DOCTORAL THESIS

Conceptualising a visual culture curriculum for Greek art education

Christopoulou, Martha

Award date:
2008

Awarding institution:
University of Roehampton

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APPENDICES

APPENDIX 1:
Sites that Provide Teaching Resources and Articles for Art Education in Greece

<table>
<thead>
<tr>
<th>Sites</th>
<th>Educational Resources</th>
<th>Articles</th>
</tr>
</thead>
<tbody>
<tr>
<td><a href="http://www.e-selides.gr">www.e-selides.gr</a></td>
<td>No</td>
<td>No</td>
</tr>
<tr>
<td>e-paideia.net</td>
<td>No</td>
<td>No</td>
</tr>
<tr>
<td><a href="http://www.epyna.gr">www.epyna.gr</a></td>
<td>Yes</td>
<td>No</td>
</tr>
<tr>
<td><a href="http://www.e-yliko.gr">www.e-yliko.gr</a></td>
<td>No</td>
<td>No</td>
</tr>
<tr>
<td><a href="http://www.daskalos.gr">www.daskalos.gr</a></td>
<td>Yes</td>
<td>No</td>
</tr>
<tr>
<td><a href="http://www.teach.gr">www.teach.gr</a></td>
<td>No</td>
<td>No</td>
</tr>
<tr>
<td><a href="http://www.e-enosh.gr">http://www.e-enosh.gr</a></td>
<td>No</td>
<td>No</td>
</tr>
<tr>
<td><a href="http://www.pedia.gr">www.pedia.gr</a></td>
<td>No</td>
<td>No</td>
</tr>
<tr>
<td><a href="http://www.e-kimolia.gr">http://www.e-kimolia.gr</a></td>
<td>No</td>
<td>No</td>
</tr>
</tbody>
</table>
APPENDIX 1a:
Examples of Suggestions for Practical Art from the Educational Site www.daskalos.edu.gr. (Translated by the researcher).

<table>
<thead>
<tr>
<th>Activities</th>
<th>Media</th>
<th>How to Do It</th>
</tr>
</thead>
<tbody>
<tr>
<td>Graffiti</td>
<td>Markers</td>
<td>Children write their names in different ways</td>
</tr>
<tr>
<td>Painting</td>
<td>Glue, watercolours</td>
<td>Children draw using thick glue. Then paint the drawing with watercolours.</td>
</tr>
<tr>
<td>Comics</td>
<td>Pencil, pencil-colours or watercolours</td>
<td>Teacher and children choose a common theme, discuss and make-up a story. Children draw the story in sequence. Then they paint it.</td>
</tr>
<tr>
<td>Drawing/Painting with watercolours</td>
<td>Watercolours</td>
<td>Children put salt on wet paper. They wait for a while and then they paint a subject matter of their choice. When the colours dry they brush off the salt. Then children may discuss the results.</td>
</tr>
<tr>
<td>Drawing with ink</td>
<td>Ink and stick</td>
<td>Children drop some ink with a stick on paper and blow air on the ink-bubbles while they move the paper. Children are asked to observe the ‘painting’ and make a frame around it in order to give it a shape.</td>
</tr>
<tr>
<td>Collage</td>
<td>Pencil, glue and paper</td>
<td>Children draw with pencil. They cut small pieces of coloured paper and make small balls, which they stick on selected areas of their drawings.</td>
</tr>
<tr>
<td>Collage from pictures from magazines</td>
<td>Pictures from magazines, scissors, glue</td>
<td>Children use pictures of landscapes as a background. They cut more pictures that have different subject matter and stick them on the paper in order to produce a surrealistic effect.</td>
</tr>
<tr>
<td>Making a frame</td>
<td>White paper, glue, scissors, pictures from magazines, hard paper</td>
<td>Children are asked to find photos from magazines. They cut out a piece of square-shaped white paper and then they stick a photo in the middle of it. They also stick a piece of card-board on the back of the frame.</td>
</tr>
<tr>
<td>Christmas cards</td>
<td>Paper, glue, scissors, ribbons, etc</td>
<td>Children use different materials to design Christmas cards.</td>
</tr>
</tbody>
</table>
APPENDIX 1b:
Examples of Suggestions for Interdisciplinary Projects from South Aegean Educational Portal, www.epyna.gr (translated by the researcher)

<table>
<thead>
<tr>
<th>NAME OF THE PROJECT</th>
<th>DESCRIPTION OF THE PROJECT</th>
<th>ART ACTIVITIES</th>
</tr>
</thead>
</table>
| *Building with Imagination in front of a Computer Screen*, P. Gourziotes, et al (Χτίζοντας με Φαντασία στην Οθόνη του Υπολογιστή, Γουρζιώτη, Π., κ.α.) | The project engages students to examination of the concept of housing through different school subjects (language, maths, art, music, environmental education and history) | • Investigating great artists’ houses  
• Children draw their own house using computer programme *Paint* |
| *Four Seasons: A Visual Approach for Flexible Zone*, Fortouni, J. & Fragkaki, M. (Οι Τέσσερις Εποχές: Μια Visual Προσέγγιση της Ευέλικτης Ζώνης, Φορτούνη, Τ. & Φραγκακη, Μ.) | This project aims to help children to express their lived experiences of and knowledge about the four seasons during Flexible Zone. | • Investigating into how artists represented the four seasons  
• Drawing the four seasons |
| *How Can I Make Animation with Microworlds Pro?* Daponte, N. (Πώς να Κάνω Animation στο Microworlds Pro, Δαπόντε, Ν.) | The project gives children opportunities to learn how to make animation using computer programme *Microworlds Pro*. | • Making animation |
| *Click…and Join Us to Ancient Pella*, Arvaniti, I, et al (Κλικ…και Έλα στην Αρχαία Πέλλα, Αρβανίτη, Ι. κ.α) | The students use educational software to make a tour at the city of ancient Pella in art/museum education. | • Mosaic construction |
## APPENDIX 2: Analysis of Student Textbooks for Art in Greece

<table>
<thead>
<tr>
<th>Student textbook</th>
<th>Main subjects</th>
<th>Artists</th>
<th>Activities</th>
<th>Materials</th>
<th>Connection to school subjects</th>
</tr>
</thead>
</table>
| **Grades 1-2**   | • Visual elements: Line, Colour, Shape  
• Portrait & Human figure  
• Famous artists  
| **Grades 3-4**   | • Visual elements: Dot, Line, Colour, Shape  
• Famous artists  
• Motifs  
• Nature & Building environment  
• Shadows & Human figure  
• Horses  
• Media-Techniques  
• Art forms: Illustration, Sculpture, Maquettes, Video-art, Icon-painting, etc | Da Vinci, Seurat, Signac, Klee, Picasso, Kandinsky, Matisses, Marc, Itten, Mondrian, Takis, Nannucci, De Kiriko, Kosuth, Delone, Albers, Noland, Calder, Greig, Nauman, Oursler, Moore, Giacometti, Calatrava, Phidias, Tsoklis, Pavlos, Molfessis, Romanou, Mitaras, Antonakos, Tsarouhis, Kessanlis, Kaniaris, Economou, Moralis, Fasianos, Psaraki, Grammatopoulos, Stefanidi, Kontoglou | Painting, Collage, Paper construction, Papier-masse, Dolls-making, Writing stories, Role play, Stencil, Installations, Maquette/scenery-making, Painting, Computer art, Museum visit, Visits to artists | water-colours pencil-colours crayons, pastels, markers, papers, ribbons, wire, string, cardboard, cork, clay, magnets | |
| **Grades 5-6**   | • Visual elements: hue, value, line, scale, symmetry, balance, perspective, depth,  
• Art as emotion generator  
• Artist’s choices  
• Media-Techniques  
• Art forms: Mosaics, Pottery, etc  
• Environment-Ecology  
• Professions: photographer, architect, etc  
# APPENDIX 3: Resources For Reviewing Literature for the Research

<table>
<thead>
<tr>
<th>List of Websites</th>
<th>List of Journals</th>
</tr>
</thead>
<tbody>
<tr>
<td>ArtsEdNet: <a href="http://www.artsednet.getty.edu">http://www.artsednet.getty.edu</a></td>
<td>Art Bulletin (The)</td>
</tr>
<tr>
<td>Art Education: <a href="http://www.arteducation.co.uk">www.arteducation.co.uk</a></td>
<td>Art Education</td>
</tr>
<tr>
<td>BIDS Education Service: <a href="http://www.bids.ac.uk">www.bids.ac.uk</a></td>
<td>International Journal of Art &amp; Design Education</td>
</tr>
<tr>
<td>Council of Europe: <a href="http://www.coe.int">www.coe.int</a></td>
<td>Journal of Visual Art Practice</td>
</tr>
<tr>
<td>Educational material for Greek teachers: <a href="http://www.e-yliko.gr">www.e-yliko.gr</a></td>
<td>International Journal of Education through Art</td>
</tr>
<tr>
<td>Eurydice Database in Education: <a href="http://www.eurydice.com">www.eurydice.com</a></td>
<td>Review of Research in Visual Arts Education</td>
</tr>
<tr>
<td>Greek National Documentation Centre: <a href="http://www.ekt.gr">www.ekt.gr</a></td>
<td>School Arts</td>
</tr>
<tr>
<td>Greek Primary School Teachers Association: <a href="http://www.daskalos.edu.gr">www.daskalos.edu.gr</a></td>
<td>Social Research Update</td>
</tr>
<tr>
<td>Greek Teachers Association: <a href="http://www.daskalos.edu.gr">www.daskalos.edu.gr</a></td>
<td>Studies in Art Education</td>
</tr>
<tr>
<td>The Arts Council in England: <a href="http://www.artscouncil.org.uk">www.artscouncil.org.uk</a></td>
<td>Theory and Practice</td>
</tr>
<tr>
<td>Visual Culture Education: <a href="http://www.vizeult.com">www.vizeult.com</a></td>
<td>Third Text</td>
</tr>
<tr>
<td><a href="http://www.aristos.org">www.aristos.org</a></td>
<td>Visual Arts Research</td>
</tr>
<tr>
<td></td>
<td>Visual Culture Research</td>
</tr>
<tr>
<td></td>
<td>Αντιτετράδια της Εκπαίδευσης (Antitertradia tis Ekpedefsis)</td>
</tr>
<tr>
<td></td>
<td>Εκπαιδευτική Κοινότητα (Ekpedeftiki Kinotita)</td>
</tr>
<tr>
<td></td>
<td>Σύγχρονη Εκπαίδευση (Sighroni Ekpedefsi)</td>
</tr>
<tr>
<td>Author</td>
<td>Year</td>
</tr>
<tr>
<td>-----------------</td>
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<td></td>
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</tbody>
</table>
APPENDIX 5: The Field of Visual Culture

| Fine arts | painting, sculpture, print-making, drawing, installations, mixed-media forms, photo-text, avant-garde films and videos, happenings & performance art, architecture |
| Crafts & design | urban design, retail design, corporate design, logos and symbols, industrial design, engineering design, illustration, graphics, product design, automobile design, design of weapons of war, transportation & space vehicle design, typography, wood carving & furniture design, jewellery, metalwork, shoes, ceramics, set design, computer-aided design, subcultures, costume & fashion, hair styling, body adornment, tattoos, landscape, and garden design |
| Performing arts & arts of spectacle | theatre, acting, gesture and body language, playing musical instruments, dance/ballet, beauty pageants, striptease, fashion shows, the circus, carnivals and festivals, street parades and marches, public ceremonies, such as coronations, funfairs, theme parks, Disneyworlds, arcades, video games, sound and light shows, fireworks, neon signs & illuminations, pop & rock concerts, panoramas, waxworks, planetariums, mass rallies, sporting events |
| Mass & electronic media | photography, cinema/film, animation, television & video, cable & satellite, advertising & propaganda, postcards & reproductions, illustrated books, magazines, cartoons, comics, & newspapers, multimedia, Compact-disc, Interactive computer imagery, Internet, virtual reality, telematics, computer imagery |

(Walker & Chaplin, 1997, p.33)
APPENDIX 6: Question Schedule for Group Interviews

1. These are some of the images we see around us everyday... (Show images to children)
   What can you tell me about them? What do you notice about them? Where do you see them?
2. Which kinds of images do you look at most often? Where do you see them? When do you see them?
3. Which kinds of images do you like best? Is there any particular reason you like them?
4. Do you talk with your friends about the images you see? What do you talk about?
5. Which kinds of visual images are hanging on your bedroom walls? Who put them there? Is there any particular reason why you chose these visual images?
6. What do you usually draw/paint? Where do you get ideas for your drawings?
7. Which is your favourite hero/heroine? Can you explain why? Have you ever pretended to be your favourite hero/heroine? Have you ever played out scenes from your favourite TV show? What was that?
8. What do you think people can learn from images the see? Is there anything that you learned from the visual images you see? What do images tell you to do? Do you think that the children are influenced by the visual images they see in everyday life?
9. Closing question: Have we missed anything?

APPENDIX 7:

Schedule of Informal Discussions in Greek Language Classes in London

<table>
<thead>
<tr>
<th>Group</th>
<th>Dates</th>
</tr>
</thead>
<tbody>
<tr>
<td>Group X 6/7-year-old</td>
<td>14.6.05; 24.6.05; 20.9.05; 29.9.05</td>
</tr>
<tr>
<td>Group Y 8-year-old</td>
<td>11.6.05; 18.6.05; 17.9.05; 24.9.05</td>
</tr>
<tr>
<td>Group Z 10-year-old</td>
<td>17.6.05; 28.6.05; 2.7.05; 24.9.05; 16.9.05</td>
</tr>
</tbody>
</table>
APPENDIX 8: Visual Culture Genres Included in Research Tool

<table>
<thead>
<tr>
<th>Fine Arts</th>
<th>Painting, sculpture, architecture</th>
</tr>
</thead>
<tbody>
<tr>
<td>Crafts and design</td>
<td>urban design, illustration, graphics, product design, embroidery, wood carving, ceramics, costume &amp; fashion</td>
</tr>
<tr>
<td>Performing arts &amp; arts of spectacle</td>
<td>theatre, acting, dance/ballet, fashion shows, carnivals, street parades and marches, theme parks, arcades, video games, pop &amp; rock concerts, sporting events</td>
</tr>
<tr>
<td>Mass &amp; electronic media</td>
<td>photography, cinema/film, television &amp; video, advertising, illustrated books, magazines, cartoons, comics, newspapers, multimedia, Interactive computer imagery, Internet, computer imagery</td>
</tr>
</tbody>
</table>
HEADTEACHER CONSENT FORM

Title of Research Project: Conceptualising a Visual Culture Curriculum for Greek Art Education

Brief description
This study as a whole aims to investigate ways of broadening the content of Greek art curriculum to include visual culture. The aim is to enhance student learning and critical understanding about ways in which their identities are influenced and constructed by visual images (Freedman, 2003b; NC, 2003). The research has two interrelated phases: Phase 1: Group interviews that gather information about primary age children’s visual everyday life experiences, their preferences and attitudes towards visual culture and especially towards popular and mass media culture. Phase 2: A questionnaire survey to establish Greek primary teachers’ views and needs on teaching about visual culture in art lessons.

It is anticipated that the research could contribute to the reform of primary art education in Greece, and provide ideas for curriculum development and research into visual culture education in primary level. The group interviews may identify some dominant visual and cultural genres preferred by children in Greece, and ways they appropriate the meanings of visual images. This is the first Ph.D research on this topic in Greece.

Please note that the answers children give in the questions will remain confidential that their anonymity will be respected. The schools will not be mentioned in any reports, and coded names only will be used in the Ph.D research. Permission to conduct the research has been already obtained from the Greek Pedagogical Institute. The findings will be published as a Ph.D thesis a summary of which will be sent to the Greek Pedagogical Institute.

Name and status of Researcher:
Martha Christopoulou is a primary school teacher of the Directorate of Primary Education of Athens and practicing icon-painter. Since September 2004 she is a Ph.D scholarship student at Roehampton University, London, UK.

Consent Statement:
I agree that the Primary School …. of which I am Headteacher may participate in Phase 1 and/or 2 of this research and I am aware that I can withdraw this consent at any point. I understand that the information the students or teachers provide will be treated with confidentiality by the researcher and that the students’, teachers’ and school identity will be protected in the publication of any findings.
Name:……………………………………...
Signature:……………………………………
Date:………………………………………..

