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A Sociological Approach of the Art Curriculum in Greek Primary Education: The Subject's Social Status in the Intended and Implemented Curriculum

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Abstract: This study approaches the contemporary Art curriculum of the Greek Primary Education that was established in 2003 as implementation of the decisions of the European Union's leaders in Lisbon (2000). These decisions induced the Greek educational policy reforming the compulsory education's curricula. We consider Art Primary School curriculum as socially organized knowledge and Basil Bernstein's sociological theory on pedagogic code and curriculum is utilized. We tried to answer the following questions: How Art knowledge is stratified in the cases of current Greek Primary Education Curriculum and school practice and why? And, which are the relationships between the content of the Art and other subjects of the Primary Education Curriculum? Therefore the purpose of this paper is to investigate the intended and the implemented Art curriculum of the Greek Primary Education. The former declares the Art official school knowledge discourse and the latter expresses the recontextualization of this discourse in the micro-level of the real school practice.

Keywords: Art Curriculum, Primary School, Greece, Pedagogic Code

Introduction

IN 2003 THERE took place the curriculum reform of the compulsory Greek education, which also led to the change of the Art curriculum. With this curriculum, for the first time in the Greek education, the teaching material of the Art is determined with precision and in detail. Also, for the first time, school textbooks for the Art were issued. This reform in the field of the school knowledge constituted an effort for modernization of the Greek education following the decisions of the European leaders in Lisbon in 2000 for the convergence of the European educational systems and with the target of the education of the tomorrow's European citizen, which is expected to contribute to the creation of the "knowledge society" (Council of Europe, 2003).

The basic subject of this project is the detection of the power and the significance of the Art as discipline in the frame of the Greek Primary Education curriculum. Our aim is the sociological approach of the intentional and implemented Art curriculum under the Bernstein's point of view. The intentional curriculum declares the Art official school knowledge discourse and the implemented curriculum expresses the recontextualization of this discourse by the teachers in the level of the real school practice. Note that there is great scientific interest for the sociological approach of the form, the operation and the aesthetic results of Art (see: Alexander, 2003; Bourdieu, 1996; De la Fuente, 2007; Inglis & Hughson, 2005; Zolberg, 1990). However, studies for the sociological approach of the Art curriculum, in the area of which the present study falls under, are deficient.

This paper begins with the theoretical framework that derives from Bernstein's views about the curriculum and the pedagogic code. In the second section appear the research questions and the methodology. In the third section, the analysis and discussion of the findings is presented. And the project is completed with the section of the Conclusions.

Theoretical Framework

Official school knowledge constitutes a product of social selection and is formed by the dominant political and social groups through a recontextualization process (Apple, 2000; Bernstein, 2000; Young, 1998). It is about a process of selection of items of knowledge from the relevant scientific area, which are then simplified and adjusted to the age abilities of the students to whom they apply. We can observe and analyze the official school knowledge by focusing on the curricula and textbooks contents.

Bernstein (2003, p. 79) defines the *'curriculum in terms of the principle by which certain periods of time and their contents are brought into a special relationship with each other'*. That is, an important factor for the formation of school knowledge is the way in which the contents of the disciplines of the curriculum are combined and related with each other. Specific and standard teaching time is dedicated to these contents each week. Also these contents do not possess the same significance, a fact which forwards to the matter of the relative status of a given content or school subject (Bernstein, 2003; Young, 1998). It is about the estimation of how important the teaching of a school subject is and in extension how significant its contribution to the formation of the conscience of the students. The relative status of a subject is detected by the co-evaluation of the following factors (Bernstein, 2003; Makrinioti & Solomon, 1999; Noutsos, 1988; Young, 1998):

- By the compulsory or optional character of the school subject. In the Greek Primary School all the subjects are taught and the factor of their differentiation lies in which point they are faced as major and important or as minor.
- By the hierarchical order of a school subject in the list of the subjects' curriculum. Since the educational history of a country is reflected in the curriculum (Young, 1998) it is possible that the placement of a subject in a high position, such as Religious Education in Greece, is owed to the significance that this subject had in the past for the formation of the students' conscience and not to its contemporary educational value.
- By the amount of time that is dedicated to the teaching of a subject each week. And,
- By the relation between the contents of the curriculum and the way of their teaching approach, which are analysed with the use of the concepts of classification and framing from the Bernstein's theory about the pedagogic code (1990, 2000, 2003).

