, Mathematics, Environmental Studies, Computer Science, and Creation and Expression, which includes both the Arts and painting (Government Paper 2003). The area of Creation and Expression except Fine Arts includes Drama, Music and Physical Education.

The main aims of artistic education according to the Greek Kindergarten Curriculum are pupils' familiarization with (Government Paper 2003): a) basic materials, media and techniques; b) simple visual elements; and c) different forms of Visual Art and works of art. Moreover, aim of the kindergarten curriculum is the cross-thematic links between Arts and knowledge areas

such as Language, Mathematics and Studies of the Environment (Koustourakis 2013). Thus, through artistic teaching activities in the kindergarten classrooms is sought of giving pupils' the opportunity to (Dafermou, Koulouri, and Mpasagianni 2006; Government Paper 2003): a) select and experiment with a range of materials in order to produce their own works; b) discover the beauty in nature and environment; and c) express their experience, thoughts and feelings and develop their creative imagination as they participate in activities involving visual arts.

Research Questions – Methodology

In this study the following research questions were explored and discussed:

1. What is the knowledge selection for the teaching of painting?
2. What are the didactic/interactive relationships between kindergarten teachers and their pupils during the teaching of painting? And
3. How are the pupils' paintings evaluated?

research material which this study focuses on is the contemporary Greek kindergarten curriculum (Government Paper 2003) (henceforth KC) and the 'Kindergarten Teacher's Guide' (Dafermou, Koulouri, and Mpasagianni 2006) (henceforth TG), which comprises the official commentary on this curriculum.

The content analysis method was used to approach the research material. The units of analysis were: a) 'children's drawings/paintings' that are part of the TG content revealing the knowledge selection for teaching painting; and b) 'sentences' which are understood based on their semantic content (Koustourakis 2013; Koustourakis, and Zacharos 2011; Morais, and Neves 2011) and not according to their grammatical meaning. In other words, one sentence presents a complete proposition or instruction for the teaching of painting or for the evaluation of children's drawings.

The units of analysis which emerged from the study of the research material were placed into one of the following analysis categories.

A. Knowledge Selection for Teaching Painting:

Based on the theoretical framework and the study of the contents of the research material the following two case analyses emerged:

F+: The starting point for the realization of drawing or painting activities comes from the material of specific knowledge areas of the kindergarten curriculum.

F-: The painting activities focus on issues from everyday life and the children's experiences.

B. Didactic/Interactive Relationships between Kindergarten Teacher and Students:

From a study of the research material the following three case analyses emerged (Koustourakis 2013, 76-77; Neves, and Morais 2011, 232-233):

F++: Sentences which show that the role of the teacher is dominant are included in this case, and they are expressed in words such as (the kindergarten teacher) presents, realizes, chooses.

F+: Sentences which reveal that for the realization of painting activities the guidance of the pre-schoolers by the teacher is necessary are included here. Indicative words which

describe this kind of relationship are: (the teacher) guides, helps pupils to discover, supports, provides.

F-: Sentences which aim at the greatest possible participation of the pre-schoolers in the teaching act or require them to work autonomously for the realization of painting activities are included here. Indicative words used to reveal this kind of relationship are: (the pupils) express themselves, discover, are encouraged, construct, decorate, draw, shape, create.

C. Evaluation of the Children's Paintings:

For the evaluation of the kindergarten school children's paintings, two cases of criteria rules stand out:

F+: Explicit and specific rules for the evaluation of children's works.

F-: Implicit criteria for the evaluation of pupils' painting and drawing works.

The units of analysis which were identified were placed in one of the above analysis categories in different time periods which were a month apart. Each unit of analysis was accepted and placed in the particular analysis category if the acceptable percentage of agreement was 75% (Koustourakis 2013, 77; Koustourakis, and Zacharos 2011, 375; Vamvoukas 2002, 280).

There follows the presentation and analysis of the research findings.

Presentation and Analysis of Research Findings

From the approach to the research material, 304 units of analysis emerged (KC 38 units, 12.5% - TG 266 units, 87.5%). The particular units of analysis were placed into the three analysis categories as follows: 'Knowledge selection for teaching painting' 105 units (34.54%), 'Didactic/interactive relationships between kindergarten teacher and students' 161 units (52.96%) and 'Evaluation of the children's painting/drawing' 38 units (12.5%). In other words, emphasis is placed on the presentation of the means of teaching painting in the interactive context of the school classroom.