Please note:
If you have concern of any aspect of your participation, please raise this with the researcher Martha Christopoulou, Xanthoulidou 2-4, A. Patisia, Athens, T.K.11143, Tel: 6974428990, Email: marchri13@yahoo.co.uk, or her director of studies Prof. Rachel Mason, Froebel College, Roehampton University, Roehampton Lane, London SW15 5PJ, UK, Tel.: 0044-208-3923009, Email: R.Mason@roehampton.ac.uk.
ENTYPO SYGKATAThetaHΣ ΔΑΝΔΗ ΔΗΜΟΤΙΚΟΥ ΣΧΟΛΕΙΟΥ

Τίτλος έρευνας: Διαμορφώνοντας ένα Αναλυτικό Πρόγραμμα για την Διδασκαλία του Οπτικού Πολιτισμού για το Μάθημα της Εικαστικής Αγοράς στην Ελλάδα.

Συνοπτική περιγραφή της έρευνας:
Αυτή η έρευνα στοχεύει να διερευνήσει τρόπους με τους οποίους μπορεί να διευρυνθεί το περιεχόμενο του μαθήματος της εικαστικής αγοράς (E.A.) συμπεριλαμβάνοντας στοιχεία του οπτικού πολιτισμού (visual culture). Ο σκοπός είναι να ενσωματώσει η κριτική ικανότητα των μαθητών και να μάθουν για τον τρόπο με τον οποίο οι οπτικές εικόνες που βλέπουν στην καθημερινότητά τους επηρεάζουν τη δόμηση της ταυτότητάς τους (Freedman, 2003b Α.Π., 2003).
Η έρευνα αποτελείται από δύο αλληλοεξαρτώμενες φάσεις. Φάση 1: Ομαδικές συνεντεύξεις με τις οποίες θα συγκεντρώσουμε πληροφορίες για τις καθημερινές οπτικές εμπειρίες των παιδιών, ηλικίας 6-12 χρονών, τις προτιμήσεις και στις στάσεις τους απέναντι στον οπτικό πολιτισμό και ιδιαίτερα απέναντι σε εικόνες που προέρχονται από δημοφιλή είδη πολιτισμού και τα MME. Φάση 2: Επιτόπια δειγματοληπτική έρευνα με ερωτηματολόγια για να προσδιορίσουν οι απόψεις, αντιλήψεις και ανάγκες των δασκάλων σχετικά με τη διδασκαλία του οπτικού πολιτισμού στο μάθημα της Εικαστικής Αγοράς.

Η έρευνα αναμένεται ότι θα συμβάλει στη μεταφόρτωση της Ε.Α. στην Α/θήμα Εκπ/ση και ότι θα παράσχει ιδέες για την περαιτέρω ανάπτυξη του αναλυτικού προγράμματος και της έρευνας στην Ε.Α. Οι ομαδικές συνεντεύξεις είναι δύνατο να προσδιορίσουν μερικά κύρια ρόστα ειδή του οπτικού πολιτισμού που προτιμούν τα παιδιά στην Ελλάδα, αλλά και τρόπους με τους οποίους κάνουν κτήμα τους τα μηνύματα τα οποία μεταφέρουν οι οπτικές εικόνες. Αυτή είναι η πρότα μέχρι ερευνά για την απόκτηση διδακτορικού τίτλου με αυτό το θέμα στην Ελλάδα.

Παρακαλώ σημειώστε ότι οι απαντήσεις που θα δώσουν οι μαθητές της έρευνας θα είναι εμπειρικές και ότι θα στηριχθεί η ανοιχτότητα τους. Τα ανώνυμα των σχολείων δεν πρέπει να αναφέρθουν σε καμία αναφορά ή άρθρο και θα αντικατασταθούν με κωδικούς στη διατριβή. Αδειά ακούει στροφή από το Παιδαγωγικό Ινστιτούτο. Το αποτέλεσμα της έρευνας θα ανακοινωθούν στη διατριβή ένα αντίτυπο της οποίας θα σταλεί στο Παιδαγωγικό Ινστιτούτο.

Όνομα και ιδιότητα της ερευνήτριας:
Η Μάρθα Χριστοπούλου είναι δασκάλα και ανήκει στη Δ/νση Α/θήμα Εκπ/σης Αθήνας. Είναι επίσης αγιογράφος. Από τον Σεπτέμβριο του 2004 είναι υποψήφια διδάκτωρα στο πανεπιστήμιο Roehampton, που βρίσκεται στο Λονδίνο.

Δήλωση συγκατάθεσης:
Συμφωνώ το Δημοτικό Σχολείο …. του οποίου είμαι Δ/ντης να συμμετάσχω στη φάση 1 και/ή 2 αυτής της έρευνας. Γνωρίζω ότι μπορώ να αποσύρω τη συγκατάθεσή μου σε οποιοδήποτε χρονική στιγμή. Γνωρίζω ότι πληροφορίες που θα παρασχύσω οι μαθητές θα είναι εμπειρικές και ότι οι ταυτότητες των μαθητών, των δασκάλων, του σχολείου καθώς και η δική μου θα προστατευθούν κατά τη δημοσίευση των ευρημάτων.

Όνομα:..............................................................
Υπογραφή:......................................................
Ημερομηνία:.....................................................

Παρακαλώ σημειώστε:
Για οποιαδήποτε ερώτηση σχετικά με τη συμπεριφορά σας στην έρευνα, παρακαλώ επικοινωνήστε με την ερευνήτρια Μάρθα Χριστοπούλου, Επανοδόδου Δ/νσης Αθήνας, Τ.Κ.11143, Τηλ.: 6974428990, Email: marchri13@yahoo.co.uk, ή τη Δ/ντης παιδικών Prof. Rachel Mason: Froebel College, Roehampton University, Roehampton Lane, London SW15 5PJ, UK, Tel.: 0044-208-3923009, Email P.Mason@roehampton.ac.uk.
TEACHER CONSENT FORM

Title of Research Project: *Conceptualising a Visual Culture Curriculum for Greek Art Education*

Brief description
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Name and status of Researcher:
Martha Christopoulou is a primary school teacher of the Directorate of Primary Education of Athens and practicing icon-painter. Since September 2004 she is a Ph.D student at Roehampton University, London, UK.

Consent Statement:
I agree that my class, Grade…, of ……Primary School, and I may participate in Phase … of this research and I am aware that I can withdraw this consent at any point. I understand that the information the students provide will be treated with confidentiality by the researcher and that the students’, school’s, and my identity will be protected in the publication of any findings.
Name:…………………………………...
Signature:………………………………….
Date:……………………………………….

Please note:
If you have concern of any aspect of your participation, please raise this with the researcher Martha Christopoulou, Xanthoulidou 2-4, A. Patisia, Athens, T.K.11143, Tel: 6974428990, Email: marchri13@yahoo.co.uk, or her director of studies Prof. Rachel Mason, Froebel College, Roehampton University, Roehampton Lane, London SW15 5PJ, UK, Tel.: 0044-208-3923009, Email: R.Mason@roehampton.ac.uk.
Τίτλος έρευνας: Διαμορφώνοντας ένα Αναλυτικό Πρόγραμμα για την Διδασκαλία του Οπτικού Πολιτισμού για το Μάθημα της Εικαστικής Αγωγής στην Ελλάδα.

Συνοπτική περιγραφή της έρευνας

Αυτή η έρευνα στοχεύει να διευρυνθεί τρόπους με τους οποίους μπορεί να διευρυνθεί το περιεχόμενο του μαθήματος της εικαστικής αγωγής (Ε.Α) συμπεριλαμβάνοντας στοιχεία του οπτικού πολιτισμού (visual culture). Ο σκοπός είναι να ευξευθεύσει η κριτική ικανότητα των μαθητών και να μάθουν για τον τρόπο με τον οποίο οι οπτικές εικόνες που βλέπουν στην καθημερινότητά τους επηρεάζουν τη δόμηση της ταυτότητάς τους (Freedman, 2003b Α.Π., 2003).

Η έρευνα αποτελείται από δύο αλληλεξαρτώμενες φάσεις. Φάση 1: Ομαδικές συνεντεύξεις με τις οποίες θα συγκεντρώσουμε πληροφορίες για τις καθημερινές οπτικές εμπειρίες των παιδιών, ηλικίας 6-12 χρονών, τις προτιμήσεις και τις στάσεις τους απέναντι στον οπτικό πολιτισμό και ιδιαίτερα απέναντι σε εικόνες που προέρχονται από δημοφιλή είδη πολιτισμού και τα ΜΜΕ. Φάση 2: Επίπονια διεγερμολογητική έρευνα με ερωτηματολόγιο για να προσδιοριστούν οι απόψεις, αντιλήψεις και ανάγκες των δασκάλων σχετικά με τη διδασκαλία του οπτικού πολιτισμού στο μάθημα της Εικαστικής Αγωγής.

Η έρευνα αναμένεται ότι θα συμβάλει στη μεταφράσιση της Ε.Α. στην Α/θήμα Εκπ/ση και ότι θα παράσχει ιδέες για την περαιτέρω ανάπτυξη του αναλυτικού προγράμματος και της έρευνας στην Ε.Α. Οι ομαδικές συνεντεύξεις είναι δυνατό να προσδιορίσουν μερικά κύρια χαρακτηριστικά είδου του οπτικού πολιτισμού που προτιμούν τα παιδιά στην Ελλάδα, αλλά και τρόπους με τους οποίους κάνουν κτήμα τους τα μνήματα τους οποία μεταφέρουν οι οπτικές εικόνες. Αυτή είναι η πρώτη έρευνα για την απόκτηση διδακτορικού τίτλου με αυτό το θέμα στην Ελλάδα.

Παρακαλώ σημειώστε ότι οι απαντήσεις που θα δώσουν οι μαθητές στις ερωτήσεις που θα θέσουμε θα είναι εμπιστευτικές και ότι θα τηρηθεί η ανωσσαία τους. Τα ονόματα των σχολείων δεν πρόκειται να αναφερθούν σε καμία αναφορά ή άρθρο και θα αντικατασταθούν με κωδικούς στη διατριβή. Αυτές ήδη δοθεί από το Παιδαγωγικό Ινστιτούτο το Παπαδιαμάντη να ανακοινωθούν στη διατριβή ένα αντίστοιχο της οποίας θα σταλεί στο Παιδαγωγικό Ινστιτούτο.

Όνομα και ιδιότητα της ερευνήτριας:
Η Μάρθα Χριστοφούλου είναι δασκάλα και ανήκει στη Δ/νση Α/θήμα Εκπ/σης Αθήνας. Είναι επίσης αγιογράφος. Από τον Σεπτέμβριο του 2004 είναι υποψήφια διδάκτορα στο πανεπιστήμιο Roehampton, που βρίσκεται στο Λονδίνο.

Δήλωση συγκατάθεσης:
Συμφωνούμε το τάξη .... της οποίας είμαι δασκάλος/α να συμμετάσχει στη φάση .... αυτής της έρευνας. Γνωρίζω ότι μπορώ να αποδώσω τη συγκατάθεσή μου σε οποιοδήποτε χρονική στιγμή. Γνωρίζω ότι πληροφορίες που θα παράσχω οι μαθητές θα είναι εμπιστευτικές και ότι οι ταυτότητες των μαθητών, των σχολείων, καθώς και η δική μου θα προστατευθούν κατά τη δημοσίευση των ευρημάτων.

Όνομα:..................................................
Υπογραφή:...........................................
Ημερομηνία:...........................................

Παρακαλώ σημειώστε:
Για οποιαδήποτε ερώτηση σχετικά με τη συμμετοχή σας στην έρευνα, παρακαλώ επικοινωνήστε με την ερευνήτρια Μάρθα Χριστοφούλου, Χανιά Πάνοβο 2-4, Α. Πατήσια, Αθήνας, Τ.Κ.11143, Τηλ.: 6974428990, Email: marchri13@yahoo.co.uk, ή την Δ/νση σπουδών Prof. Rachel Mason: Froebel College, Roehampton University, Roehampton Lane, London SW15 5PJ, UK, Τηλ.: 0044-208-3923009, Email P.Mason@roehampton.ac.uk.
Title of Research Project: Conceptualising a Visual Culture Curriculum for Greek Art Education

Brief description
This study is investigating ways of broadening the content of art curricula to include visual images from children’s everyday environment. It is important for Greek teachers to be informed about children’s interests, preferences and life experiences.

The first phase of the research involves group interviews with children at schools in your district. I will ask children to tell me about the visual images they see in their everyday lives, which they prefer, and when and where they look at them. This will help me to move in the second part of the research, which involves a questionnaire survey on Greek primary school teachers’ views and needs of teaching about visual culture in art lessons.

Please note that the answers children give to the questions will remain confidential and that their anonymity will be respected. Their school will not be mentioned in any reports, and coded name will be used in the Ph.D research. Permission to conduct the research has been already obtained from the Greek Pedagogical Institute. The findings of the research will be published as a Ph.D thesis, a summary of which will be sent to the Greek Pedagogical Institute.

Name and status of Researcher:
Martha Christopoulou is a primary school teacher of the Directorate of Primary Education of Athens and practicing icon-painter. Since September 2004 she has been a Ph.D student at Roehampton University, London, UK.

Consent Statement:
I agree my son/daughter ………………….. may participate in Phase 1 of this research and I am aware that I or s/he is free to withdraw at any point. I understand that the information s/he provides will be treated with confidentiality by the researcher and that his/her identity will be protected in the publication of any findings.

Name:……………………………………...
Signature:………………………………….
Date:……………………………………….

Please note:
If you have concern of any aspect of your participation, please raise this with the researcher Martha Christopoulou, Xanthoulidou 2-4, A. Patisia, Athens, T.K.11111, Tel: 6974428990, Email: marchri13@yahoo.co.uk, or her director of studies Prof. Rachel Mason, Froebel College, Roehampton University, Roehampton Lane, London SW15 5PJ, UK, Tel.: 0044-208-3923009, Email: R.Mason@roehampton.ac.uk.
ΕΝΤΥΠΟ ΣΥΓΚΑΤΑΘΕΣΗΣ ΓΟΝΕΑ

Τίτλος έρευνας: Διαμορφώνοντας ένα Αναλυτικό Πρόγραμμα για την Διδασκαλία του Οπτικού Πολιτισμού για το Μάθημα της Εικαστικής Αγογής στην Ελλάδα.

Συνοπτική περιγραφή της έρευνας
Ο στόχος αυτής της έρευνας είναι να διευρύνθει το υπάρχον αναλυτικό πρόγραμμα της Εικαστικής Αγογής για να συμπεριληφθούν οι οπτικές εικόνες που άλλοτε οι μαθητές ήταν μόνο στην καθημερινότητά τους. Είναι σημαντικό να διάσοβουν το δημοτικό να ενημερωθούν για τις προτιμήσεις και τα ενδιαφέροντα των μαθητών σε σχέση με τον οπτικό πολιτισμό (visual culture).

Η πρώτη φάση της έρευνας αφορά ομαδικές συνεντεύξεις με παιδιά στα δημοτικά σχολεία της περιοχής σας. Θα ερωτηθούν σχετικά με τις εικόνες που βλέπουν στην καθημερινότητά τους, ποιοι και πότε τις βλέπουν και ποιες προτιμούν. Αυτό θα μπορούσε ύστερα να προχωρήσει στη δεύτερη φάση της έρευνας η οποία αφορά μια επιτόπια δειγματοληπτική έρευνα με ερωτηματολόγια για να προσδιοριστούν οι απάντες, αντιλήψεις και ανάγκες των δασκάλων σχετικά με τη διδασκαλία του οπτικού πολιτισμού στο μάθημα της Εικαστικής Αγογής.

Παρακαλώ σημειώστε ότι οι απαντήσεις που δώσουν τα παιδιά στης ερωτήσεις που θα θέσω θα είναι εμπιστευτικές και ότι θα τηρηθεί η ανωνυμία τους. Τα ανόμαλα των σχολείων δεν πρόκειται να αναφερθούν σε καμία αναφορά ή άρθρο και θα αντικατασταθούν με κωδικούς στη διατριβή. Αδεία έχει δοθεί από το Παιδαγωγικό Ινστιτούτο. Τα αποτελέσματα της έρευνας θα ανακοινωθούν στη διατριβή ένα αντίτυπο της οποίας θα σταλεί στο Παιδαγωγικό Ινστιτούτο.