The concept of classification refers to the relations between the contents of the curriculum and the degree of maintenance of boundaries between them. The boundaries constitute social contracts, which hold apart in time the various areas of knowledge (Bernstein & Solomon, 1999) and secure the purity or not of their contents. Strong classification corresponds to a high level of distinction of the contents of the curriculum disciplines which are, thus, clearly distinguished from each other. Also, when the boundaries between the contents of the curriculum are blurred then the classification is weak (Bernstein, 1990, 2000, 2003). Furthermore, in the case of the strong classification the teacher is bound to maintain the differentiation of the subjects that he/she teaches in the frame of the teaching time and the school space. That

is, he/she is bound to maintain their individual scientific identity. The concept of framing refers to the formation of the teacher – student interactional relationships, as well as to the degree of control that they possess for the selection of the type of knowledge that will be taught, the order of its presentation, its pacing and the formation of the criteria for its evaluation (Bernstein, 1990, 2000). In the case of a strongly framed discipline there is a distinction of the pedagogy that is used for teaching school knowledge from the community perceptions and everyday life.

According to Bernstein (2003) the school curricula can be divided into two categories, in the type of collection codes and in the type of integrated codes. The former consists of inter-stratified school subjects, which correspond with areas of the school science and their content is shaped through processes of recontextualization of pieces of knowledge which derive from the corresponding scientific areas. The type of the integrated codes curricula is shaped by the correlation or the unification, on the basis of some criteria, of the contents of the school knowledge, which may derive from different areas of knowledge, as it is for example the teaching of all the school subjects through a general subject which may relate to castles (Bernstein, 1990, 2003). The type of the collection codes curricula is the most widely used (Goodson et.al., 1998; Hargreaves et.al., 2001; Hodgson & Spours, 2003; Witty, 2005) and the curricula of the Greek Primary School belong to it.

Art is one of the subjects of the Greek Primary School curriculum, which is taught by the educator who usually teaches all the subjects of the curriculum. Art is part of a wider subject called Aesthetic Education, which also comprises Music and Theater Studies and which has a low status in the Primary School. According to the 1978 and 1982 Primary School curricula the aim of teaching Art was the encouragement of the students to express their feelings, experiences and ideas through their own works (Ministry of Education, 1982). Moreover, these curricula comprised general teaching guides about Art and faced Art teaching as an empirical attempt which was connected with seasonal themes. Thus, teachers usually selected themes from opportuneness, such as the first rain in autumn, and called their students to make paintings about them. The reform of the contemporary Art school knowledge (2003) induced important changes which gave Art the character of a solid school science subject in the framework of the Greek Primary Education curriculum (Government Paper, 2003).

Research Questions–Methodology

In this project we will be occupied with the answer to the following research questions:

- How Art knowledge is stratified in the cases of the current Greek Primary Education Curriculum and the applied school practices and why? And,
- Which are the relationships between the content of the Art and other subjects of the Primary Education Curriculum?

For the approach of the Art official school knowledge, which refers to the intentional curriculum, the sources of our research are: a) the curriculum and the institutional arrangements which regulate Art teaching in the Primary School. And, b) the teacher's books which define precisely the teaching material for each teaching unit and supply the teacher with detailed pedagogic and scientific instructions about how one should teach Art.

For the definition of the implemented Art curriculum we studied and analysed the content of the weekly time schedules of 30 Primary Schools in the region of the Municipality of Patras, which are being utilized during the last four school years (2007-2008, 2008-2009, 2009-2010 and 2010-2011), where also the modern curriculum of Art is applied. In these schools, during each one of the four school years for which we drew data, 270 sections or 45 sections for each one of the six Grades of the Primary School operated as a total. Note that the Greek Primary School consists of six Grades, the students' attendance in it starts from the age of six and the Art is taught in all Grades.