Knowledge Selection for the Teaching of Painting

In table 1 there is the distribution of the findings which concern knowledge selection for the teaching of painting in the case of Greek kindergarten education.

Table 1. Knowledge selection for the teaching of painting

Sources	F+	F-
Kindergarten Curriculum (%)	12 (75.0)	4 (25.0)
Kindergarten Teacher's Guide (%)	55 (61.8)	34 (38.2)
Total (%)	67 (68.3)	38 (31.7)

From the study of the contents of Table 1, the predominance of an academic logic in the shaping of painting activities emerges (F+ of knowledge selection: 67 units of analysis, 68.3%) although for this purpose knowledge selection from the pupils' everyday life remains significant (F-; 38 units of analysis, 31.7%). This tendency is more marked in the content of the KC (F+75%) in comparison with the TG (F+ 61.8%), which was published three years later and aims

at explaining to the kindergarten teachers how to make use of the KC instructions. In addition, 70 images and photographs which make up examples of pupils' work in painting and drawing, have been placed in the TG. These pictures are hoped to constitute a model for the teaching choices of the kindergarten teachers. In particular, 32 images (45.7% of the total number of images) show painting activities based on the pupils' everyday life and depict the family (9 images), the house (5 images), birthdays and celebrations (4 images), toys the child would like to acquire (4 images), the children's experiences of nature (e.g. forest, sea) or of natural phenomena (e.g. rain) (4 images) and pictures of family or friends (6 images).

“(The children) draw a present they would like on their name day” (KC 2003, 614).

“They create the story of their lives or of their family by placing pictures on long strips of paper” (KC 2003, 603).

In the content of the TG, the number of images which show pupils' pictures which were produced within the context of the teaching of particular knowledge areas of the kindergarten curriculum exceed other images (38 images, 54.3% of the total number of images). With these images, the academic logic is strengthened, as far as the exploitation of painting for teaching purposes is concerned.

Table 2 presents the distribution of units of analysis according to knowledge area of kindergarten curriculum from which ideas are drawn for the carrying out of painting activities (F+ of knowledge selection).

Table 2: Knowledge selection on painting and learning across areas of the kindergarten curriculum

Knowledge Areas	KC	TG	Total
Language (%)	2 (16.7)	6 (10.9)	8 (11.9)
Mathematics (%)	2 (16.7)	8 (14.5)	10 (14.9)
Studies of the Environment (%)	7 (58.3)	37 (67.3)	44 (65.7)
Computer Science (%)		1 (1.8)	1 (1.5)
Creation and Expression (%)	1 (8.3)	3 (5.5)	4 (6.0)

From a study of the evidence in Table 2 it emerges that according to the pre-school curriculum kindergarten teachers are recommended to use painting activities mainly within the context of the teaching of the Environmental Studies lesson (44 units of analysis, 65.7%), and secondly in Mathematics (10 units, 14.9%) and Language (8 units, 11.9%). The breadth of the learning area 'Environmental Studies', which includes knowledge from science, from the man-made environment and from the natural environment offers opportunities for the use of painting activities, which give the pupils the chance to apply, in an enjoyable way, the knowledge they have approached. In addition, the teacher is also offered the opportunity to ascertain the effectiveness of his teaching interventions:

“(Sc. pupils) depict day and night in their drawings too. It is day time in the part of the earth which is facing the sun and the colours are brighter. But how round is the Earth?” (TG 2006, 261).

In Mathematics, drawing is used in exercises concerning the depiction of geometric shapes, correspondences, and the counting of people or things:

“John is drawing the heads of the children in his class, red for the girls and blue for the boys, and he counts them: “18” he announces, revealing that helped by the number line

in the classroom, he had understood the value of the position of the number in the tens” (TG 2006, 196).

In the context of Language, a combination of images and the written word is sought, aimed at the activating of pupils for the illustrating of fairytales, or to depict information, instructions or rules, in drawings:

“Little Red Riding Hood and the Wolf”, Helen reads the caption she wrote on her picture, after reading the fairytale”(TG 2006, 145).