Όνομα και ιδιότητα της ερευνήτριας:
Η Μάρθα Χριστοπούλου είναι δασκάλα και ανήκει στη Δ/νση Α/θίας Εκπ/σης Αθήνας. Είναι επίσης αγιογράφος. Από τον Σεπτέμβριο του 2004 είναι υποψήφια διδάκτορας στο πανεπιστήμιο Roehampton, που βρίσκεται στο Λονδίνο.

Δήλωση συγκατάθεσης:
Συμφωνώ ο γιος/ η κόρη μου ... Συμμετέχω στη φάση 1 και 2 αυτής της έρευνας. Γνωρίζω ότι προκειται τη συγκατάθεσή μου σε οποιοδήποτε χρονική στιγμή, ότι πληροφορίες που θα παράσχω θα είναι εμπιστευτικές και ότι η συμμετοχή μου σε αυτή της έρευνας είναι σε αυτή την σχετικά αναλυτική κατά τη δημοσίευση των Ευρωμάτων.

Όνομα:.................................................. 
Υπογραφή:.................................................. 
Ημερομηνία:..................................................

Παρακαλώ σημειώστε:
Για οποιαδήποτε ερώτηση σχετικά με τη συμμετοχή σας στη έρευνα, παρακαλώ επικοινωνήστε με την έρευνήτρια Μάρθα Χριστοπούλου, Ξανθούδιδου 2-4, Α. Πατήσια, Αθήνα, Τ.Κ.11143, Τηλ.: 6974428990, Email: march13@yahoo.co.uk, ή τη Δ/νση σπουδών Prof. Rachel Mason: Froebel College, Roehampton University, Roehampton Lane, London SW15 5PJ, UK, Tel.: 0044-208-3923009, Email P.Mason@roehampton.ac.uk.
APPENDIX 10:
Conventions Used in Transcriptions for Pilot Study II and Group Interviews

Capitals  Emphatic speech
Italics Names e.g. *Harry Potter*, *Scooby Doo*
(…) Words undeciphered or omitted
/     Pause of less than two seconds
//    Pause of more than two seconds
(…)  Approximate wording
[….] Stage directions, e.g. [laughter]
( )  Contextual information, e.g. (Karagkiozis: shadow theatre)

[            Simultaneous, or interrupted speech
[ 
&        Continuing speech separated in the transcript by an interrupting speaker
(?)    High rising speech
=     For incomplete utterance
::     The sound of the word is lengthened
?     Instead of a name. Indicates that no good guess could be made as to the identity
       of speaker
* ….*  Words spoken in low voice
.     Talk omitted which is irrelevant to the issue discussed
.
.
(Buckingham, 1993; Edwards & Lampert, 1993)

APPENDIX 11: Timetable for Group Interviews

<table>
<thead>
<tr>
<th>Date</th>
<th>School</th>
<th>Groups</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tue 31/1/06 9.00- 13.00</td>
<td>School A, N. Ileia district</td>
<td>3 groups aged 6, 10/12, and 8/9</td>
</tr>
<tr>
<td>Wed 1/2/06 9.00- 13.00</td>
<td>School A, N. Ileia district</td>
<td>3 groups aged 7, 10/12, and 8/9</td>
</tr>
<tr>
<td>Thu 2/2/06 9.00- 13.00</td>
<td>School B, N. Ileia district</td>
<td>3 groups aged 6, 10/12, and 8/9</td>
</tr>
<tr>
<td>Fri 3/2/06 9.00- 13.00</td>
<td>School B, N. Ileia district</td>
<td>3 groups aged 7, 10/12, and 8/9</td>
</tr>
<tr>
<td>Mon 6/2/06 9.00- 13.00</td>
<td>School C, Athens</td>
<td>3 groups aged 6, 10/12, and 8/9</td>
</tr>
<tr>
<td>Tue 7/2/06 9.00- 13.00</td>
<td>School C, Athens</td>
<td>3 groups aged 7, 10/12, and 8/9</td>
</tr>
<tr>
<td>Wed 8/2/06 9.00- 13.00</td>
<td>School D, Athens</td>
<td>3 groups aged 6, 10/12, and 8/9</td>
</tr>
<tr>
<td>Thu 9/2/06</td>
<td>School D, Athens</td>
<td>3 groups aged 7, 10/12, and 8/9</td>
</tr>
</tbody>
</table>
APPENDIX 12: Ethnicity of Children Participating in Group Interviews

<table>
<thead>
<tr>
<th>Place of Birth</th>
<th>No’s of Children</th>
</tr>
</thead>
<tbody>
<tr>
<td>Greece</td>
<td>90</td>
</tr>
<tr>
<td>Albania</td>
<td>31</td>
</tr>
<tr>
<td>Bulgaria</td>
<td>8</td>
</tr>
<tr>
<td>Poland</td>
<td>4</td>
</tr>
<tr>
<td>Former Soviet Union</td>
<td>4</td>
</tr>
<tr>
<td>Romania</td>
<td>3</td>
</tr>
<tr>
<td>Africa</td>
<td>3</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>143</strong></td>
</tr>
</tbody>
</table>

APPENDIX 13: Codes of Groups in Group Interviews

<table>
<thead>
<tr>
<th>School</th>
<th>Group</th>
<th>Code</th>
</tr>
</thead>
<tbody>
<tr>
<td>School A, N. Ileia district</td>
<td>Group 1, Children aged 6</td>
<td>A1</td>
</tr>
<tr>
<td>School A, N. Ileia district</td>
<td>Group 2, Children aged 7</td>
<td>A2</td>
</tr>
<tr>
<td>School A, N. Ileia district</td>
<td>Group 3, Children aged 8/9</td>
<td>A3</td>
</tr>
<tr>
<td>School A, N. Ileia district</td>
<td>Group 4, Children aged 8/9</td>
<td>A4</td>
</tr>
<tr>
<td>School A, N. Ileia district</td>
<td>Group 5, Children aged 10/12</td>
<td>A5</td>
</tr>
<tr>
<td>School A, N. Ileia district</td>
<td>Group 6, Children aged 10/12</td>
<td>A6</td>
</tr>
<tr>
<td>School B, N. Ileia district</td>
<td>Group 1, Children aged 6</td>
<td>B1</td>
</tr>
<tr>
<td>School B, N. Ileia district</td>
<td>Group 2, Children aged 7</td>
<td>B2</td>
</tr>
<tr>
<td>School B, N. Ileia district</td>
<td>Group 3, Children aged 8-10</td>
<td>B3</td>
</tr>
<tr>
<td>School B, N. Ileia district</td>
<td>Group 4, Children aged 8-10</td>
<td>B4</td>
</tr>
<tr>
<td>School B, N. Ileia district</td>
<td>Group 5, Children aged 10-12</td>
<td>B5</td>
</tr>
<tr>
<td>School B, N. Ileia district</td>
<td>Group 6, Children aged 10-12</td>
<td>B6</td>
</tr>
<tr>
<td>School C, Athens</td>
<td>Group 1, Children aged 6</td>
<td>C1</td>
</tr>
<tr>
<td>School C, Athens</td>
<td>Group 2, Children aged 7</td>
<td>C2</td>
</tr>
<tr>
<td>School C, Athens</td>
<td>Group 3, Children aged 8/9</td>
<td>C3</td>
</tr>
<tr>
<td>School C, Athens</td>
<td>Group 4, Children aged 8/9</td>
<td>C4</td>
</tr>
<tr>
<td>School C, Athens</td>
<td>Group 5, Children aged 10/12</td>
<td>C5</td>
</tr>
<tr>
<td>School C, Athens</td>
<td>Group 6, Children aged 10/12</td>
<td>C6</td>
</tr>
<tr>
<td>School D, Athens</td>
<td>Group 1, Children aged 6</td>
<td>D1</td>
</tr>
<tr>
<td>School D, Athens</td>
<td>Group 2, Children aged 7</td>
<td>D2</td>
</tr>
<tr>
<td>School D, Athens</td>
<td>Group 3, Children aged 8/9</td>
<td>D3</td>
</tr>
<tr>
<td>School D, Athens</td>
<td>Group 4, Children aged 8/9</td>
<td>D4</td>
</tr>
<tr>
<td>School D, Athens</td>
<td>Group 5, Children aged 10/12</td>
<td>D5</td>
</tr>
<tr>
<td>School D, Athens</td>
<td>Group 6, Children aged 10/12</td>
<td>D6</td>
</tr>
</tbody>
</table>
### APPENDIX 14: Categories for Coding Interview Data

<table>
<thead>
<tr>
<th>QUESTIONS</th>
<th>CATEGORIES FOR CODING RESPONSES</th>
<th>EXAMPLES OF RELEVANT RESPONSES</th>
</tr>
</thead>
</table>
| These are some of the images we see around us everyday... Can you identify the genres? | Genre type: Advertisements | • Fotoula: They advertise shampoos, mobiles.  
• Nikoleta: Creams and shampoos… Advertisements  
• Thea: They are form magazines that advertise shampoos and other things |
| | Genre type: Athletics | • All: (?) [This is] from the Olympic Games.  
• Yugin: This is *Ture* from Olympiakos. He is scoring  
• Anastasia: Athletics |
| | Genre type: The built environment | • Yugin: Buildings and a church.  
• Nicos: Block of flats and houses  
• Mohamed: The *Acropolis* and *Parthenon* |
| | Genre type: Carnival | • Ismini: This is carnival.  
• Mina: Carnival  
• Mikis: It’s the carnival. |
| | Genre type: Comics, animated cartoons | • Gena: Programmes for children.  
• Velisarios: It’s *Daffy Duck, Mickey Mouse, and SpongeBob*  
• Elvis: They are cartoons |
| | Genre type: Computer games/play station | • Georgia: This is a game for play-station.  
• All: *Power Rangers*  
• Fotoula: It is play-station. |
| | Genre type: Crafts (embroidery, woodcrafts, pottery) | • Johnny: Spoons made of clay. Or, may be made of wood?  
• Demis: They are from wood. Woodcarving. Somebody took a wood and made it to be beautiful  
• Tina: Pottery….To help us |
| | Genre type: Displays in shopping malls, theme parks | • Roula: Is it like a shopping centre?  
• Leon: They are usually with two floors and there are shops  
• Lampis: People go to buy things to… Is this *The Mall?* |
| Genre type: Family photos | • All: (?) Photographs!!  
• Velisarios: There is a family with the children.. and have taken a photograph  
• Chrysie: Photographs… We take them to remember our friends and relatives… |
| Genre type: Fashion shows | • Sarah: Models!  
• Adele: Fashions  
• Mohamed: They wear clothes and they go in front of people and show them |
| Genre type: Films | • Irina: *This is a film*. It is called *Harry Potter*.  
• Savvas: They are films from *Harry Potter* and *The Lord of the Rings*  
• Dea: Here is from the ring… We watch it on TV |
| Genre type: Fine arts | • Fanis: This is *Mona Lisa*. & I have seen it in a programme for children.  
• Dea: I can recognise her. She is *Mona Lisa*  
• Nicos: A statue. We see them at museums |
| Genre type: Graphic design (book illustrations) | • Akis: Children’s books!!  
• Martina: (Images) From books  
• Maxim: Books….They images for us to understand them |
| Genre type: Graffiti | • Gena: Painted walls on the road  
• Mario: They have painted the walls  
• Elvis: Graffiti |
| Genre type: Magazines, newspapers | • All: (?)Magazines!  
• Roula: Images from magazines  
• Lampis: These are magazines |
| Genre type: Parades, street marches | • Christopher: Here is a street march  
• Elvis: Street marches  
• Antony: Here they do street march |
| Genre type: Theatre, ballet, Shadow theatre, performances and concerts | • Joanna: [Excited] Ah! Miss! Ballet!!  
• Dimitri: It is *Karagiozis*  
• Jesika: Ballet. Ballerinas |
| Genre type: Religious icons | • All: Jesus’ icons!  
• Christos: Icons we find in churches  
• Elie: Icon-painting |
| Genre type: TV programmes | • Yugin: It’s an image from *Big Brother* and *Fame Story*  
• All: *Big Brother* and *Anipotaktes Kardies*  
• Nikoleta: TV programmes |
| Genre type: Toys | • Jenny: It is *Barbie*!!  
• Giorgos: The first is *ninja Turtles* and the other is *Action Man*  
• Fotoula: A *Barbie* doll |
| Genre type: The Web | • Dimitri: It’s an image from a computer  
• All: Computer  
• ?: It is the Internet |
<p>| What kinds of images do you look at? Which ones do you look at most? | |</p>
<table>
<thead>
<tr>
<th>Genre type</th>
<th>Examples</th>
</tr>
</thead>
<tbody>
<tr>
<td>Films</td>
<td>Velisarios: …From cinema. I had watched King Kong</td>
</tr>
<tr>
<td>Magazines, newspapers</td>
<td>Elie: I see images of celebrities included in magazines</td>
</tr>
<tr>
<td></td>
<td>Chrysie: I see advertisements in magazines every Saturday</td>
</tr>
<tr>
<td>Religious icons</td>
<td>Joanna: Jesus’ icons</td>
</tr>
<tr>
<td>Graffiti</td>
<td>Georgios: Wall paintings</td>
</tr>
<tr>
<td></td>
<td>Georgie: I see paintings on the wall</td>
</tr>
<tr>
<td>TV programmes</td>
<td>Elena: A! Television</td>
</tr>
<tr>
<td></td>
<td>Sandra: Images from television</td>
</tr>
<tr>
<td></td>
<td>Tasos: I see <em>Icones</em> with Tasos Dousis</td>
</tr>
<tr>
<td>Toys</td>
<td>Leon: <em>Monopoly</em>, <em>Monopoly</em></td>
</tr>
<tr>
<td>Images from mobile phones</td>
<td>Nansy: I see images from mobile phones</td>
</tr>
<tr>
<td>Nature</td>
<td>Nikoleta: (Images) From the environment</td>
</tr>
<tr>
<td></td>
<td>George: The trees, the sun</td>
</tr>
<tr>
<td></td>
<td>Georgis: I see mountains, the snow</td>
</tr>
<tr>
<td>Posters</td>
<td>Christina: I see <em>Kalomiras’</em> poster</td>
</tr>
<tr>
<td></td>
<td>Adele: I see a paper with <em>Acropolis</em></td>
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<td></td>
<td>Mina: I see <em>Menegaki</em> in an autograph that I have</td>
</tr>
<tr>
<td>Own drawings</td>
<td>Dora: The drawings we make….</td>
</tr>
<tr>
<td>Athletic events</td>
<td>Leon: <em>Olympic Games</em>, because they are nice</td>
</tr>
<tr>
<td></td>
<td>Christina: I like to see when they play ball in the pool</td>
</tr>
<tr>
<td></td>
<td>Akis: I like on TV when we won the <em>Euro Cup</em> in 2004</td>
</tr>
<tr>
<td>The built environment</td>
<td>Georgi: I like the little hill that is up there</td>
</tr>
<tr>
<td>Comics, animated cartoons</td>
<td>Andrew: (I like) <em>Batman</em> and <em>Superman</em></td>
</tr>
<tr>
<td></td>
<td>Esmeralda: (I like) <em>Barbie</em> and <em>mickey mouse</em></td>
</tr>
<tr>
<td></td>
<td>Leon: I like to see <em>Baby Looney Tunes</em></td>
</tr>
<tr>
<td>Computer games/play station</td>
<td>Nansy: I like most a computer game for girls</td>
</tr>
<tr>
<td></td>
<td>Savvas: I like a game called <em>The God of War</em>. It is a war game and you kill people</td>
</tr>
</tbody>
</table>
| Genre type: displays in shopping malls, theme parks | • Christiana: I like to see shop windows  
• Elena: Shop’s windows  
• Nicky: *Allou Fun Park* |
| --- | --- |
| Genre type: Family photos | • Mary: A photo we had taken and it is beautiful  
• Artemis: Photos from places we have been |
| Genre type: Films | • Velisarios: I like to see the one with *King Kong*  
• Christopher: I like most images from movies with *Jan Claude Vandam* |
| Genre type: Fine arts | • Athena: I like the paintings with beautiful landscapes….  
• Demi: I like paintings  
• Elie: I like paintings with landscapes…. |
| Genre type: graphic design (book illustrations) | • Irin: (I like images) from books  
• Vasilios: I like books  
• Nick: (I like images) from books |
| Genre type: Graffiti | • Georgie: Those they write on the walls |
| Genre type: TV programmes | • Jessy: I like TV. I like to watch it in the morning, in the evening…  
• Roudina: Well. I like TV  
• Christine: I like images from television |
| Genre type: Nature | • Mirto: I like many things but mostly I like to see the sky….  
• Dora: I like when the sun goes down. The sunset  
• Efie: I like most images from the nature |
| Genre type: Own drawings | • Alexander: The drawings/paintings we have made in the class  
• Elvis: I like to see the drawings/paintings I have done at home and TV  
• Christiana: My drawings/paintings |
| Genre type: Posters | • Chrysie: I like a poster with *Xatziyannis*  
• Nicky: A poster that I have in my bedroom  
• Helen: Most? Posters from magazines |
| Genre type: Barbie, princesses | • Dea: I like *Magic…. Barbie and the magic Pegasus*  
• Jonela: I like *Barbie and the magic Pegasus* because they are for children  
• Foto: I like *Barbie in the Nutcracker* |
<table>
<thead>
<tr>
<th>Genre type: Everything I look</th>
<th>Reason for preference: Identification with characters</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Nicos: I like everything [I look at] I can’t say what is better or worse</td>
<td></td>
</tr>
<tr>
<td>• Fanis: Yes, I like everything too</td>
<td></td>
</tr>
<tr>
<td>• Gena: I like everything</td>
<td></td>
</tr>
</tbody>
</table>