To draw information about the way of utilization of the Art in Primary Schools we accomplished semi-structured interviews in which eight teachers, who possess a teaching experience of more than 20 years, took part, and who, during the last six years taught in both lower and higher Grades of the Primary School. Therefore, they know the changes that have taken place in the field of the school knowledge of Art, as well as the way that Art is taught in the Greek Primary School by their fellow teachers. We chose to accomplish semi-structured interviews because this gave the chance to the researcher and to the teachers to develop an in depth discussion about the Art school subject (Cohen & Manion, 1994). The interviews after their derecording were analysed with the application of the qualitative content analysis (Krippendorff, 2004). The views, which were expressed by the teachers, were grouped for us to be able to answer the above mentioned research questions. Specifically, the first research question is approached through the answers on matters which help us to clarify the status of Art in the Primary School (significance, reasons of selection of the time of teaching Art, consistency to the teaching of Art according to the existing weekly time schedule). The second research question is approached through the answers of the teachers to questions, which show their teaching selections concerning the way of utilization of the official Art discourse, which is defined by the Art school knowledge. The findings of this project show the existence of a dominant tendency in the case of the Greek Primary Education for the teaching of Art and are not be generalized.

Results-discussion

The order of appearance of the Art in the list of disciplines of the Primary School curriculum brings it to the 9th place in a total of 13 subjects and above Physical Education, English, Flexible Zone, and the second foreign language (Ministry of Education, 2006). The specific hierarchical order of reference of the Art in connection with the weekly per hour time, which is given to its teaching, are factors that reveal to a point the importance that is attributed to it by the intentional curriculum in comparison with the rest of the taught school subjects (Bernstein, 2003; Noutsos, 1988). Thus, on the basis of the existing weekly time schedule of the subjects of the Primary School a small percentage of teaching time is dedicated to the Art, which is diminished further as we proceed to the higher Grades (Ministry of Education, 2006). Specifically, the Art in Grades 1 and 2 is taught for two hours in a total of 25 teaching hours (8.0% in the total weekly time of teaching in the class).

In Grades 3 and 4 the teaching time of Art remains the same but in a total of 30 hours of the time of the weekly teaching schedule (6.7%). Also in Grades 5 and 6 the teaching time of Art is diminished furthermore (one teaching hour, 3.1%). Therefore, the Art on the basis of the estimation of the factors of the weekly time of teaching and its hierarchical order of appearance in the list of the curriculum school subjects is ranked among the subjects that

have a minor significance. In the lower and the middle Primary School Grades, Greek Language, Mathematics and Environmental Studies possess a higher status. Also, the same teaching time hours with Art are given to Physical Education in these Grades. Moreover, in Grades 5 and 6 the Art possesses, along with the subject of Citizenship Education, the lowest status, as they are taught one hour per week. This fact reveals that the contribution of the Art in the shaping of the total image of school knowledge for every Primary School Grade is small and as a result its influence in the formation of the students' conscience is, perhaps, equally limited.

In Table 1 appear the average hours of teaching Art per Grade and school year in the implemented weekly schedule of lessons in the Primary School.

Table 1: Distribution of the Average Hours of Teaching Art per Grade and School Year in the Weekly Time-table of Subjects in the Primary School

Grades	Number of Sections	Hours of Daily Teaching	School Years			
			2007-2008	2008-2009	2009-2010	2010-2011
1	45	5	4.7	4.6	4.7	4.8
2	45	5	4.7	4.7	4.6	4.7
3	45	6	5.0	5.3	5.4	5.4
4	45	6	5.4	5.2	5.4	5.4
5	45	7	5.7	5.8	6.0	6.0
6	45	7	6.0	5.7	6.0	6.0

From the study of the data on Table 1 it appears that for all the school years on which our research focused and for all the Primary School Grades for which we drew data from the weekly schedule, which was applied to them, the tendency for the arrangement of the last hours of the daily programme for the teaching of Art is clearly indicated. This fact reinforces the supposition that the Art possesses a low status in the curriculum of the Primary School. This supposition is also confirmed by the findings of the interviews with the teachers, from which the following have emerged:

- The Art is considered to be a secondary subject. John (23 years teaching experience) notes out characteristically:

“Major subjects are Language and Mathematics and it is to them that great importance is given in the everyday teaching programme not to the Art”.