Didactic - Interactive Relationships

Table 3 shows the distribution of sentences in cases of interactive relationships between teacher and learners, for the teaching of painting.

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

Sources	F++	F+	F-
Kindergarten Curriculum (%)		2 (11.1)	16 (88.9)
Kindergarten Teacher’s Guide (%)	8 (5.6)	57 (39.9)	78 (54.5)
Total (%)	8 (5.0)	59 (36.6)	94 (58.4)

From a study of the data in Table 3 it can be noted that according to the pre-school curriculum, the objective of the teaching of painting is the implementation of a child-centred pedagogy. This objective appears most strongly in the content of the KC (F-: 16 sentences, 88.9%) where it is mentioned that the pupils should be “*encouraged*” as much to act independently and create their own drawings as to “*present*” them to their classmates (KC 2003, 604).

Consequently, for the teaching of painting in the kindergarten, a teaching theory which focuses on the learner is considered appropriate. To reach this goal there should be, according to the TG content, the following steps. At the beginning of the teaching process, the kindergarten teacher should take the initiative to organize the work space and instruct the pupils regarding how they should work in order to create their pictures (F++:8 sentences, 5.6%):

“The teacher equips the painting corner according to her own judgment, always taking into consideration the children’s interests, with the materials she considers necessary for the painting activities” (TG 2006, 296).

Next, the frequent intervention of the kindergarten teacher in the teaching process is necessary (F+: 57 sentences, 39.9%) in order to explain, to suggest alternative approaches and to direct the pre-schoolers in the accomplishment of their painting activities:

“The teacher can suggest to the children that they depict in drawings the phenomenon they’re studying (e.g. when studying the phenomenon of evaporation, they draw food boiling and evaporating, when studying the phenomenon of movement they draw objects which use engines, pullies or levers)” (TG 2006, 221).

However, each directive intervention on the part of the kindergarten teacher should: “always leave plenty of leeway for the children’s free personal expression and for readjustments, keeping in mind their reactions” (TG 2006, 289). This is because the ultimate goal is for the pre-schoolers to work autonomously (F-:78 sentences, 54.5%). In other words, to experiment, to act independently, to plan and create their works of art in the way they want:

“Who needs water and why?” In the book they put together, the children expressed themselves in pictures and words and each child made his own contribution” (TG 2006, 236).

Consequently, a study of the content of the TG reveals that the intervention of the teacher in the children’s learning efforts is essential (cases F++ and F+ 45.5%) in order for them to be guided towards the objective of self-initiated learning through the exploitation of painting in teaching.

Evaluation Criteria

Table 4 presents the distribution of sentences which refer to the means of evaluation of the pupils’ painting and drawing works.

Table 4: Evaluation of the children’s painting and drawing works.

Sources	F+	F-
Kindergarten Curriculum (%)		4 (100)
Kindergarten Teacher’s Guide (%)	2 (5.9)	32 (94.1)
Total (%)	2 (5.3)	36 (94.7)

A study of the data in Table 4 reveals the dominance of implicit criteria for the evaluation of the children’s painting and drawing works. (In total: F- 38 sentences, 94.7%). This choice is absolute in the case of the KC (F- 100%). However, in the content of the TG there are cases where explicit evaluation criteria are applied to children’s drawings (F+ 2 sentences, 5.9%) since: a) based on a child’s painting which focuses on some particular teaching issue, such as for example “*How our body is inside*” (TG 2006, 283), the teacher can guide the child to a better understanding of the school knowledge. And b) explicit criteria are used when the objective is to help the pupils develop specific skills, abilities and techniques for drawing:

“How many green colours can you see in the leaves? How many brown colours in the trunk? With what materials do you think we could best achieve the colours and the shades? How do trees look at night? What happens to their colours when it suddenly goes cloudy?” (TG 2006, 306).

Consequently, according to the pre-school curriculum, the evaluation criteria for the children’s works of art should be implicit:

“(The teacher) doesn’t correct the children’s mistakes but helps them to discover attributes and relationships and to begin to understand some simple phenomena” (KC 2003, 606).