| Reason for preference: ‘Being beautiful/nice’: refers to aesthetic qualities) | • Velisarios Because *King Kong* climbs on towers…  |
| • Jesika: [Talking about *Barbie*] Because they dance and sing  |
| • Nansy: [Talking about the heroine in a play station game] Because she is beautiful, she is energetic, she fights with dragons…..  |

| Reason for preference: ‘Being beautiful/nice’: as no other way to explain preference | • Christina: I like to see [visual images from] windows outside shops. They have nice clothes, nice things. They are beautiful as images to look at  |
| • Fanis: On TV because they move nicely  |
| • Ismini: Children’s TV programmes because they have nice colours  |

| Reason for preference: Humorous content | • Vasili: I like *Pokémon*. Because it is beautiful!  |
| • Leon: Olympic games because it is very nice!  |
| • Maria: [Talking *Rapounzel*] because it is beautiful  |

| Reason for preference: Visual narrative qualities: action/ adventure | • Sandra: *Sto Para Pente*…. I watch it because I like it, it is fun….  |
| • Fotini: [Talking about *SpongeBob Squarepants*] Because it is funny, they do sometimes silly things  |
| • Sebastian: [Talking about children’s TV programmes] Because they are entertaining, they make us laugh  |

| Reason for preference: Not precise reason (I just like it) | • Angela: I like movies. I like to watch, err! I like to watch *Barbie* because her movies are with adventure.  |
| • Irina: [Talking about *101 Dalmatian Dogs*] Because they have adventure  |
| • Athina: [Talking about *Sto Para Pente*] Because it has suspense and they say funny things  |

| Reason for preference: Narrative (plot line) | • Panteli: I like *Kafe tis Haras*…. Because I like it  |
| • Christen: [Talking about TV series *To Kafe tis Haras*] Because I like it  |

| Reason for preference: Narrative (plot line) | • Sissy: Because there is a teacher with a young girl, with one of his / students anyway, and OK, they will have an affair at the end. & Err!... That is why I like it.  |
| • Christine: [Talking about *To Kafe tis Haras*] Because they have nice story, plot line  |
| • Cissy: [Talking about TV series *Tha Vreis to Daskalo Sou*]. Because there is teacher with a young gir=, with one of his / students, anyway, and OK………..  |
| Reason for preference: Because they have special features | • Mario: Because cars run with turbo speed  
• Dimitri: [Talking about cars] because you can fix them and they run fast, and they are nice  
• Theodor: [Talking about cars] because they run fast |
| Reason for preference: Miscellaneous responses | • Jonela: [Talking about *Barbie and the Magic of Pegasus*] because it is for children  
• Andrew: [Talking about *Batman* and *Spiderman*] Because they are for boys  
• Rouaida: [Talking about TV] because it has several movies not only Greek. And some others. |
| Do you talk with your friends about the images you see? | No  
• Christina: I do not discuss about that with my friends.  
• Fotoula: I don’t talk about anything with my friends. Why should I?  
• Nikon: I don’t discuss children’s TV programmes at all. I just play football sometimes with Antony and John and I am the referee. |
| What do you talk about? | Peer Interaction: TV programmes & animated cartoons  
• Vicky: When I watch some good TV series, if they are really good, I talk about them with my friends at break-time, or when we go to play, I tell them then what I watched.  
• Christine: For example, in the morning we were talking about *Sto Para Pente* that we watched on TV yesterday.  
• Johnny: I discuss with Zac whatever we watch on TV, about *Dora*, about the *Catdog* |
| Peer Interaction: Athletic events | • Giorgos: We discuss with Dimitri about how many goals *Olympiakos* scored…  
• Leon: [We talk about] football, *Olympic Games*, all the important events that happen [some children laugh].  
• Mario: We discuss about football, about scores, who is first or second in the super league |
| Peer Interaction: Films | • Gena: We discuss about which movie we liked best  
• Mohamed: What I watched last night….For example, I watched a movie with *Tsaki Tsan* and we discuss what happened in the movie  
• Vasilios: I discuss about movies in the cinema… about *Harry Potter* |
| Peer Interaction: Computer/console games | • Alexander: I sometimes discuss with George about at break time about the computer games we play  
• Sebastian: When I come (to school) we discuss about game boy and how they change tracks |
| Peer Interaction: advertisements | • Phil: I discuss about TV, what series and advertisements I watched. Which advertisement is funny or not  
• Elie: We discuss about advertisements, if we like any magazine advertised on TV to purchase it |
| Peer Interaction: favourite singers | • Chrysie: I discuss with my friends about singers, actors, and films  
• Athina: I discuss with my friends about singers, about celebrities anyway |
| Peer Interaction: Magazines | • Ismini: I discuss with my friends about magazines I read  
• Elena: [I discuss about] magazines, TV series, these kinds of things  
• Anastasia: I mostly discuss with my friends, because we don’t discuss very much, if I had seen anything good in a magazine. For example, if a comic book has anything interesting I tell her |
| Peer Interaction: Miscellaneous responses | • Nick: We discuss about the books we read and the images in them  
• Leon: I discuss about where I went yesterday and what I saw  
• Anna: I discuss with my friends whether I like this or the other, if I wanted to purchase it, if they wanted to buy it |
| Kinds of bedroom decoration: celebrities’ posters | • Roudina: I have posters with] Jessica Simpson, Nino  
• Elena: I have posters, like the ones with Kalomoira (Greek singer), Anipotaktes Kardies, err! Sakis Rouvas  
• Vasilios: I have posters with Harry Potter, and one with Michael Jackson. & Footballers. Footballers:: |
| Kinds of bedroom decoration: posters depicting animated cartoons’ characters | • Mohamed: I have images from ninja  
• Maria: I have a poster with Barbie and the Pauper  
• Leon: I have put the Looney Tunes, the big ones |
| Kinds of bedroom decoration: posters depicting animals | • Mathew: I have one with two doggies  
• Adele: I have a (poster with) a cat that my mum brought me from a magazine  
• Sarah: I have put [a poster] with a kitten in a basket that I found in [the magazine] Asterakia tis Egias |
| Kinds of bedroom decoration: posters of athletics | • Velisarios: My cousins gave me a poster with the national football team and I put on the wall  
• Alexander: I have put on the corkboard that I have above my desk [a poster] of my favourite team and I have on the wall a poster of Olympiakos  
• Georgi: I have posters of Panathinaikos |
| Kinds of bedroom decoration: own drawings | • Fanis: I have made with my sister and we put it on the wall… We made a drawing/painting with stars and planets  
• Gena: I have flowers I drew  
• Vicky: I sometimes put on my wall drawings/paintings I made |
| Kinds of bedroom decoration: religious icons | • Nicon: I have put only a Jesus’ icon  
• Lampis: I have Jesus’ icons  
• Cathy: I have put five little icons with Virgin Mary and the Christ |
| Kinds of bedroom decoration: family photographs | • Yugin: I have my photographs, and those of my family  
• Nicky: A picture of me.  
• Demi: I have put some of my photos … |
| Kinds of bedroom decoration: miscellaneous responses | • Anastasia: I haven’t put anything particular. My dad made a puzzle and we hung it up. I have put a calendar up too.  
• Mary: I have big cards people gave me as a present for my birthday in my bedroom and I also have a cross.  
• Demi: I have put some paintings and a calendar |
| Who put these images there? | Choice of bedroom decoration | • Christopher: I have put up a [poster with a] singer…. Nicos Vertis because my sister likes him… I have put things close to my bed, things like that, footballers.  
• Nikon: I have only put up a Jesus’ icon. & In my mum’s room I have put up a woman who is pulled along by her dogs.  
Athena: I, in my bedroom, we have put up the portraits we had pain[ted], when we went holidays in Lefkada (a Greek island) and a good painter painted me and my brother, and we stuck them above our desk. Err, We have=, I have a beautiful icon of the Virgin Mary and little Jesus. That’s all. |
| Is there any particular reason why you chose these visual images? | Reasons for choosing decoration: being a fan of celebrities, footballers, etc | • Elena: [Talking about celebrities’ posters] Because they are famous and I like to have them on the wall  
• Vasilios; Because I am fan of Harry Potter  
• Fotini: Because I am fan of them [Eminem, Sakis Rouvas] |
| Reasons for choosing decoration: ‘I like them’ | • Nicos: Because I like them  
• Gena: Because I liked them a lot and I wanted to put them there  
• Christiana: Because I liked them and I put them |
| Reasons for choosing decoration | • Mathew: in order to make my room beautiful |
| decoration: aesthetic choice | • Leon: Because they decorate nicely my room  
• Mario: It makes the room beautiful. To have something on the wall not to be empty |
| Reasons for choosing decoration: deriving pleasure from looking at them | • Sarah: Because they are very nice and I like to look at them  
• Jesika: Because I like to look at them  
• Johnny: Because I like to look at them |
| Reasons for choosing decoration: as memoirs | • Vicky: [Talking about her own drawings] Because I want to remember when I made them and I write the date on them and how old I was  
• Akis: [Talking about photographs] To remember when I grow up. To have some memories  
• Hara: [Talking about photographs] As memoirs |
| Reasons for choosing decoration: for utilitarian purposes | • Foto: [Talking about a calendar] To count the months  
• Orestis: I have it [a poster] as a darts board  
• Jesika: [Talking about a map] Because it shows the world |

| What do you usually draw/paint? | Subject matter of drawings/paintings: built and natural environment | • Foto: I draw/paint houses, trees, and hearts  
• Velisarios: I have drawn/painted houses, forests, seas….  
• Fanis: I had drawn/painted castles, several fields, forests….. |
| Subject matter of drawings/paintings: human figure | • Vicky: I draw/paint girls who wear nice clothes  
• Jesika: I draw/paint women, I draw/paint men  
• Anastasia: I draw/paint girls and I like to make clothes for them |
| Subject matter of drawings/paintings: characters in comics/animated cartoons | • Jonela: [I draw/paint] Barbies and boy dolls  
• Irina: I draw/paint little bears and dolls  
• Joanna: I draw/paint ballerinas and scenes I have seen in children’s TV programmes |
| Subject matter of drawings/paintings: cars, ships, etc | • Mario: My father taught me how to make boats and aeroplanes  
• Johnny: I draw/paint battleships  
• Kostis: I drew/painted a little car |
| Subject matter of drawings/paintings: colouring-in sheets | • Georgios: I have from the computer, it has some rallying cars which I print and colour in  
• Nastasia: I keep from school [some copies] and colour in them at home  
• Christen: I have some ready images and colour them |
| Subject matter of drawings/paintings: hearts | • Dea: I draw/paint hearts with hands, legs and eyes that collect flowers  
• Jesika: I draw/paint big hearts and a smaller one in which I put my name  
• Cathy: I have drawn/painted hearts |
| Subject matter of drawings/paintings: animals | • Andrew: [I draw/paint] fishes  
• Anna: [I draw/paint] Cats and dogs  
• Marinos: [I draw/paint] rabbits |
| Subject matter of drawings/paintings: copying from textbooks | • Nansy: When I draw I look at images in our textbooks, in Maths, in History, and I copy them.  
• Katrina: I copy from the book images and when they are difficult I trace them  
• Catherine: we have a block at school and trace from the book |
| Subject matter of drawings/paintings: lettering | • Mario: I draw/paint my nickname  
• Fotini: I usually do something like graffiti  
• Dimitri: I draw/paint from a film Bagel boys it is called, the logo |
| Subject matter of drawings/paintings: athletic events | • Mohamed: I draw/paint at school football, and I had made teams and Beckham and Rivaldo  
• Christopher: I mostly draw/paint basketball and football  
• Radovan: [I draw/paint] football |
| Subject matter of drawings/paintings: ‘cannot remember’ | • Jenny: I cannot remember  
• Eri: // I don’t remember  
• Nicon: I cannot remember |
| Where do you get ideas for your drawings? | Sources of inspiration: comics/animated cartoons | • Velisarios: I had seen in children’s TV programmes, from one I watch, from Timon and Bumpa where they drew. From there I got ideas  
• Nicos: [I get ideas] From children’s TV programmes or toys  
• Adele: I watch on TV Barbie |
| | Sources of inspiration: TV programmes | • Christopher: I watch football matches on TV  
• Jesika: [I get ideas] from TV  
• Antony: [I get ideas] from TV programmes I watch at home |
| | Sources of inspiration: magazines & books | • Sarah: I have some books and I look the images and then I close them and start drawing  
• Alexander: I mostly draw/paint that I look at magazines and copy them  
• Christine: [I get ideas] From images in magazines |
| Sources of inspiration: nature & built environment | Elvis: [I get ideas] from the everyday life  
| Dora: [I get ideas] from my village  
| Helen: [I get ideas] from the places I had visited |
| Sources of inspiration: ‘everything comes from my mind’ | Fotoula: I draw/paint several things from my mind  
| Anna: I get ideas from my mind  
| Ilias: I imagine [whatever I draw/paint] |

| Which is your favourite hero/heroine? | Zac: I like *Batman*.  
| Mohamed: I like *Superman*  
| Nansy: I like *Catwoman* most |
| Favourite hero/heroine: Superheroes/super-heroines | Ilias: [I like most] Disney cartoons.  
| Helen: I like most *Donald Duck* and *Bugs Bunny*.  
| Nicos: Erm! I like from, I like *Zorro*, *Bugs Bunny* and *Taz*. |

| Favourite hero/heroine: animated cartoon characters | Cathy: [My favourite heroine is] *Belle* and *Jasmine*.  
| Jonela: [I like] *Barbie in Swan Lake*  
| Demi: My favourite heroine is *Barbie* |

| Favourite hero/heroine: animated cartoon heroines | Yugin: My favourite hero is *Mysterio* [Smack Down star]  
| Jesika: I have two: *Angelina Jolie* and *Brad Pitt*  
| Tasos: [My favourite hero is] a man that I like: *Ronaldinho* |

| Favourite hero/heroine: celebrities | Dimitri: I like *Gandalf* from the *Lord of the Rings*  
| Nicos: I like *Robin Hood*  
| Efie: I like three: *Harry Potter*, *Hermione*, and *Ron* |

| Favourite hero/heroine: film characters | Andros: [I like] *Ulysses* ... he was one of those who fight in Troy  
| Roula: [I like] *Hercules* from animated cartoons |