- The Art is rarely placed early in the daily teaching programme. This mainly happens in the rare cases when the teacher of another class teaches it, so as to complete his/her teaching working hours. The educators, therefore, choose to teach the Art in the last hours of their daily programme and in fact in those days when there are a lot of major subjects, such as Greek Language, Mathematics and History. Mary's view (26 years teaching experience), which summarizes the views of the teachers who participated in the research, is revealing:

“The rest of the subjects have to be taught earlier when the children are rested and they can attend them and perform by paying the proper attention. Also, in this way, there is an indirect pressure to the children to work more and complete the lessons that there are earlier in their programme. Because if there is time left, then they will do the Art, which they like very much”.

- The teaching hours of the Art, except for the cases when another teacher teaches it, are very often used to supplement mainly the teaching of Mathematics and Language. This fact shows that in the frame of the collection code of the Greek curriculum the major subjects obtain greater power. This problem is more intense in Grades 5 and 6, where the one hour of Art teaching may not be realized for weeks. This is happening because, as Penelope (21 years teaching experience) clearly explains:

“There is no pressure from the parents for Art to be taught because they see that it is not a basic and necessary subject such as the Language and Mathematics. On the part of the School Counsellors there is no pressure, but they advise that all the subjects should be taught and not what is happening today, when Art is not taught but its time is given to other subjects. The children ask to have Art very much and they are very delighted when the subject does exist”.

Therefore, so much on the side of the intentional curriculum, which is defined by the weekly schedule of the Primary School subjects (Ministry of Education, 2006), as also on the side of the educators who must teach Art to their students (implemented curriculum) it appears that the Art has a low status in the Greek Primary School. Specifically, Art is considered to be a low status school subject and often its teaching time is dedicated for supplementing the teaching of higher status subjects.

Goodson (1992) argues that school subjects may often be shaped by the action of the discipline communities, which according to Bernstein (1990) belong to the Pedagogic Re-contextualizing Field and can influence the recontextualization of the school knowledge of their specialty. This can happen when they participate in the official state agencies, which elaborate the educational school knowledge policy, as the Pedagogic Institute in Greece. Such is the case of the modern Greek Art curriculum and Art educational material, which was created with the contribution of Art professors of the Departments of Education of Greek Universities (Sigalas, n.d.). This fact brought as a result the effort for the creation of a scientifically structured Art school knowledge, where Art is separated with clear boundaries from other school subjects and it appears to possess its own individual scientific area (Government Paper, 2003, pp. 3827-3841). Something that comes to a confrontation with the previous loose Art curriculum of 1982, which sought to shape to the students basic art skills in drawing, collage, handicraft and plastic art with clay and playing-dough (Ministry of Education, 1982).

According to the existing curriculum the main aim of Art is *“for the student to get to know the Art, to make a profound study of it and enjoy it through balanced activities of research and the creation of art works, but also through the knowledge and understanding of the phenomenon of art, so as to be cultivated as a creator and an artistic spectator”* (Magouliotis & Tsiplitaris, 2007, p. 9). That is, according to the intentional Art school knowledge curriculum by the Art teaching it is sought for the students to acquire not only basic artistic

skills, but also cultural and scientific knowledge, which will cultivate them spiritually and will develop them an artistic culture. However, in order to push forward the specific aims it is required by the educators to create a strictly classified, that is an exclusively available, teaching space for the Art. This space could be either the Art Laboratory or an Art corner in every class, where the art material and tools as well as the art works of the students will be placed (Zografos et.al., 2007b, p. 7). Also, in the teacher's books it is mentioned that the teaching time of the Art, which is anticipated by the existing timetable of the subject, is inadequate so as to make it possible to realize its teaching according to the needs of a subject of school science. For this reason, it is suggested to use part of the teaching time of the Flexible Zone for the teaching of Art (Zografos et.al., 2007a, p. 7). Therefore, we note that from the texts of the Art school knowledge it is sought to give Art the character of a subject with high status (Government Paper, 2003; Zografos et.al., 2007a, 2007b; Magouliotis & Tsipitarris, 2007). However, this creates an internal contradiction in the frames of the intentional Art curriculum, since by the utilized weekly schedule of subjects of the Primary School, Art is regarded as a minor and of low status subject. For the alteration of the existing condition it is required by the Art teacher's books for the teacher to lead their students eventually from the simple and familiar to the more complex and theoretical matters, which belong to the abstract domain of the Art scientific knowledge (Sigalas, n.d., p. 4). For this to be done, the starting point of teaching is the everyday knowledge and experience of the students (i.e. fishes, insects, food, flowers), which constitute elements of the horizontal discourse (Bernstein, 2000).