In this way the children are left to express themselves freely and then the teacher, with appropriate and continual questions, encourages them and guides them to explain exactly what is represented in the works they painted:

“The children depict on paper what they saw in the square. In each case, the teacher notes down what they tell her about their works. Nick (5 years and 4 months old) says: ‘I drew a phone booth. She’s talking. He’s waiting. She’s talking on her cell phone because she’s got it close to her ear’” (TG 2006, 46).

For the evaluation of the children’s works, the age factor is taken into account and the kindergarten teacher should keep a portfolio with the creations of each pupil:

“The file should contain samples of work which is the genuine output of the children (e.g. drawings, paintings, craftwork). The material is organized in chronological order and the children’s more recent work is compared with previous work” (KC 2003, 592).

The kindergarten teacher needs to use some psychological theory in order to read and evaluate the children’s works of art and evaluate the development of their capabilities (Bernstein 1990). In the TG (2006, 123), Piaget’s theory is recommended as being suitable. In addition, the TG contains theoretical knowledge on the colours, and techniques for mixing them (TG 2006, 297), as well as on the stages of development of the children’s paintings (TG 2006, 294). In the latter case, an attempt is made to offer the kindergarten teachers clear theoretical and empirical knowledge, which will help them to understand and interpret their pupils’ art work, based on the development of their intellectual maturity during the course of the school year.

Discussion and Conclusions

In 2003 a new pre-school education curriculum was introduced which is a part of the general reform of school knowledge in Greek compulsory education. This curriculum was constructed around an academic logic following the example of many developed countries such as Germany, Canada, Australia and the USA, whose kindergarten curricula contain particular learning areas (Nolan et. al., 2009; Oberhuemer 2012; Pyle 2013). This reform was promoted by strong social and political powers with funding from the European Union and its objective was the modernization of the greek education system and its conformity to European standards (Alahiotis, and Karatzia-Stavlioti, 2006; Koustourakis 2007). Indeed, in the contemporary curricula of Greek education, the transfer of the syllabus from higher to lower classes of the primary school and kindergarten is selected. In this way, difficult concepts are taught to younger pupils in the hope that their cognitive abilities will be cultivated so that they perform successfully later on in international evaluation tests, such as PISA (Alahiotis, and Karatzia-Stavlioti, 2006; Koustourakis 2013). Within this context, the knowledge areas of the Greek kindergarten curriculum correspond to the subjects of the primary education curriculum since the aim is the cognitive preparation of the pupils for study in grade 1 of the primary school (Koustourakis 2013). So, as is shown in Figure 2, which presents the dominant tendencies in the content of the KC and the TG, the choice of knowledge for the realization of painting activities is drawn mainly from the knowledge areas of the KC. This is because it appears that the aim of painting is the support of the learning effort which is related to the transmission of knowledge and the acquisition of skills within the context of the particular learning areas. Even as far as the management of school knowledge which concerns the realization of painting activities in the interactive context of the school classroom, and the evaluation of the pupils’ painting creations, are concerned, the use of invisible pedagogies is sought, since they are considered more suitable in the case of kindergarten schools (Bernstein 2003; Koustourakis 2013; Smith, and Sadovnik 2010; Tsatsaroni, Ravanis, and Falaga 2003).

Answering the research questions which were posed more specifically, we arrive at the following conclusions:

- An academic logic is dominant in the choice of type of knowledge for the teaching of painting. More specifically, in the content of the research sources, the need for the evaluation of painting within the context of the teaching of themes mainly from the knowledge areas of Environmental Studies, Language and Mathematics, is put forward. In other words, themes from knowledge areas which have a greater status in the context of both the greek primary and kindergarten curriculum (Koustourakis 2013). This logic is dominant in the KC (F+ 75%) and prevalent in the TG (F+ 61.8%). Indeed, in the content of the TG there is important information and stimuli for the kindergarten teachers to understand that it is essential that a large proportion

of the painting activities that are to be carried out in their classrooms have a direct relationship with the knowledge and experiences of the pupils (F-: TG 38.2%). Consequently, the choice of type of knowledge for the realization of painting activities should be drawn, to a significant extent, from the children's everyday lives