| Favourite hero/heroine: *Hercules* & *Ulysses* | Anastasia: I don’t know  
| Akis: I don’t remember  
| Dimitrios: I don’t like anybody. Basically I don’t watch much TV  
| Christina: No one  
<p>| Lampis: No one |</p>
<table>
<thead>
<tr>
<th>Have you ever pretended to be your favourite hero/heroine? Have you ever played out scenes from your favourite TV show? What was that?</th>
<th>Acting out roles: female traditional roles</th>
<th>• Vicky: Sometimes with my friends we pretend we are princesses. [We pretend] That we have a huge kingdom, and when we are at my place we wear dresses. • Jessy: [I pretend to be] Mia, of Anipotaktes Kardies (Rebelde Way) • Sandra: In the past, I, Athina and one of our friends we played out To Pio Gliko mas Psema (a Greek TV drama) and we did whatever these three friends did.</th>
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<tr>
<td></td>
<td>Acting out roles: super-heroines</td>
<td>• Efie: OK/ I don’t like to imitate others very much, because I tried it once and it didn’t turn out right. &amp; I was younger then [she laughs] and I tried to imitate Xena [general laughter]. I climbed on the window [she laughs] and there not was anything underneath, neither balcony or nothing, and I almost fell down. • Nansy: I sometimes used to try to imitate Catwoman. I wore a black bag on my head &amp; And I tried to do something like her.</td>
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<td></td>
<td>Acting out roles: comic/ animated cartoon superheroes</td>
<td>• Kostas: I play with my brother Superman he is the bad guy and I chase him • Fanis: [I pretend] Taz, when I see him I turn round and round • Leon: I and my friends pretend to be Action man</td>
</tr>
<tr>
<td></td>
<td>Acting out roles: film characters</td>
<td>• Vasilios: [I pretend] Harry Potter • Filipp: I have pretended Zorro • Savvas: I have played Legolas with an arrow I have at home and my sister plays the Orc</td>
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<td></td>
<td>Acting out roles: Smack Down stars</td>
<td>• Ahmed: I play Smack Down • Orestis: I play Smack Down with my friend • Yugin: I play Mysterio and I jump from the balcony, from the closet, and I do tricks in the air</td>
</tr>
<tr>
<td>What do you think people can learn from images the see?</td>
<td>Receiving information</td>
<td>• Roula: I watch documentary films and I learn about the various animals, and cities they show • Artemis: From the News we learn about the world, what is happening around us. • Alexander: When we watch documentaries we learn about what exists, about animals, how they behave, and about other places</td>
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</tbody>
</table>
| Learning about: behavioural patterns | • Jonela: [We learn] how to behave  
• Jesika: I learn how to be a good child and to talk with my friends  
• Velisarios: We learn how to behave, to have good manners, not to blackmail others, not to beat them |
| Learning about: verbal behaviour | • Catherine: From *Konstantinou and Elenis* I saw how she made jokes on *Konstantinos* and I did the same to my brother  
• Marian: [I learn to] use phrases like they use  
• Helen: [We learn phrases] like ‘you got tired’ …. |
| Learning about: fashion styles | • Fotoula: From *Super Katerina* (magazine) I learn everything, how to combine clothes…  
• Fotini: We learn how to dress up because it (TV) shows about fashion  
• Anna: [We learn] how to dress up |
| Learning about: life changes | • Athina: [We learn] that you may meet somebody and change your life  
• Nansy: OK from TV series we learn what might happen to us when we grow up |
| Learning about: our selves | • Sandra: When we see that somebody has similar attitude with us, we can see how other people who are close to him/her react |
| Learning about: nothing | • Ilias: No we do not learn anything. We watch the TV series just to pass our time  
• Vasilios: I do not learn anything  
• Elpida: We don’t learn from TV, we watch it to forget the lessons |
### APPENDIX 15:

**TV Programmes, Comics/Animated Cartoons Children Mentioned during Group Interviews**

<table>
<thead>
<tr>
<th>TITLE</th>
<th>LOOSE ENGLISH TITLE</th>
<th>GENRE</th>
<th>PLOT</th>
<th>CHARACTERS</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Anippotaktes Kardies (Rebelde Way)</em></td>
<td>Rebels’ Way</td>
<td>Telenovela produced in Argentina by Chris Morena in 2001</td>
<td><em>Elite Way School</em> is a private high school near Buenos Aires, which is attended by children of wealthy families as well as by few poor ones under scholarship. One of the series' plot lines revolves around the conflict between students of different social classes.</td>
<td><em>Pablo Bustamante</em> is the son of the famous politician and one of the most popular boys in the school. He is in love with Marizza. <em>Marissa Pia Andrade</em> is the daughter of a famous model/dancer. She is the most conspicuous girl in <em>Elite Way School</em>. She has a &quot;love-hate&quot; relationship with Pablo. She has almost been expelled many times. <em>Manuel Aguirre</em> came to Argentina from Mexico. He wants to avenge his father's murder, which was committed by Franco Colucci. He falls in love with Colucci's daughter, Mia. <em>Mia Colucci</em> is the most popular girl in &quot;Elite Way School&quot;. She is the only child of the famous businessman Franco Colucci. She pretends to hate Manuel, but is in reality in love with him.</td>
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<tr>
<td><em>Asterix and Obelix</em></td>
<td>French comic books first created in 1959 by Uderzo and Goscinny. There are 33 comic books all of which are translated in Greek language. There are also eight animated series and three films with live actors.</td>
<td><em>Asterix</em> and his companions live around 50 BC in a fictional village in northwest Armorica (Brittany). This village has never been conquered by Julius Caesar and his army. It is surrounded by sea and Roman garrisons. <em>Asterix</em> and his oversized friend <em>Obelix</em> usually undertake missions against Romans and always win in battles.</td>
<td><em>Asterix</em> is a brave, cunning warrior, of small size who eagerly volunteers for dangerous missions. <em>Obelix</em> is Asterix's closest friend and makes and delivers menhirs. He is large, fat with extraordinary strength and appetite for food. <em>Getafix</em> is the wise druid of the village. He is tall with white beard, white gown and red cloak. His age is unstated. <em>Dogmatix</em> is Obelix's tiny dog. He has a nasty temper, he loves nature and hates to see trees cut down. <em>Chief Vitalstatistix</em> is the leader of the village. He is a middle-age, obese man with red hair and big moustache. He is fearless, reasonable, and tempered. He loves good food and drink.</td>
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<td><strong>Barbie and the Magic of Pegasus</strong></td>
<td>Barbie doll was produced by Mattel in 1959. Since then Mattel has also produced a magazine under the same title, a number of other dolls, Barbie paraphernalia, and computer animated films with a line of toys that go with each of them. <em>Barbie and the Magic of Pegasus</em> was produced in 2005. It was written by Elana Lesser and Cliff Ruby, and directed by Greg Richardson. <strong>Annika</strong> is the good and beautiful princess who fights against evil wizard. <strong>Brietta</strong> a flying horse that proves to be Annica’s sister. <strong>Aidan</strong> the handsome prince who helps Annica and marries her at the end. <strong>Wenlock</strong> is the evil wizard who put spells on Annica’s family.</td>
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<tr>
<td><strong>Barbie as Rapunzel</strong></td>
<td>This <em>Barbie</em> animated film was produced in 2002. It was written by Elana Lesser and Cliff Ruby, and directed by Owen Hurley. <strong>Kelly</strong>, Barbie's sister, does not have confidence in her painting. To cheer her up, Barbie tells her the tale of <em>Rapunzel</em>. Kelly, after hearing the story, becomes confident and takes up her brush to paint again. <strong>Barbie</strong> is Kelly’s older sister. She tells her a fairy-tale and stories to enhance her confidence on painting. <strong>Rapunzel</strong> is the main character in Brother Grimm’s fairy-tale. She lives as a servant to witch <strong>Gothel</strong>. She is locked in a castle where at her free time she paints pictures for her friends, a dragon and a rabbit. Her talent and a magic paintbrush is the key to her escape and to a better life with handsome <strong>Prince Stephan</strong>.</td>
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<tr>
<td><strong>Barbie in the Nutcracker</strong></td>
<td><strong>Barbie in the Nutcracker (2001)</strong> was written by Linda Engelsiepen Hilary Hinkle Rob Hudnut and Ruth Handler, and directed by Hurley Owen.</td>
<td>Kelly, Barbie's sister, does not have confidence in her ballet dancing. <em>Barbie</em> tells her the story of the <em>Nutcracker</em>. Kelly impressed with Clara’s courage and determination decides to try again and she and Barbie finish their own dance.</td>
<td><em>Barbie</em> is Kelly’s older sister. <em>Clara</em> is the main character in Hoffman’s story <em>The Nutcracker and the Mouse King</em>. She receives a <em>Nutcracker</em> as a Christmas gift which in her dream fights against <em>The Mouse King</em> and his army.</td>
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<tr>
<td><strong>Barbie of Swan Lake</strong></td>
<td>This <em>Barbie</em> animated film was produced in 2003. It was written by Elana Lesser and Cliff Ruby, and directed by Owen Hurley.</td>
<td>Kelly is feeling uneasy about being at camp overnight for the first time. As Barbie comforts her under the stars, they notice the constellation <em>Cygnus</em>. Then <em>Barbie</em> tells <em>Kelly</em> the story of <em>Swan Lake</em>.</td>
<td><em>Barbie</em> is Kelly’s older sister. <em>Odette</em> is the main character in Tchaikovsky’s ballet <em>The Swan Lake</em>. She is trapped and transformed into a swan by wizard <em>Rothbart</em>. Daniel is the prince who meets and falls in love with <em>Odette</em>.</td>
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<tr>
<td><strong>Barbie Fairytopia</strong></td>
<td>This computer animated film was produced in 2005. It was written by Elise Allen and Diane Duane and directed by Walter P. Martishius and Will Lau. This film is followed by two sequels: <em>Barbie: Mermaidia</em> and <em>Barbie Fairytopia: Magic of the Rainbow</em>.</td>
<td><em>Barbie</em> is a fairy named <em>Elina</em> who lives in world called <em>Fairytopia</em>. She has no wings and is constantly teased by the other fairies. One day, <em>Elina</em> and her friend <em>Dandelion</em> find out that the local <em>Guardian Fairy, Topaz</em>, has been kidnapped and that there is a sickness running around that affects all creatures with wings. So, she embarks on a journey to save <em>Fairytopia</em>.</td>
<td><em>Barbie</em> is fairy <em>Elina</em>. <em>Dandelion</em> is her best friend. <em>Azura</em> is the Guardian Fairy who will help them save <em>Fairytopia</em>.</td>
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<tr>
<td><strong>Batman</strong></td>
<td>American comic superhero first appeared in 1939. <em>Batman</em> also appears in animated cartoon series, films, and toys. <em>Bruce Wayne</em> is a billionaire young man who witnesses the murder of his parents. This leads him to train himself to be in a perfect physical and intellectual condition. He wears a bat-costume in order to fight crime. Unlike other superheroes does not possess any kind of supernatural powers.</td>
<td><em>Bruce Wayne</em> is the main character of comic books, animated cartoon, etc. <em>Jim Gordon</em> is <em>Batman</em>’s ally in <em>Gotham City</em> police. <em>Robin</em> is his partner. <em>Batgirl</em> is <em>Barbara Gordon</em> the daughter of police commissioner James Gordon and helps <em>Batman</em>. Villains: <em>The Joker</em>, <em>Harley Queen</em>, <em>Two-Face</em>, <em>Mr. Freeze</em>, <em>Catwoman</em>, <em>The Riddler</em>.</td>
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<td><strong>Big Brother</strong></td>
<td>Reality TV show (Greek version of the show first broadcasted in Holland). It had four seasons, the first of which was aired in 2001. The last season was aired in October 2005. For some months a number of contestants try to win a cash prize. They are required to do any housework in order to fit in the ‘house’ and the tasks set by the producers of the show. Regularly contestants each privately nominate a number of fellow housemates that they wish to see evicted from the house. Public vote to evict nominated housemates.</td>
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<tr>
<td><strong>Catwoman</strong></td>
<td><em>Catwoman</em> is a fictional character associated with <em>Batman</em>. She first appears in comic book in 1940. Since the 1990’s she has been features as antihero rather than villain. She also appears in animated cartoons, TV series, and films. <em>Selina Kyle</em> was married to an abusive man, who decided to leave. However, he had kept her jewellery in his private vault, and she had to break into it. <em>Selina</em> enjoyed this experience so much she decided to become a professional costumed burglar. In another version <em>Selina</em> is a prostitute who is inspired to become a costumed cat burglar when she sees <em>Batman</em> in action. In film version, <em>Patience Phillips</em> is a young woman who transforms to a hero with supernatural cat-like powers, after a near-death experience.</td>
<td><em>Selina Kyle</em> or <em>Patience Phillips</em> (<em>Catwoman</em>) is the main character of animated cartoons, films and TV series.</td>
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<tr>
<td><strong>Deal</strong></td>
<td><strong>Deal or No Deal</strong></td>
<td>TV game show (Greek version of a well-known Dutch game show). It was first aired in private TV channel Ant1 in 2006.</td>
<td>The basic format of <em>Deal or No Deal</em> consists of a number of cases or boxes each containing a different amount of money. A contestant opens the cases/boxes one by one trying to avoid large amounts. At predetermined intervals the contestant receives an offer from the &quot;The Banker&quot; to purchase the originally case he chose at the beginning of the game. Each time the offer is being based on the potential value of the contestant's case. The contestant then decides to take or not the 'deal'</td>
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<tr>
<td><strong>Esmeralda</strong></td>
<td><strong>Esmeralda</strong></td>
<td>Telenovela produced by Televisa (a Latin American media company) in 1997.</td>
<td><em>Esmeralda</em> a blind grows up in poverty while <em>Jose Armando</em> grows up in luxury. Many years later they meet up and fall in love. However, secrets about their past come out.</td>
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<tr>
<td><strong>Fame Story</strong></td>
<td><strong>Fame or Star Academy</strong> TV competition. The first season was aired in 2002.</td>
<td>People in music media search for and educate new musical talents. The prize is a recording contract with a major music company.</td>
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<tr>
<td><strong>Flash Gordon</strong></td>
<td><strong>Flash Gordon</strong></td>
<td>American comic superhero first appeared in 1935. He also appears in animated cartoons and films.</td>
<td><em>Flash Gordon</em> and his companions Dr. <em>Hans Zarkov</em> and <em>Dale Arden</em> travel with a rocket ship to <em>Mongo</em> planet which is ruled by <em>Ming</em>. They become friends with <em>Prince Barin</em> the rightful heir of <em>Mongo’s</em> kingdom and try to help him take back his throne from tyrant <em>Ming the Merciless</em>.</td>
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*Esmeralda* and *Jose Armando* are the main characters of the telenovela. *Dominga* is Esmeralda’s step mother. *Don Rodolfo Peñarreal* is *Jose Armando’s* father.

*Dale Arden* is the hero's girlfriend. *Dr. Zarkov* is a scientist who created the rocket to travel to planet *Mongo*. *Princess Aura* is the daughter of the series' villain, *Ming the Merciless*, and the lover of *Prince Barin*. 
<table>
<thead>
<tr>
<th><strong>Floricienta:</strong> Mia Moderna Staxtopouta</th>
<th><strong>Floricienta:</strong> A Modern Cinderella</th>
<th>Telenovela produced by Chris Morena in Argentina in 2004.</th>
<th>Floricienta is loosely based on the story of Cinderella. She is a poor girl, whose life changes when she meets Federico, the son of a rich German-Argentinean. Federico falls in love with her but he has a girlfriend, Delfina who wants him because of his money. Federico after realising that Delfina was lying to him all the time leaves her into the church in their wedding and goes with Floricienta.</th>
<th>Florencia Bertotti (Flor) is the main character of the telenovela. Federico Fritzenwalden is the rich heir who fells in love with Flor but dies in an accident. Delfina is his fiancé. Maximo Calderon de la Olla is the man with whom Flor gets married at the end.</th>
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<tr>
<td><strong>Fort Boyard</strong></td>
<td>TV game. French production that first aired in 1990. It was adapted by Greek TV and aired in 2004.</td>
<td>Fort Boyard is a real Napoleonic castle off the west coast of France. A team of five contestants try in 40 minutes to earn four keys to open a door beating timed challenges and answering riddles. They also earn the clues to solve a codeword and then try to gather the gold coins of the treasure. The team can earn up to 30,000 euros.</td>
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<td><strong>Corina ee Agriogata</strong> (Gata Salvaje)</td>
<td><strong>Corina the Wild Cat</strong></td>
<td>Venezuelan telenovela produced in 2002.</td>
<td>Corina is a beautiful and dynamic young woman who works in three different jobs to support her family. She meets Mario a handsome rich mechanic and her life changes dramatically.</td>
<td>Mario is the young rich man who marries Corina. Eva and Eduarda are Mario’s sisters who managed to separate the couple. Claudia Olivares is Corina’s grandmother.</td>
</tr>
<tr>
<td><strong>Harry Potter</strong></td>
<td>Books and films</td>
<td>The stories are about the struggles of a young wizard, Harry Potter, against the evil wizard Lord Voldemort.</td>
<td>Lord Voldemort is Harry Potter’s main enemy. Hermione Granger, Terry Boot, Seamus Finnigan, Neville Longbottom, Ron Weasley are students in Harry's year and members of Dumbledore's Army. Albus Dumbledore is the headmaster of Hogwarts School of Witchcraft and Wizardry.</td>
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### Icones

**Images**  
TV show with Tasos Dousis. It first aired by Alfa TV channel in 2002.  
The reporter, Tasos Dousis, visits and presents places abroad, like New York, Spain, Barcelona, Russia, Croatia, and etc, and inside Greece.