Besides, from the greatest part of the teaching matter of Art, the image of a strictly classified school subject is formed (Bernstein, 1990) through which it is sought for the students to acquire specialized knowledge about (Zografos et.al., 2007a, 2007b; Magouliotis & Tsipitarris, 2007): a) the basic art material and form elements, b) the styles and important artists (such as Mytaras, Paul Klee, Picasso, Yakovides, Monnet, Montrian), c) the art professions, and d) the art schools (realism, impressionism, expressionism, abstract, pop-art). However, in some teaching units, which refer to historical or cultural themes, as mosaics and iconography, the teacher is required to utilize his/her knowledge in History and Religion in order to explain them (Government Paper, 2003). This fact shows that for a small part of the art matter the weakness of the boundaries among the curriculum subjects of the Primary School is chosen (weak classification) (Bernstein, 1990, 2003).

From the analysis of the interviews content and in connection with our findings so far, where Art is approached as a low status subject, it results that the aim of the intentional Art school knowledge curriculum is not accomplished for their teaching as of a strong classified subject of school science. And, this is so because:

- There is difficulty for many teachers to teach Art because they don't have the talent and the skill to handle successfully the material in order to make structures. In this case they teach Art through prestructured designs of drawings, which they give to the children for painting. Moreover, an important deterrent factor for teaching Art according to the instructions of the new textbooks is that the material that they need for the makings (such as cardboards, clay, wires, special wood) are too expensive for the students and the teachers to supply themselves with. In fact, Anastasia (27 years teaching experience) argues:

“We choose to make structures with materials which are easy to be found by the children and which do not have some cost. For example, collage is easier to be made in contrast with clay for which the children must spend money to buy. On the contrary, it is easy to find coloured paper to make a collage art work”.

- In the Primary Schools there is no private space available for the teaching of Art. The teachers who participated in the research supported that, perhaps, such a space could be created in the case where the teaching of Art would be performed by specialist educators.
- Weak framing is applied by the teachers concerning the choice of the knowledge that they will teach in Art (Bernstein, 1990, 2003). This is so, because they believe that the educational material, which was given to the schools in 2007 for usage, does not operate as binding but gives them ideas to act by themselves and decide what they can teach. Thus, they choose, usually, to teach Art without applying the intentional curriculum of the Art textbooks, and they derive their themes from opportuneness (national or religious celebrations, weather and seasons, the Carnival, etc.). The view of George (25 years teaching experience) is characteristic:

“We select seasonable themes, that is, dealing with autumn, spring, winter. For example, in connection with spring each child makes flowers, butterflies and using collage the class as a group makes a spring landscape”.

In fact, when the seasonality imposes so, then Art is howsoever taught and the teacher makes drawings and structures (masks, cards, posters) along with the students of his/her class.

Therefore, the way of teaching Art by the teachers shows that it is approached as a flexible subject, which falls short in value and importance of the major school subjects of the Primary School. For this reason, even though Art textbooks do exist, which clearly define the teaching matter, the teachers move rather freely for the selection of the art activities that they will perform with their students (weak framing: Bernstein, 1990). And, this is done in the case when they do not decide to arrange the teaching time of Art for the supplement of the teaching of some major subject.