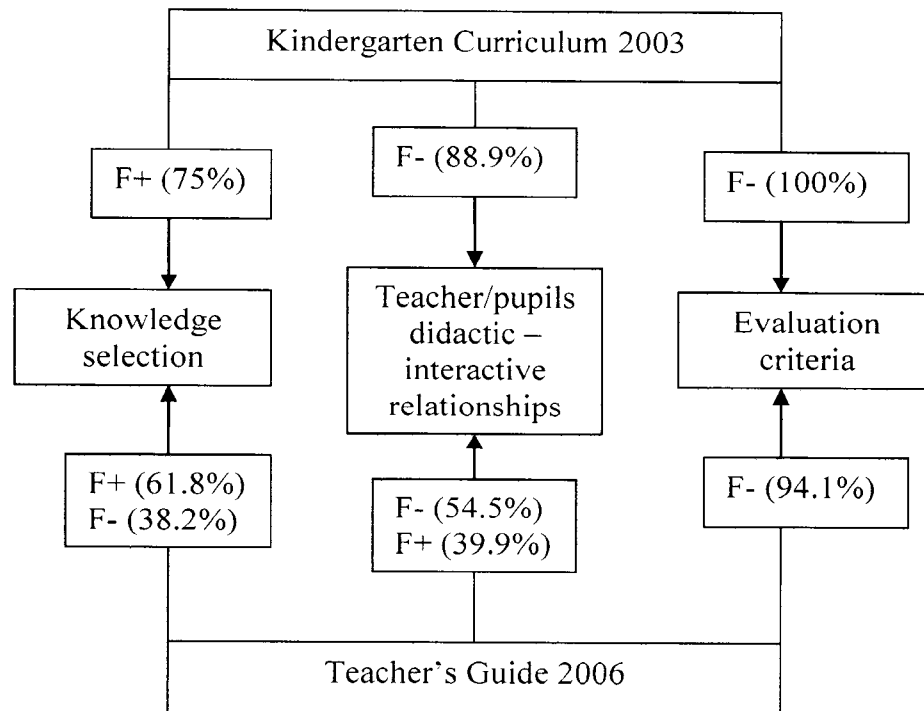


Figure 2. Dominant trends in the content of the KC (2003) and the TG (2006) for the teaching of painting

- From the content of the KC it emerges that the choice of a learner-centred theory of learning is appropriate for the teaching of painting (F- of RD 88.9%). In addition, from the study of the TG the need for mixed pedagogical practices to be applied, emerges (F- and F+) while the need for the activation of the teacher in many cases to guide and direct the pre-schoolers during the realization of painting activities, is put forward (F+ of RD 39.9%). Of course, the ultimate goal is the realization of an invisible pedagogy (Bernstein 2003), which infers a constructivist theory of instruction and allows the pupils to act independently to create their works of art. To achieve this, the teacher should find skillful ways so as not to reveal his power in the communicative interactive context of the school classroom (TG: F- of RD 54.5%) and to provide the pupils with the necessary space to act on their own and express themselves. The provision of the TG for mixed pedagogical practices appears to correspond to the actual conditions in the kindergarten classrooms (Morais, and Neves 2011; Pyle 2013; Smith, and Sadovnik 2010).
- Finally, for the evaluation of the pupils' works of art, the implementation of implicit evaluation criteria (F- of criteria: KC 100%, TG 94.1%) is chosen, which corresponds to the implementation of an invisible pedagogy, which, according to Bernstein (2003) is considered to be the most appropriate in the case of pre-school education. With the implementation of implicit criteria, the evaluation of each child only in terms of himself/herself is sought. Here the evaluation factor shifts to a

means for 'reading' the pupil. This is why it is necessary for the kindergarten teacher to activate a theory of psychology to understand and interpret her pupils' behaviour and creations (Bernstein 1990). The TG (2006) recommends the use of Piaget's cognitive theory, which helps in the comprehension of the pupils' cognitive development within the context of the implementation of invisible pedagogies. In other words, pedagogies aimed at the pupils' acquisition of knowledge and the cultivation of their competencies through their active participation in the learning process (Bernstein 1990, 72).

To conclude this work, it should be pointed out that the preceding research was concerned with the intended curriculum. In other words, with the curriculum that the kindergarten teachers are supposed to put into practice. In fact, one research extension of this work is the approach to and analysis of the way in which the kindergarten curriculum for the teaching of painting is implemented in the actual context of the kindergarten classrooms.