### King Kong

**Film**  
There were also sequels, books, video games, and animated TV series with the same character.  
King Kong lives in Scull Island along with other oversized animals. He is captured and taken to New York, where is exhibited. But he escapes and climbs in Empire State building, where he is shot and killed by an aircraft.  
Ann Darrow is a beautiful actress with whom the giant ape King Kong falls in love. Carl Denham is a fictional film director who brings the cast of his film to Skull Island to make his film. Jack Driscoll is one of the main heroes of the story, a man who is on a ship heading for the mysterious Skull Island. He falls in love with the actress, Ann Darrow, and rescues her from King Kong.

### Looney Tunes

**Animated cartoons**  
Animated cartoons, American Warner Bros production.  
Daffy Duck, Porky Pig, Bugs Bunny, Elmer Fudd, Tweety, Wile E. Coyote, Wild Runner, Yosemite Sam and Tasmanian Devil (Taz) are among the main characters of Looney Tunes.

### Luna ee Orea Klironomos (Luna la Heredera)

**Luna the Beautiful Heiress**  
It is a Colombian telenovela produced in 2004.  
Luna is a lonely woman who wants revenge on Mauricio Garcia because she thinks he is responsible for her mother’s death. However, she falls in love with him.  
Mauricio Garcia is a lawyer. Victoria Mentoza is Luna’s motehr. Don Estban is the rich businessman who wants to buy Luna’s land to built hotels. Ignassio is the man who kills Victoria.

### Maria ee Ashimee

**Mary the Ugly**  
Maria is an unattractive but intelligent woman working for Ecomoda a fashion design company. She becomes involved with her boss, and gets a makeover.  
Alexis Mantas is the director of Ecomoda and Maria’s boss. Marcella Alexis’ beautiful and jealous fiancé. Lillian is a very beautiful but not very clever secretary in Ecomoda. She is Marcella’s best friend. Dimitris is Alexi’s best friend; he is a very handsome play-boy. Nikolas is Maria’s ugly friend from primary school.
<p>| <strong>Mickey Mouse</strong> | Walt Disney’s comic book series that is published in Greek language under the title <em>Mickey Mouse</em>. Animated cartoon series are also broadcasted by Greek TV. | <em>Mickey Mouse, Donald Duck, and Goofy</em> are among the main characters of comic book series and animated cartoons. |
| <strong>Naruto</strong> | Manga &amp; Anime series | <em>Naruto Uzimaki</em> is a loud hyperactive adolescent ninja who constantly searches for approval and recognition. He also tries to become a <em>Hokage</em>, namely to be acknowledged as the strongest ninja of the territory. |
| <strong>Ninja Turtles</strong> | <em>Teenage Mutant Ninja Turtles</em>, or <em>Ninja Turtles</em> | Four young turtles, <em>Donatello</em>, <em>Michelangelo</em>, <em>Raphael</em>, and <em>Leonardo</em>, have been transmuted by chemical litter into superheroes that fight evil forces. |</p>
<table>
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<tr>
<th><strong>101 Dalmatians</strong></th>
<th>Animated film, produced by Walt Disney (1961). A remake was released in 1996 and a sequel in 2000.</th>
<th>Story is set in London. A couple of fashion designers live with their two Dalmatian dogs, <em>Pongo</em> and <em>Perdy</em> and their newborn 15 puppies. <em>Cruella de Vil</em> a fashion expert leaps on the idea of making garments out of Dalmatian fur. She sends her assistants to steal the puppies and take them to an old house in the country. The puppies manage to escape and finally find their parents.</th>
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<tr>
<td><strong>Pokémon</strong></td>
<td><em>Pokémon</em> or <em>Pocket Monsters</em> A media franchise (video games, animated cartoons, cards, toys, books) controlled by Japanese company Nintendo. The first video game was created around 1995.</td>
<td>The main character, <em>Ash Ketchum</em> begins his adventure from his home, <em>Pallet Town</em>, where he receives little pocket monster <em>Picatsou</em> who will help him fight wild <em>Pokémon</em>.</td>
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<td><strong>Popeye the Sailor</strong></td>
<td>American comic strip first appeared in 1929 and later became animated cartoon series.</td>
<td><em>Popeye</em> is a sailor with a unique way of speaking, muscular forearms with two anchors tattooed on them and a pipe. His superhuman strength is a result of spinach eating. He usually fights with <em>Bluto</em> a villain who makes a move on his fiancé <em>Olive Oyl</em>.</td>
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<tr>
<td><strong>Power Rangers</strong></td>
<td>Animated series, films &amp; video/computer games produced in USA. The first animated series were produced in 1993.</td>
<td><em>Power Rangers</em> are persons who can transform to superheroes wearing a brightly coloured battle suit and a helmet and fight against villains.</td>
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*Pongó* is the father of the 101 dogs. *Perdy* is their mother. *Roger* and *Anita Radcliffe* are Pongo’s owner. *Cruella de Vil* is the villainess of the film.

*Ash Ketchum, known as Satoshi* is the main character of the anime. *Pikachu* is designed as short, stocky mouse *Pokémon* that fights other *Pokémon*. Other *Pokémon* are *Bulbasaur*, *Charmander*, and *Squirtle*.  

*Popeye* is a sailor with a unique way of speaking, muscular forearms with two anchors tattooed on them and a pipe. His superhuman strength is a result of spinach eating. He usually fights with *Bluto* a villain who makes a move on his fiancé *Olive Oyl*.  

*Power Rangers* are known by the colour of their uniform (*Red*, *Blue*, *Crimson*, etc). In each of the animated series different villains and monsters appear. For example, *Power Rangers: Zeo* villains are *Rita Repulsa* and *Lord Zedd*. Monsters in this series were: *Staroid*, *Silu*, *Digster* and many others.
### Robin Hood

| Robin Hood | Robin Hood is an English folk hero of the medieval era. He is famous for robbing the rich to feed the poor and fighting against injustice and tyranny. He and his companions fight against Sheriff of Nottingham. In some versions Robin Hood is the earl of Loxley, or has been a crusader who returned back to England to find his land taken by the Sheriff. |

### Roxanne: Mia Eleftheri Ginaika (Prisionera)

| Roxanne: A Free Woman | Telenovela produced by Telemundo Spanish language television network based in Florida, USA (2004). Roxanne is a woman who was accused for a murder sentenced to jail. Her child was taken from her. She escapes from prison in order to prove her innocence and find her daughter who now lives in Florida with her aunt. |

### WWE Friday Night Smack Down!

| Professional wrestling TV programme broadcasted by Eurosport TV channel |

### Spiderman

| American comic superhero first appeared in 1960s. Since then Spiderman has appeared in various media including several animated and live-action TV series, comic strips, Peter Parker is young man who is bitten by a radioactive spider. The spider bite gives him an array of spider-like powers (wall-crawling, and strength). Peter initially sets this power out to find fame and fortune. But after his mistake to allow a thief to escape from a TV station, he commits his life to fight crime. |

| Mary Jane Watson is a friend, love interest and in some continuities wife of Peter Parker. Harry Osborn is friend and/or foe to Spiderman. Benjamin Parker was the uncle and adoptive father of Peter. May Parker his wife. Green Goblin is the alter ego of industrialist Norman Osborn who is the main villain. |

<p>| Guadalupe Santos (Roxanne) is the main character. Daniel Moncada is the brother of the victim who helps Roxanne. Milagros is Roxanne’s sister and Libertad is her daughter. |
| <strong>SpongeBob Squarepants (Bob Sfouggarakis)</strong> | Animated cartoon produced in USA (Nickelodeon) and media franchise | The main character <em>SpongeBob Squarepants</em> is a sponge who works in a fast-food restaurant. He and his friends, <em>Sandy</em> and <em>Patrick</em>, live in Pacific Ocean in the city of <em>Bikini Bottom</em>. <em>SpongeBob Squarepants</em> is a very friendly and funny sponge that loves jelly fishing. His best friend is <em>Patrick Star</em> a starfish. <em>Sandy Cheeks</em> is a female squirrel from Texas. <em>Eugene H. Crabs</em> is the owner and founder of the Krusty Crab restaurant and <em>Spongebob’s</em> boss. |
| <strong>Sto Para Pente</strong> | <em>A narrow escape</em> | Greek humorous series (2004-2006) | A powerful, rich man wants to eliminate all the persons who involved in a murder 30 years ago. He arranges the murder of an ex-minister. Unfortunately, five persons are witnesses in his death. These people will try to find out the murderers. <em>Dahlia</em> is a heiress of a great property and one of the richest women in the world. She adores TV series and confuses reality with fiction. <em>Zoumpoulia</em> is a woman from a village who came in Athens to look after her daughter’s son. <em>Spyros</em> is an accountancy student who lives with his grandmother. <em>Photos</em> is the son of an owner of small TV channel where he works as journalist. <em>Aggela</em> is an aggressive unemployed young girl. <em>Ares Pavrinos</em> is a politician and one of the murderers. <em>Andreas</em> and <em>Nikos</em> are the villains who are employed by <em>Pavrinos</em>. |
| <strong>Superman</strong> | American comic superhero first appeared in 1932. The character has since appeared in radio serials, TV programmes, films, newspaper strips, and video games. | <em>Superman</em> is born on a planet called <em>Krypton</em> and is rocketed to Earth by his scientist father moments before the planet's destruction. The baby is adopted by a passing motorist who gives him the name <em>Clark Kent</em>. Adult <em>Clark</em> learns about his supernatural powers, which he uses to protect people from crime and universal threats. <em>Clark Kent</em> is a newspaper journalist. <em>Lois Lane</em> has being portrayed at different times as his colleague, competitor, love interest and/or wife. <em>Jimmy Olsen</em> is the photographer of the newspaper and <em>Perry White</em> is its editor. Among the villains are: <em>Lex Luthor, CEO, and Brainiac</em>. |</p>
<table>
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<tr>
<th><strong>Tees Agapees Mahairia</strong></th>
<th><strong>The Stab of Love</strong></th>
<th>Greek TV drama broadcast by private channel Antenna in 2006-07</th>
<th>The main plot line describes a vendetta between two families in Crete a Greek island and the love between two members of these families.</th>
<th><strong>Sifis</strong> is a young man falls in love with <strong>Maria</strong> who is the daughter of enemy of his family <strong>Giannis.</strong></th>
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<tr>
<td><strong>Tha Vreis to Daskalo sou!</strong></td>
<td><strong>You Are Gonna Learn Your Lesson</strong></td>
<td>Greek humorous series (2005-2007)</td>
<td>A young teacher of a private Lyceum (high school) falls in love with one of his rich students.</td>
<td><strong>Mariza</strong> is a rich high-school student. <strong>Thanos</strong> is one of the private high-school teachers who falls in love with her. <strong>Lara</strong> is her grandmother and <strong>Aspa</strong> is her best friend.</td>
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<td><strong>The Aristocats</strong></td>
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<td>The story starts in Paris, France in 1910. It is about a family of aristocratic cats and how an alley cat prevents their kidnap.</td>
<td><strong>Duchess</strong> is an &quot;aristocat&quot; that lives with Madame Bonfamille. <strong>Marie</strong> is Duchess's white-furred daughter. <strong>Thomas O'Malley</strong> is an alley cat who befriends Duchess and the kittens. <strong>Berlioz</strong> and <strong>Toulouse</strong> are Duchess’ sons. <strong>Edgar Balthazar</strong> is Madame Bonfamille's evil, greedy butler. <strong>Madame Adelaide Bonfamille</strong> is the owner of Duchess and her kittens.</td>
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<td><strong>The Lord of the Rings</strong></td>
<td></td>
<td>Fiction books, films, and video/computer games.</td>
<td>The story concerns creatures and people such as <strong>Hobbits, Elves, Men, Dwarves, Wizards, and Orcs</strong> and centres on the <strong>Ring of Power</strong> made by the <strong>Dark Lord Sauron.</strong></td>
<td><strong>Frodo Baggins</strong> is a Hobbit and the last bearer of the ring. Gandalf is the wizard leader of the Fellowship of the Ring. <strong>Hobbits</strong> <strong>Merry</strong> and <strong>Pippin</strong> are the last members of the Fellowship. <strong>Aragorn</strong> is Gandalf’s friend. <strong>Legolas</strong> is an Elf and another member of the Fellowship of the Ring. <strong>Sauron</strong> is the main antagonist (villain).</td>
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</tbody>
</table>
| **The Smurfs** | **The Smurfs** (Les Schtroumpfs in French) | Belgium comic series first introduced in 1958. In 1981 the American company Hanna-Barbera bought them, changed their name into **Smurfs** and released the animated cartoons. | The **Smurfs** are sky blue creatures who live in a forest somewhere in Europe in middle ages. All the characters look alike (male, short, blue, wearing white trousers and hats) but are identifiable from their additional accessories used for their jobs. They look like ordinary people (Lazy **Strumf**, Brainy **Strumf**, etc). The storylines are simple tales with adventure: the bad wizard **Dracoumnel** and his cat chase **Smurfs** | **Papa Smurf** is the leader of the Smurfs; he wears red clothes and has bushy white beard. **Smurfette** is the female Smurf in the village. **Brainy** is an expert on everything, although he is usually wrong. **Jokey** is a cheerful smurf who enjoys playing tricks. **Dreamy** is always dreaming of other places and other things. **Greedy** has an exceptional interest in eating cakes and other pastry. **Chef Smurf** is the cook of the village. **Vanity** is a stylish smurf, most of the time seen wearing a pink flower on his hat. **Handy** wears overalls and has a pencil above his ear; he helps fix things in the
However, in Greece they are known with both names. because he wants to make gold from them. village. *Gargamel (Dracoumel)* is an evil sworn enemy of the Smurfs. *Azrael* is Gargamel's pet cat.

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<tr>
<th><strong>10 Lepta Kirigma</strong></th>
<th><strong>10 Minutes Preaching</strong></th>
<th>Greek humorous series broadcasted in 2005.</th>
<th>The series was about <em>Leonidas</em>, an adolescent who lives with his mum and grand mum, and his friends’ everyday life situations and problems.</th>
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<tr>
<th><strong>To Kafe tis Haras</strong></th>
<th><strong>Hara’s Coffee Shop</strong></th>
<th>Greek humorous series which lasted from 2003-2006.</th>
<th>In a small conservative village arrives a young woman with her daughter. She opens a café and brings modern ideas about life. This makes the mayor very angry with her. So, he tries to persuade the citizens to kick her out of the village.</th>
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<tr>
<th><strong>Valentina Erotas Extra Large (Mi Gorda Bella)</strong></th>
<th><strong>Valentina: Love Extra Large</strong></th>
<th>Telenovela produced in Venezuela in 2002.</th>
<th><em>Valentina</em> is a young woman overweighted. Because she is a very good person she gains affections of everybody around her including handsome <em>Orestes</em>. She also tries to find who killed her parents and take back her property.</th>
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<tr>
<th><strong>Vera sto Dexi</strong></th>
<th><strong>A Wedding Ring in the Right Hand</strong></th>
<th>Greek everyday soap opera lasted for 3 years (2004-2007).</th>
<th>The main plot line is about the lives of four women and a secret (a murder) that connects them and determined their lives.</th>
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</table>

*Leonidas* is the main character. *Marilena* is his girlfriend and *Telis* is his best friend. *Mary* and *Nasos* are his parents who are divorced. *Kikitsa* is his grandmother. *Zeta* is *Mary’s* best friend. *Vivi* is *Nasos’* girlfriend.

*Periandros Popotas* is the conservative mayor of the village. *Hara* is the newcomer from Athens. *Vaggelis Fatseas* is the husband of mayors’ sister *Stavroula*.

*Valentina Villanueva* and *Orestes Villanueva* are cousins who fall in love. *Olimpia Mercouri de Villanueva* is Orestes’ mother. *Juan Angel Villanueva* is Olimpia's husband. *Franklin Carreño* is a cop who fell in love with Valentina. *Chiquinquirá Lorenz Rivero* is Orestes girlfriend and best friend to *Ariadna*.