Conclusions

In this study we tried to detect the importance of Art as a school subject in the case of the Greek Primary School from the school year 2007-2008 and forward, when the new Art curriculum is applied. From the analysis and elaboration of our research material we end up to the following conclusions:

- Art possesses a low status in the curriculum of the Greek Primary School, as it is faced as a minor character subject by the teachers. Moreover, the weekly timetable of the Primary School anticipates its teaching one or two hours a week in relation with the Grade. Also, the teachers choose to teach Art mainly during the last hours of the daily programme of their lessons. However, they often weaken the boundaries which refer to the teaching time of Art, because part of its time is given for supplementing the teaching of school subjects with higher status, as Greek Language and Mathematics. This fact

degrades the status of Art even more in the case of the implemented curriculum of the Primary School.

- From the part of the intentional curriculum, which is defined by the Art school knowledge, and in contradiction with the implemented curriculum and the intentional curriculum, which is defined by the weekly timetable of teaching of the subjects of the Primary School, it is sought to construct a version of Art as a subject of school science, which should possess its own separate identity (strong classification). To forward such a pursue it is required by the teachers to act so as Art to acquire its boundaries in the space (art laboratory and art corners in all the classes) and to increase its teaching time by using part of the teaching time of the Flexible Zone. This is so, because the aim which, finally, is put forward by the consistent teaching of the Art school knowledge is to give the students all that necessary practical and theoretical knowledge and skills, which will help them to acquire elegance and formulate art culture. And this is so, as to be able to understand and enjoy sensitively the creations of art which they will meet in their life.
- In the case of the implemented teaching Art curriculum the teachers take ideas from the intentional curriculum of the Art school knowledge without, however, being bound about what they are to teach. Thus, it appears that every teacher shapes their own teaching repertoire (weak framing) and focus their teaching on practical matters and makings of cheap material which have a great connection with the themes of the opportuneness (such as Christmas, the Carnival, the weather, etc.). That is, they are drawn from the horizontal discourse (Bernstein, 2000) and for this reason they are also pleasant to the children. On the contrary, from the teaching of the Art it is shown that the theoretical dimension of the Art school knowledge is ignored.

Therefore, the way of teaching Art by the teachers shows that it is approached as a flexible subject, which falls short in value and importance of the major school subjects of the Primary School. For this reason, even though Art textbooks do exist, which clearly define the teaching matter, the teachers move rather freely for the selection of the art activities that they will perform with their students (weak framing: Bernstein, 1990). And, this is done in the case when they do not decide to arrange the teaching time of Art for the supplement of the teaching of some major subject.

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Fred Ho, Composer and Writer, New York, USA

Andrew Jakubowicz, University of Technology, Sydney, Australia

Mary Kalantzis, University of Illinois, Urbana-Champaign, USA

Gerald McMaster, Curator, Art Gallery of Ontario, Toronto, Canada

Mario Minichiello, Birmingham Institute of Art and Design, Birmingham, UK

Fred Myers, New York University, New York, USA

Darcy Nicholas, Porirua City Council, Porirua, New Zealand

Daniela Reimann, Karlsruhe Institute of Technology KIT, Institute of Vocational and
General Education, Karlsruhe, Germany; University of Art and Industrial Design,
Linz, Austria

Arthur Sabatini, Arizona State University, Phoenix, USA

Cima Sedigh, Sacred Heart University, Fairfield, USA

Peter Sellars, World Arts and Culture, University of California, Los Angeles, USA

Ella Shohat, New York University, New York, USA

Judy Spokes, Arts Victoria, South Melbourne, Australia

Tonel (Antonio Eligio Fernández), Artist and Art Critic, Havana, Cuba

Marianne Wagner-Simon, World Art Organization, Berlin, Germany

The Arts in Society Community

This knowledge community is brought together around a common shared interest in the role of the arts in society. The community interacts through an innovative, annual face-to-face conference, as well as year-round virtual relationships in a weblog, peer reviewed journal and book series—exploring the affordances of the new digital media. Members of this knowledge community include artists, academics, educators, administrators, advocates and policy makers, curators, researchers and research students.

Conference

Members of the Arts Community meet at the [International Conference on the Arts in Society](#), held annually in different locations around the world in conjunction with global and local arts events.