REFERENCES

- Alahiotis, Stamatis, and Eleni Karatzia-Stavlioti. 2006. "Effective Curriculum policy and cross-curricularity: an analysis of the new curriculum design of the Hellenic Pedagogical Institute". *Pedagogy, Culture & Society* 14 (2): 119-147. doi: 10.1080/14681360600738277.
- Alejandro, Ann. 2005. "Like happy dreams: Integrating visual arts, writing, and reading". In *Handbook of research on teaching literacy through communicative and visual arts*, edited by James Flood, Shirley Brice Heath, and Diane Lapp, 794-800. Mahwah, NJ: Lawrence Erlbaum.
- Bae, Ji-Hi. 2004. "Learning to Teach Visual Arts in an Early Childhood Classroom: The Teacher's Role as a Guide". *Early Childhood Education Journal* 31 (4): 247-254. doi: 10.1023/B:ECEJ.0000024116.74292.56
- Ball, Stephen. 2008. *The education debate*. Bristol: The Policy Press.
- Bernstein, Basil. 2003. *Class, Codes and Control. Volume III. Towards a Theory of Educational Transmission*. London: Routledge.
- Bernstein, Basil. 1990. *The Structuring of Pedagogic Discourse: Vol. IV Class, codes & Control*. London: Routledge.
- Bernstein, Basil. 2000. *Pedagogy, Symbolic control and identity. Theory, Research, Critique. (Revised edition)*. N.Y.: Rowman & Littlefield.
- Bernstein, Basil. 2004. "Social class and pedagogic practice". In *The RoutledgeFalmer reader in sociology of education*, edited by Stephen J. Ball, 196-217. London: RoutledgeFalmer.
- Bessas, Takis, Ifigenia Vamvakidou, and Argyris Kyridis. 2006. "Greek Pre-schoolers Crayon the Politicians: a semiotic analysis of children's drawing". *Contemporary Issues in Early Childhood* 7 (2): 162-173. doi: 10.2304/ciec.2006.7.2.162.
- Dafermou, Chara, Pinelopi Koulouri, and Eleytheria Mpasagianni. 2006. *Kindergarten Teachers' Guide*. Athens: OEDB (in Greek).
- Garvis, Susanne, and Donna Pendergast. 2011. "An investigation of early childhood teacher self-efficacy beliefs in the teaching of arts education". *International Journal of Education & the Arts* 12 (9). Accessed May 20, 2013, from <http://www.ijea.org/v12n9/>.
- Gibson, Robyn. 2003. "Learning to be an Art Educator: Student Teachers' Attitudes to Art and Art Education". *International Journal of Art & Design Education* 22 (1): 111-120. doi: 10.1111/1468-5949.00344.
- Government Paper of the Greek Republic. 1989. *Presidential Decree no. 486. Curriculum of preschool education*. Volume A, 208, 26-9-1989: 4469-4479 (in Greek).
- Government Paper. 2003. *Cross Thematic Curriculum Framework and Curricula of Primary School and Gymnasium*. Volume B, 303, 13-3-2003: 3827-3841 (in Greek).
- Koustourakis, Gerasimos. 2007. "The new educational policy for the reform of the curriculum and the change of school knowledge in the case of Greek compulsory education". *International Studies in Sociology of Education* 17 (1/2): 131-146. doi: 10.1080/09620210701433878.
- Koustourakis, Gerasimos. 2013. "A Sociological Approach to Visual Arts Teaching in Contemporary Greek Pre-school Education". *The International Journal of Arts Education* 7 (1): 73-85.
- Koustourakis, Gerasimos, and Konstantinos Zacharos. 2011. "Changes in School Mathematics Knowledge in Greece: a Bernsteinian Analysis". *British Journal of Sociology of Education* 32 (3): 369-387. doi: 10.1080/01425692.2011.559339.
- Ministry of Education Singapore. 2012. *Nurturing Early Learners. A Curriculum Framework for Kindergartens in Singapore*. Singapore: Ministry of Education. Pre-school Education Branch.