*Regina*, a lawyer, *Elsa*, a singer, *Dora*, a housewife, and *Claire*, a book editor, are the main female characters. They are all close friends. *Amiras* is a rich man the son of whom, *Stefano* gets married with *Elsa*. *Stratos* is *Amiras’* tough who knows that the four women killed his brother *Aggelos* and wants revenge.
| **Yu-Gi-Oh** | **Yu-Gi-Oh** | Animated cartoon (manga) produced in USA. The anime first appeared in 1996. | **Yu-Gi-Oh** is the pharaoh **Atem** who sacrificed himself, thus saving the world from destruction. **Anzu Mazaki** is Yugi’s childhood friend. **Ryo Bakira** is a transfer student who becomes Yugi’s friend. **Seto Kaiba** is a villain but later becomes as ally. |
| **Zorro** | **Zorro** | Zorro first appeared in comic series in magazines in 1919 and then in silent film in 1920. Since then he appears in comic books, TV series, films, books, and toys. | **Sergeant Gonzales** is Zorro’s friend. **Bernardo** or **Felipe** is Zorro’s manservant. Other characters are developed or named differently in the various versions of Zorro films, TV series and comic books. |

**WEBSITES CONSULTED FOR THIS LIST**
- www.wikipedia.org
- http://clubs.pathfinder.gr/rebeldewayclub
- http://gb.asterix.com/
- http://www.rottentomatoes.com/
- http://www.batman-superman.com/
- http://www.alma-latina.net
- http://www.narutofan.com/
- http://www.ninjaturtles.com/
- http://www.cwtv.com/shows/smackdown
- http://spiderman.sonypictures.com/
- http://www.supermanhomepage.com
- http://www.narutofan.com/
- http://www.zorrolegend.com

**TV GUIDES CONSULTED FOR THIS LIST**
- 7 Μέρες TV (7 Meres TV)
- Τηλεόραση (Tilerama)
- TV Ζάππηκ (TV Zapping)
APPENDIX 16:
Sample Transcript of a Group Interview with Children aged 8/10 in School D, 8/2/006

Christina: (8 years, Poland),
Giorgos: (8 years, Albanian)
Leon: (9 years, Greek)
Dimitri: (8 years, Albanian)
Ismini: (9 years, Greek)
Sarah: (10 years, Albanian)

R: Hello! My name is Martha Christopoulou and I am a teacher. I am also a student in a university at London and I am doing a research into children's preferences for visual images in everyday life. Please note that everything we will talk about will be confidential and that I will replace your names with codes so no one will be able to identify you. You can ask me whatever you want at any time. If for any reason you want to leave the classroom just ask me. I would like you to speak loud and clear because the interview will be tape-recorded. This will help remember what we said and analyse them. We will start now and I will show you some visual images, OK? Could you tell me if you can identify any of them? What are these? I reckon that you have seen images like these. [Showing images from TV show Big Brother and Fame Story]

Voices: Yes!
Sarah: It's Big Brother.
Ismini: I don’t watch it.
Leon: They are from TV programmes.
R: What about these? How do we call them in one word?
Ismini: Children’s TV programmes
Leon: It's SpongeBob Squarepants.
Giorgos: [Looking at another image] This is Yaya Toure!
R: Who is Toure?
Giorgos: A footballer.
R: Can you tell me where we can see these?
Giorgos: On TV.
?: Oh! Miss! They are athletics
Leon: I had seen this one in a magazine. Are they toys?
R: Yes
Giorgos: [Talking about Barbie doll] I know her because my sister gives on my nerves.
R: Who is this?
Giorgos: It’s Barbie [He laughs [
R: Why your sister gives on your nerves?
Giorgos: Because she always plays with her.
R: Is this a bad thing?
Giorgos: (?…) she talks about her all the time.
R: What is this?
Ismini: I don’t know!
Sarah: They are some families. In the seaside. Photographs?
R: Yes. Family photographs. Can you tell me why do we take photographs?
Ismini: To remember some happy moments and nice places.
R: Are there photographs you have at home and you like them most?
?: Yes!
Giorgos: When I had gone at a feast (It had tsoliades) and other beautiful things
R: And you took a photo?
Giorgos: Not me. My mum took them.
Leon: I like one very nice photograph when I went to Germany. The river. I can’t remember its name. I took a photo there.
Sarah: I have taken one in Zante [a Greek island] with turtles called careta-careta.
R: Do you know what this is?
Christina: It is a celebration.
R: Is it? Ismini?
Ismini: This is carnival.
R: Yes, it is. Do you dress up during the carnival?
All: (?!) YES!!!
R: Who will tell me about the costume that wore last year, or the one he/she will wear this year? [The children raise their hands. Come on Sarah.
Sarah: I have dressed up as the Snow Queen many times.
R: Can you tell us the reason?
Sarah: Err! I like snow very much and I want to wear a white costume.
R: Have you seen this costume anywhere else?
Sarah: Err! In Snow Queen (Andersen’s fairy tale). I have her; I have a small book that has been torn out from another big one. And I have seen her in it. I like her.
R: On TV?
Sarah: Yes!
Giorgos: On Star (Greek TV channel)
R: Have you watched that Giorgos?
Dimitri: He remembers details.
Giorgos: Err! Yes, I do.
R: What have you dressed up?
Giorgos: Me? Last year? I dressed up as Spiderman
R: Can you tell us why?
Giorgos: Err! I like his costume.
R: Err! Where did you see this costume?
Leon: What is Spiderman; What do you know about him?
Giorgos: I saw him on the telly, but I also saw him in a magazine that had several costumes and I liked him.
Sarah: May I ask something?
R: Yes, please.
Sarah: What is you name?
R: Martha. Do I forget to tell you this? Tell me Leon.
Leon: Last year I dressed up as Action Man. I saw that on the telly and I liked it because it had action. He does tricks and things like that.
R: Did you do the same when you dressed up like him?
Leon: Err! I can’t. I’m not the *Action Man*!
R: OK! Dimitri?
Dimitri: I dressed up like a cowboy.
R: Did you see this anywhere?
Dimitri: Basically I didn’t see it anywhere. My dad chose the costume for me. I didn’t go with him. Err!
R: Ismini?
Ismini: Last year I was dressed up as a pirate-girl [she laughs].
R: Tell me more about it.
Ismini: Err! I have watched films and I like it.
R: Do you remember the film with the pirates?
Ismini: No, I don’t.
R: Did you choose the costume by yourself?
Ismini: Yes, I did. We went at store with costumes; I saw it and I liked it.
R: OK. Come on.
Christina: I was not dressed up last year.
R: What about this year? What are going to wear?
Christina: Yes, I am going to get a costume. But I don’t know yet.
R: You haven’t decided yet. OK. Next.
?: Here we see a street march.
R: Do you know why they participate in a street march?
Giorgos: We don’t know this.
R: OK. What is this?
Voices: Ah!
R: Will you tell me about the street march or about the next images.
Leon: About the street march. We participate to celebrate many things, like a remembrance date, a remembrance date for a war.
R: OK. What are these?
Dimitri: Magazines and newspapers.
R: Do you read magazines?
Dimitri: No, I don’t.
R: Is there anybody who reads magazines? Come on Giorgos.
Giorgos: I like *Moto*.
R: Why do you like it?
Giorgos: Because it is about motorcycles.
R: Do you like motorcycles?
Giorgos: Err! Of course!
R: Why?
Giorgos: Err! I like them. They run fast.
Leon: I used to read a magazine with *Oldie, Winy*, many. Ah! And *Mickey Mouse*. Comic books.
R: Why do you read comic books Ismini?
Ismini: *[I like them. They entertain me]*
R: Could you speak louder please?
Ismini: I read comic books to pass my time. I don’t have anything to do sometimes.
Sarah: It is entertaining.
Voices: OH!! This is *Harry Potter, Rod and Hermione*. 

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Giorgos: This is *Harry Potter, Rod.*
R: Do you know what *Harry Potter* is?
Voices: A wizard!
Leon: Unfortunately it isn’t good.
R: Why so?
Giorgos: Why isn’t it good?
Leon: It is good but we are not allowed to watch it.
Ismini I have watched all the movies.
Dimitri: Me too.
Sarah: Except from the last one.
Leon: *Harry Potter* is not with the side of God. He is with devil.
R: Who told you that?
Leon: Our teacher.
R: OK.
Leon: And because *Harry Potter* has dark and scary images we might have nightmares at night and get scared. That is why we are not allowed to watch it.
R: Do you agree with this? Were you scared with the film?
Voices: NO!
Ismini: The first time I watched it I was scared a little bit.
Sarah: Me too. I was hiding my head under my uncle’s arm.
Ismini: I was not that scared because I have watched other films like this and I am not afraid.
R: Let us go on. Sarah?
Sarah: It is *Karagiozis*
R: OK! And here? Dimitri?
Dimitri: Theatre.
R: Have you ever watched a theatre performance?
Dimitri: Oh! Yes!!
R: Can you remember anything from that performance?
Dimitri: I remember (? We went there with school).
Giorgos: * Ah! Yes! I remember too!* [All murmur and try to help Dimitri remember]
Dimitri: [He speaks slowly and he is trying to remember]. There were some children: & And they wanted to go somewhere to find a treasure.
Leon: Theatres performances many times teach us things but in a nice way. Like not to be miser, to give to other people money [
Giorgos: [Only money?]
Leon: [Answering to Giorgos.] And help I said= [
Giorgos: [And love!]Leon: And love and they can help us when we have difficulties and give us some affection and help.
R: That’s right Leon.
Ismini: And we need to try!
R: Yes! Here?
Giorgos: Ooo!!... Ballet!
R: Have you ever watched ballet?
Giorgos: No, but I have learned.
R: You?
Giorgos: I had been taught for two years when I was in the kindergarten.
R: Do you know what these are? Use one word only.
?: Ah!
R: How do we call them in one word?
Ismini: Buildings.
Leon: Miss, it’s a palace!
R: Buildings.
Leon: Isn’t it a palace?
R: This one? [pointing at the building of Greek National Library in Athens]. No, it isn’t.
?: Err!!
R: OK! Look here. I assume that you know what this is.
Leon: I know.
Giorgos: Ah! Ah!
Leon: This is Power Rangers!
Giorgos: The first one is a Power Rangers and the other is Action Man.
Leon: They are from the children’s TV programmes and games.
Giorgos: I did not know that you can play on play station Power Rangers [general laughter] & I have a play station [he laughs]
R: You can buy them then [general laughter]
Voices: I have a play station, too.
Giorgos: I have, too, but I have the play station 2
R: OK. How we call these?
Christina: This is Jesus.
R: Where can we see such icons?
Christina: In churches.
R: Where else?
Ismini: In monasteries / temples we have for the God.
R: At our homes?
?: Ah! I have some.
R: Do you know why people make and possess such kinds of images?
Leon: They use them to decorate their homes, and because they are important. They are like simple images but they hide lots of things and secrets.
R: What do you mean?
Leon: For example Jesus crucified for our sake, to go all of us at heaven with Him and see Him one day.
R: In other words they tell us Jesus’ story.
Leon: Yes, they do. They tell us a story.
R: What about these?
Leon: / They are old vessels from= [ 
R: [Ismini?
Ismini: Err! They are made from clay.
R: And these? /
R: Christina? Can you tell us?
Christina: Little spoons.
R: Sarah, can you tell what they are made from?
Sarah: Are they from copper?
R: No, they are not.
Sarah: From wood.
R: Yes. Do you know why people make such kinds of things from clay and wood?

Leon: Because in ancient years they did not have plastic to make things like we do today, that’s why, that’s why they found them in nature. They made whatever they could. They didn’t know many crafts. They knew= I want to say that they could not make many things like we make today from plastic.
R: Yes, Leon. But there should be another reason.
Leon: Because in ancient years, err! Their best craft was the wood, err! And the copper. And these things were useful to them in everyday life.
R: Very good! Apart from everyday life activities can they be used elsewhere? What about this one (I am pointing at the wooden spoons). Can you eat with this kind of spoon?
Leon: No, this=[
R: Not you! Somebody else.
Leon: Oh! Sorry!
R: It’s OK! Well, come on Ismini.
Ismini: Err! It could be used for decoration.
R: Well. What are these?
Dimitri: From magazines.
R: From magazines. Why do you think magazines include such kinds of images?
Giorgos: For people to go and buy things.
R: How do we call these kinds of images we see and then we go and buy things?
Sarah: Miss! Advertisements.
R: Advertisements. Do you buy things you saw in advertisements?
Voices: NO!
Sarah: Sometimes.
R: Go on tell me.
Sarah: I had seen in a magazine the costume (for the carnival) err! And I liked it a lot and we went at this shop and we purchased it
Leon: I have seen my costume in a DVD.
R: And these images?! What do these people do?
Ismini: They are, err!!/
Voices: Miss, Miss!!
Leon: Most of the times they are with two floors, and they are some/… they are shops.
R: Have you ever been in such a big shop? In such a shopping centre?
Leon: Yes, I have
Sarah: I have been too.
Ismini; I have been too.
Dimitri: I have been in one at Thessaloniki [A city in North Greece]
Giorgos: I have been in one several years ago. I don’t remember now.
R: OK! Ismini. What is this, Giorgos?
Giorgos: Here are paintings.
R: Do you know any of them?
Giorgos: [I know] Mona Lisa.
R: Where have you seen Mona Lisa?
Giorgos: I have seen it.
R: Where? That’s what I am asking you
Giorgos: On TV.
R: Do you remember the programme?
Giorgos: On 06 [He means the TV channel]
R: What is 06?
Giorgos: It is a channel that has programmes for children only.
R: Ah! I see. It was in a children’s TV programme.
Giorgos: Yes.
Leon: Sorry. Mona Lisa is in a museum of folk art. There are paintings from old years.
R: Is there another painting that you recognise?
Leon: Let me see.
Sarah: I recognise only Mona Lisa.
R: Does everybody recognise Mona Lisa?
Voices: Yes.
R: Where have you seen it?
Sarah: I had seen it in a children’s TV programme that they played. It was not about Mona Lisa but it was about with a painting that has Mona Lisa on it and they called it Mona Lisa.
R: And what are these?
Dimitri: Statues.
R: Where can we see statues?
Giorgos: At museums.
R: Err! Have you ever visited a museum? Come on Christina.
Christina: I don’t remember which museum it was.
Giorgos: [We went] At the museum of ceramic art.
R: Did you visit the museum with your school?
Christina: We saw clay, small dishes, and many other things.
R: Giorgos, was this museum the only one you had visited?
Giorgos: No.
Christina: We went in another (museum) that had animals= [
Leon: [What kinds of animals?]
Christina: & And there was one that it called ‘the king’
Leon: I have been at many museums. In Giannena [A Greek city] I have visited one with waxworks. I can’t remember its name. But two brothers own it.
R: Vrelli? [The name of the museum]
Leon: Yes! And I have visited archaeological museum here in Athens.
R: Do you remember anything that impressed you?
Leon: Yes. From the museum with waxworks, I remember the art and how difficult it was. From archaeological museum I remember how beautiful the statues were. From Goulandris museum I remember the embalmed animals that were like real.
R: OK. Come on.
Dimitri: I visited the museum that Christina had gone with the whole school. I haven’t visited other museums.

R: And you Ismini?

Ismini: I have visited some museums.

R: Do you remember any? Or anything you saw there?

Ismini: When we visited archaeological museum with school everything was very nice.

R: Have you visited with your parents any museums?

Ismini: Err! We haven’t visited yet, but sometime we plan to go.

R: Sarah?

Sarah: I have visited Goulandris museum and archaeological museum.

R: With whom?

Sarah: With our class. I liked it a lot. I was impressed by Goulandris museum, the embalmed animals. They were still—

Leon: Do you remember that huge animal? The one we saw when we entered in?

Sarah: Ah! Yes, I do.

Leon: I can’t remember how it was called!

R: And these? Come on Sarah.

Sarah: These are books.

R: Books. Do you know why they put images in the books? Giorgos?

Giorgos: To be more beautiful.

R: Mm! What else?

Leon: To understand what is the text about, when, when=—. Even if we read without images, it is better if we have an image of the story to know what, how it is the village, if it is about a village. How it is the kingdom. Like thi=

R: Well-done, Leon. Anything else?