The inaugural Conference was held in conjunction with the Edinburgh Festivals, Edinburgh, Scotland in [2006](#), and in [2007](#), in collaboration with the Documenta12, Kassel, Germany. In 2007 an International Symposium on the Arts was also held during the Armory Show in New York and in co-sponsorship with the Center for Art and Public Policy, Tisch School of the Arts, New York University. In [2008](#), the Conference was held at the Birmingham Institute of Art and Design, Birmingham City University, Birmingham, UK, with a special theme of Art and Communication. In [2009](#), the Conference was held at Venice, Italy in conjunction with the Venice Biennale. In [2010](#), the Conference was held at University of Sydney, Sydney College of the Arts, Australia. In [2011](#), the Conference was held at Berlin-Brandenburg Academy of Sciences and Humanities, Berlin, Germany. In 2012, the Conference will be held in Art and Design Academy, Liverpool John Moores University, Liverpool, UK.

Our community members and first time attendees come from all corners of the globe. The Conference is a site of critical reflection, both by leaders in the field and emerging artists and scholars. Those unable to attend the Conference may opt for virtual participation in which community members can submit a video and/or slide presentation with voice-over, or simply submit a paper for peer review and possible publication in the Journal.

Online presentations can be viewed on [YouTube](#).

Publishing

The Arts Community enables members to publish through three media. First by participating in the Arts Conference, community members can enter a world of journal publication unlike the traditional academic publishing forums—a result of the responsive, non-hierarchical and constructive nature of the peer review process. *The International Journal of the Arts in Society* provides a framework for double-blind peer review, enabling authors to publish into an academic journal of the highest standard.

The second publication medium is through the book series [The Arts in Society](#), publishing cutting edge books in print and electronic formats. Publication proposal and manuscript submissions are welcome.

The third major publishing medium is our [news blog](#), constantly publishing short news updates from the Arts in Society Community, as well as major developments in the various disciplines of the arts. You can also join this conversation at [Facebook](#) and [Twitter](#) or subscribe to our email [Newsletter](#).

Common Ground Publishing Journals

AGING Aging and Society: An Interdisciplinary Journal Website: http://AgingAndSociety.com/journal/	ARTS The International Journal of the Arts in Society. Website: www.Arts-Journal.com
BOOK The International Journal of the Book Website: www.Book-Journal.com	CLIMATE CHANGE The International Journal of Climate Change: Impacts and Responses Website: www.Climate-Journal.com
CONSTRUCTED ENVIRONMENT The International Journal of the Constructed Environment Website: www.ConstructedEnvironment.com/journal	DESIGN Design Principles and Practices: An International Journal Website: www.Design-Journal.com
DIVERSITY The International Journal of Diversity in Organizations, Communities and Nations Website: www.Diversity-Journal.com	FOOD Food Studies: An Interdisciplinary Journal Website: http://Food-Studies.com/journal/
GLOBAL STUDIES The Global Studies Journal Website: www.GlobalStudiesJournal.com	HEALTH The International Journal of Health, Wellness and Society Website: www.HealthandSociety.com/journal
HUMANITIES The International Journal of the Humanities Website: www.Humanities-Journal.com	IMAGE The International Journal of the Image Website: www.OntheImage.com/journal
LEARNING The International Journal of Learning. Website: www.Learning-Journal.com	MANAGEMENT The International Journal of Knowledge, Culture and Change Management. Website: www.Management-Journal.com
MUSEUM The International Journal of the Inclusive Museum Website: www.Museum-Journal.com	RELIGION AND SPIRITUALITY The International Journal of Religion and Spirituality in Society Website: www.Religion-Journal.com
SCIENCE IN SOCIETY The International Journal of Science in Society Website: www.ScienceinSocietyJournal.com	SOCIAL SCIENCES The International Journal of Interdisciplinary Social Sciences Website: www.SocialSciences-Journal.com
SPACES AND FLOWS Spaces and Flows: An International Journal of Urban and ExtraUrban Studies Website: www.SpacesJournal.com	SPORT AND SOCIETY The International Journal of Sport and Society Website: www.sportandsociety.com/journal
SUSTAINABILITY The International Journal of Environmental, Cultural, Economic and Social Sustainability Website: www.Sustainability-Journal.com	TECHNOLOGY The International Journal of Technology, Knowledge and Society Website: www.Technology-Journal.com
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