- Morais, M. Ana, and Isabel P. Neves. 2011. "Educational texts and contexts that work: Discussing the optimization of a model of pedagogic practice". In *Knowledge, pedagogy and society: International perspectives on Basil Bernstein's sociology of education*, edited by Daniel Frandji, and Phillipe Vitale, 191-207. New York: Routledge.
- Moore, Rob. 2013. *Basil Bernstein. The thinker and the field*. London: Routledge.
- National Association for the Education of Young Children. 2008. *Developmentally Appropriate Practice in Early Childhood Programs Serving Children from Birth through Age 8*. Accessed May 11, 2013, from <http://www.naeyc.org/files/naeyc/file/positions/PSDAP.pdf>
- Nolan, T. Gregory, Daniel E. Bland, Melissa Griffis, Donna Larkin, Marge Mayers, Stefanie Osmond, and Catherine Sewall. 2009. *Visual Arts Curriculum Grades 1-8*. New Jersey: Flemington-Raritan Regional School District.
- Oberhuemer, Pamela. 2012. Balancing traditions and transitions: early childhood policy initiatives and issues in Germany. In *Debates on Early Childhood Policies and Practices. Global snapshots of pedagogical thinking and encounters*, edited by Theodora Papatheodorou, 17-26. New York: Routledge.
- Ontario Ministry of Education. 2010. *The Full-Day Early Learning – Kindergarten Program*. Toronto, ON: Queen's Printer for Ontario.
- Pyle, Angela. 2013. *Listening to the voices in the garden: The enactment of curriculum in contemporary kindergarten*. PhD Dissertation. Kingston, Ontario: Queen's University of Canada.
- Queensland Government. 2006. *Early Curriculum Guidelines*. Queensland: The State of Queensland (Queensland Studies Authority).
- Scott-Little Catherine, Sharon Lynn Kagan, and Victoria Stebbins Frelow. 2005. *Inside the Content: The Breadth and Depth of Early Learning Standards*. Greensboro, NC: Institute of Education Sciences, U.S. Department of Education. Accessed May 11, 2013, from <http://www.serve.org/uploads/publications/insidecontentfr.pdf>
- Smith, Stephanie, and Alan R. Sadovnik. 2010. "Social class, race, and pedagogic practices: An analysis of the effects of early childhood programs on low-income African American children". In *Sixth Basil Bernstein Research Symposium*, July 2010, Brisbane, Australia. Accessed July 12, 2012, from http://www.griffith.edu.au/__data/assets/pdf_file/0018/224226/smith-sadovnik.pdf
- Soundy, Cathleen, and Yun Qui. 2006/2007. "Portraits of picture power: American and Chinese children explore literacy through the visual arts". *Childhood Education* 83 (2): 68- 74.
- Tampakis, T., and K. Tampakis. 2007. "The child and the painting". *Annales Clinicae Paediatricae Universitatis Atheniensis* 54 (2): 182-186.
- Tsatsaroni, Anna, Konstantinos Ravanis, and Anna Falaga. 2003. "Studying the recontextualization of science in preschool classrooms: Drawing on Bernstein's insights into teaching and learning practices". *International Journal of Science and Mathematics Education* 1 (4): 385-417. doi: 10.1007/s10763-005-1049-2.
- Tzavara, Katerina. 2013. "German opens its gates to well educated people. Welcome immigrants". *Eleytherotypia*, May 18, 15.
- UNESCO. n.d. "Quality". Accessed May 10, 2013, from <http://www.unesco.org/new/en/education/themes/strengthening-education-systems/early-childhood/quality/>
- UNESCO. 2006a. *British Virgin Islands. Early Childhood Care and Education (ECCE) programmes*. Geneva: UNESCO International Bureau of Education.
- UNESCO. 2006b. *China. Early Childhood Care and Education (ECCE) programmes*. Geneva: UNESCO International Bureau of Education.
- UNESCO. 2006c. *Zambia. Early Childhood Care and Education (ECCE) programmes*. Geneva: UNESCO International Bureau of Education.

- Vamvoukas, Michalis. 2002. *Introduction to psycho-pedagogical research and methodology*. Athens: Gregoris.
- Young, F.D. Michael. 2007. *Bringing Knowledge Back In. From social constructivism to social realism in the sociology of education*. London: Routledge.

ABOUT THE AUTHOR

Dr. Gerasimos Koustourakis: Assistant Professor in Sociology of Education and School Knowledge, Department of Educational Sciences and Early Childhood Education, University of Patras, Patras, Achaia, Greece.