Sarah: The children are entertained by looking the images. And if they cannot read they can understand at least from the image.

R: Well-done, Sarah.

Christina: These are paintings on walls that children have made them.

R: Yes, and here?

Voices: Ah!!

R: What kind of images are these?

Christina: Are they from dances?

R: No, they aren’t.

Sarah: Models!

R: Yes.

Sarah: I have seen them in a Greek film & with Vlahopoulou! (a Greek actress).

R: Ah! Yes please.

Giorgos: They show fashion.

R: Well-done, Giorgos.

?: Ah!

R: What is this?

Dimitri: It is an image from a computer.

R: Do you have a computer.

Voices: Yes!!!

?: I don’t have one.
R: How do you use it?
Ismini: I play and sometimes I write things.
Leon: There are other things you can do. You can learn things from the Internet.
R: Do you use the Internet?
Leon: Yes. But I read pages for children only, and see things that are appropriate for my age. I don’t read pages for grown people.
Sarah: Err! I have such a, a computer but I haven’t an Internet connection yet.
R: Well, could you tell me now which kinds of visual images you look at most often in your everyday life? [They seem to be confused]. These were visual [pointing to the pack with the visual images] images that people look at more or less in their everyday lives, right? Which ones do you look most often?
Leon: I don’t completely understand what you mean by that.
R: We look at visual images, don’t we?
Giorgos: My sister’s face [general laughter]
R: Apart from this [general laughter]. If you think that our life is based on visual images, which of them do we look at most often? Which do you see most often?
Leon: Most often? My family.
R: On photographs?
Leon: No:
R: We are not talking about real people here.
Leon: Ah! On photographs then.
R: I mean images. All these I showed you were images.
Giorgos: Ah! I see images on the play station from Obelix and Asterix [it is a game for play station].
R: OK!
Giorgos: I play with it all the time. I like it.
R: When do you do that?
Giorgos: Err! I read, and afterwards at noon I play with it.
R: Anyone else?
Leon: [I see] Monopoly! Monopoly!!
R: What is this, Leon?
Leon: It is Disney’s.
R: Do you play with it?
Leon: Yes, I do
Sarah: I always see the ugly cars that run on the street. The nice and ugly cars that release fume. & I also see the road, the trees on pavements and more.
Ismini: I sometimes flower pots & books.
R: Where do you see these?
Ismini: Err! At my place and outside I see them sometimes.
Dimitri: I see buildings.
R: When do you see them?
Dimitri: When I am outdoors.
R: Christina?
Christina: / I see Kalomiras’ [Greek female singer] photograph. & Many others.
Sarah: May I say something else?
R: Yes, please!
Sarah: I see [she laughs] an autograph I have from Eleni Menegaki [Greek female TV presenter]

R: Let me ask something else. Which kinds of images do you like to look at most?

Giorgos: [I like to look at most] football.

R: Why do you like football?

Giorgos: Because I play myself.

Leon: Err! [I like to look at most] Olympic Games & because they are nice/ Ah! And I like to see Baby Looney Tunes [the others make comments and murmur].

R: Why do you like Baby Looney Tunes?

Leon: Because they are little kids, babies. And because they are funny.

Dimitri: I like football most. & Because:: / because I like it, because I myself play football.

Ismini: I like children’s TV programmes. & Because they are beautiful, they have many colours.

Sarah: I like to see Barbie most because she is very beautiful. I also like to see my two-year-old brother’s chick’s [she laughs].

R: Very good! Christina?

Christina: I don’t like to look at anything particularly.

?: *There should be something*

R: Something that you like more than other images?

Christina: I like to watch when they play with the ball in the pool.

R: Mmm! You mean water polo. Do you discuss with your friends about the images you see in everyday life? Come on Giorgos.

Giorgos: Me?!// Sometimes we discuss with Dimitri.

R: What do you discuss about?

Giorgos: About everything I see. / Err! How many goals Olympiakos scored over Hercules [Greek football teams] [general laughter]. Or, how many goals scored Paok and how many Aek lost. Err! Things like these.

R: Why do you laugh? This is not funny.

Dimitri: He is confused. He doesn’t know about them, I tell him.

Giorgos: (? I watch only Olympiakos).

R: What else do you discuss with him?

Dimitri: Ah! Things like these. About Baby Looney Tunes. / About Eleni Menegaki [Greek female TV presenter] [General laughter].

R: Do you tell him about her?

Giorgos: No, he does not!

R: But?

Giorgos: (?…) [General laughter]

R: Leon! What do you discuss with your friends?

Leon: [We talk about] football, Olympic Games, all the important events that happen [some children laugh]

R: Which important events?

Leon: Athletic events. The Eurocup Greece won, the World Cup=

R: Do you discuss about Looney Tunes?

Leon: No, I don’t. [The children talk to each other. There is noise]

R: Quiet please!
Dimitri: I discuss about the things I see with Giorgos. /About football. About those Giorgos mentioned.
R: Ismini?
Ismini: I discuss with my friends about some episodes from TV, about things in magazines and books.
R: Mmm! [They still talk to each other] I won’t understand what is on the tape later on. So, could you please stop talking to each other?
Leon: Ah! Does it records right now?
R: Of course, it does! Everything that happens in here.
Leon: Oh! I see! I thought that we would tape-record later.
R: It records everything from the time we started. I told you that.
Leon: I didn’t understand that.
Giorgos: Neither didn’t I.
R: That is why I am asking you for keeping quiet and talk one by one.
Ismini: I understood that because I saw it working.
Sarah: I saw it, too.
R: That’s enough now. Come on Sarah, it’s your turn.
Sarah: I always discuss with one of my friends about Barbie, because she like her a lot and she has stuck with her.
R: Really?
Sarah: When she watches something new on TV she wants it immediately.
R: What about you? Don’t you want them?
Sarah: Of course, not. I only want the Barbie magazine.
R: Mmm! Christina?
R: Don’t you discuss anything at all with your friends? Do you just sit without talking?
Christina: No, we discuss.
R: What are you talking about?
Christina: / Err! Many things.
R: Could you tell me one of these?
Christina: Err! //
R: Don’t you talk about the things you watch on TV?
Christina: No, we don’t.
R: About your lessons.
Christina: No, we talk about other things.
R: For example?
Giorgos: They gossip.
Christina: No!!!
R: Anyway.
Leon: Personal matters.
R: Probably! We don’t discuss about these right now. What kinds of images have you put on your bedroom walls? I reckon you have put some.
Voices: Yes, Yes, we have.
Giorgos: I have put Valentino Rossi on his motorcycle [General laughter].
R: Is there any particular reason?
Giorgos: [He laughs] he did wheelie and I liked it!
R: Where did you find it?
Giorgos: From Moto magazine.
Leon: I have one image with Looney Tunes, the big ones.
R: Can you tell me why?
Leon: Because I like them more than Baby Looney Tunes. Because I like them.
R: Can you tell me another reason that you put them on the wall?
Leon: Because they decorate nicely the bedroom
Ismini: (?) I haven’t put anything (???)
R: Are the walls completely empty? [She beckons affirmatively].
Sarah: I have put [a poster] with a kitten in a basket that I found in [the magazine] Asterakia tis Egias. It is a poster. & I have also put a calendar for 2006 that I had found in the same magazine.
R: Is there a particular reason that you put these= [Sarah: [But I don’t have anything else.
R: Why did you put them on the wall?
Sarah: Because they are very beautiful and I like to see them.
R: Well, now. Do you draw/paint?
Voices: Of course!!! Yes, we do!!
R: Let me see now. Which one of you remembers the subject matter of his/her drawings/paintings? Christina?
Christina: //
R: Tell me about something you have drawn/painted.
Christina: I have drawn/painted my village. & Houses://
R: Anything else? Have you drawn/painted this at home or at school?
Christina: At home.
R: Giorgos?
Giorgos: I can’t tell you because it is funny.
R: OK then. We all laugh!
Giorgos: We had drawn/painted in class with Dimitri two persons, one from Sudan and another from Poland.
Leon: So, where is the funny thing?
Giorgos: The Polish was green [general laughter] and the one from Sudan was pink.
R: Have you drawn/painted anything else? At home may be?
Giorgos: Fried potatoes [general laughter]. I had drawn/painted a house, grass, err! behind the house there was the sun and mountains.
Leon: I don’t know how to draw/paint objects [cough]. I draw/paint and whatever comes out. Abstract art.
R: Abstract art. Where have you taken ideas for your drawing/painting?
Leon: I drew/painted like this since I was young.
R: Have you seen something similar?
Leon: No, I have leaned this by my own.
Dimitri: I draw/paint[
Giorgos: [Like Picasso=]
R: Do you know Picasso Giorgos?
?: (?)….)
Giorgos: It had shown him. & In a video tape my cousin had taped for me, it had some kittens./ it had some cats and one says to another look this is Picasso’s.
Dimitri: I draw/paint houses, mountains, whatever comes into my mind I draw/paint.
Ismini: I draw/paint houses, people. & And more. And abstract art.
R: What do you mean by abstract art?
Ismini: Err! I am doing several things/ lines, (?) and if it comes out it comes.
Sarah: I draw/paint lots of things. Lets say with watercolours I am doing small dots on the paper. And I wear an apron [general laughter]. I do abstract art.
R: Can you tell us more about this abstract art?
Sarah: I take a ruler and I start to do lines on the paper. I do lines with my hand and if something comes out. Whatever it comes out.
R: And how do you know that something came out?
Sarah: Err! Then I look very carefully and I turn the paper around till I see something there
R: Something that has meaning to you?
Sarah: Err! Yes
R: Do you explain to other people why this is important for you?
Sarah: Err! Sometimes. & To my mother mostly. Sometimes I explain this to my dad.
...& I also draw/paint little animals, houses.
R: Where do you take ideas for these?
Sarah: Where do I take ideas? Err! From some books, I look at the images, then I close them, and leave them on the self and I start to draw/paint.
R: Let’s talk about something else. Who is your favourite hero/heroine?
Leon: Oh! This is a question!!!
R: What do you mean?
Leon: Because we have many
R: OK. You need to choose one only.
Leon: It is Action man
R: Can you explain why?
Leon: Because he does very nice tricks on TV. It a very nice children’s TV programme for me. Because it has action, fun.
Dimitri: I don’t like anybody. Basically I don’t watch much TV.
Leon: Oh! Sorry I don’t like Action Man. I like those mickey mouse, err! /
R: Looney Tunes?
Leon: No. The whole Disney but especially Timon and Bumpa [general laughter] & because they are very funny. Timon does, Timon is clever and Bumpa does not have a screw for his mind.
R: I see. Giorgos?
Giorgos: Miss I have a dilemma. What do you want me to tell now?
R: We won’t waste time for this. There are too many that you like but you need to name one or two now. Come on.
Giorgos: Err! Superman, OK? & Because he flies, he has got laser (??). And I like Batman.
R: Because they are both strong?
Giorgos: Yes, I like them a lot.
R: Why? Are they special?
Giorgos: Well, Batman is like a bat, he wears the clothes of a bat.
R: Have you tried to do the things they do when you play? Do pretend to be like them?
Giorgos: Basically when *Batman* flies /  
R: I didn’t ask if you fly [general laughter]. Do you pretend that you fly, or that you are *Batman* when you play with your friends?  
Giorgos: No, I don’t  
R: What kind of game do you play with your friends?  
Giorgos: I play at play station and *SpongeBob Squarepants*.  
Leon: With my friends I pretend to be *Action Man*.  
R: What do you do exactly?  
Leon: Something like acrobatics that *Action Man* does.  
R: What about you Christina, do you have a favourite hero/heroine?  
Christina: No, I don’t.  
Ismini: I like *Looney Tunes*.  
R: Do you anything they do when playing with friends? Or, anything from those you watch?  
Ismini: It is not that easy, Miss!  
Leon: Taz goes round and round quickly.  
R: Yes. From those you watch on TV do act out scenes with friends?  
Ismini: No, I just play with my friends.  
Sarah: I like *Looney Tunes*. I also like *Barbie*.  
R: When you play with your friends do you act out scenes from *Barbie*?  
Sarah: Yes. & A friend of mine and I dance the dances they have on the films and sing the songs. Err! From *Looney Tunes* I can’t do anything. I can’t be like Taz.  
Christina: I don’t like anybody.  
Sarah: I like from *Barbie* the pauper.  
R: Who is this?  
Sarah: *Barbie princess and the pauper*. I like most the pauper.  
Giorgos: I also watch them. I also watch them. My sister watches *Barbie* films. & My sister watches them because my cousin has the DVD’s.  
R: OK, Giorgos we understood that you watch them. So, what do you think that you learn from the images you look at?  
Giorgos: We learn to love other people. [We learn] Not to be misers.  
?: Sorry, do we learn these from *Batman*?  
Giorgos: Anyway, from *Looney Tunes* you learn not to be miser, and from *Bags Bunny* too.  
Leon: From *Timon and Bumpa* you learn not to be selfish. [You learn] Many things but in a nice way.  
Sarah: From *Looney Tunes* sometimes you learn to cooperate [with others].  
Voices: Yes! Yes!  
Sarah: Err! From *Barbie*, whom I watch many times, err! I learn not to give away, to have persistence. Let say=]  
R: [Does *Barbie* have obstinacy and faith in the things she does?  
Sarah: Yes! She tries and tries and if she doesn’t succeed she tries again and again till she succeeds & And=, and I feel the action and I understand the things she says and then I start wanting to cooperate [she means with other people] and have persistence.
R: Do think you get influenced by the things you see in Barbie and you want to do things like her, like to become better person, and cooperate with others?

Sarah: Yes! Yes!

R: Do you get influenced?

Ismini: Yes!

Giorgos: Like to try to=

R: [I didn’t say that [general laughter].

Giorgos: I didn’t say to fly but to do something he does.

R: Can you bring an example?

Giorgos: To be strong

R: Is there anything else you want to say about this or about the images we look at?

?: No.

Leon: Yes. What exactly?

R: I don’t know anything you want. Till now I am the one I ask.

Leon: Yes. I like nature and the old palaces.

R: Where have you seen the palaces?

Leon: In Athens: In many places that I have visited.

Sarah: I like very much nature except Athens that is full of pollution.

R: OK. Now do you want to listen to the tape?
Appendix 17:
Patterns, Categories and Themes for Thematic Analysis of Interview Data

<table>
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<tr>
<th>PATTERNS</th>
<th>CATEGORIES</th>
<th>SUB-THEMES</th>
<th>THEMES</th>
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<td>• Identification of visual culture genres</td>
<td>Classification of visual culture genres</td>
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<td>• Labelling and classification of genres</td>
<td>• Classification of genres</td>
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<td>• Focus on the subject matter of genres</td>
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<tr>
<td>• Identifying features of visual culture genres (i.e. dimension, sensory appeal, etc)</td>
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<td>• Determining function and purpose of genres</td>
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<td>• Determining media and style of genres</td>
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<td>• Sources of visual experience</td>
<td>• The significance of the built environment in children’s lives</td>
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<td>• Visual images frequently viewed in everyday life</td>
<td>• Television imagery as the most preferred visual culture genre</td>
<td>• Dominance of TV imagery</td>
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<td>• Distinguishing between representations and simulations from sites in everyday life</td>
<td>• Reasons for preferring TV imagery over other genres</td>
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<td>• The significance of TV viewing in children’s lives</td>
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<td>• Consumerism as tacit understanding</td>
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<td>• Pleasure derived from TV viewing</td>
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<td>• Satisfaction and pleasure sensed from visual experiences</td>
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<td>• Children’s notion of ‘beauty’</td>
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<td>• The significance of the qualities of ‘fun’, ‘amusement’, and entertainment in TV viewing preferences</td>
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<td>• The quality of ‘suspense’ as determinant for TV viewing</td>
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<td>• Children’s fascination and identifications with celebrities</td>
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<td>• Children’s socialisation through role play</td>
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<td>• Gender differences in identification with heroes/heroines</td>
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<tr>
<td>• Imitation of heroes/heroines</td>
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</tbody>
</table>

| • Satisfaction, pleasure, and bodily sensation derived from visual experiences  |
| • Participation and emotional involvement in TV viewing  |
| • Children’s judgements concerning qualities of TV programmes  |
| • The qualities of ‘beauty’, ‘fun’ and ‘suspense’  |

| • Aesthetic experience as bodily sensation  |
| • Aesthetic judgements  |

| • Bodily response and aesthetic experience  |

| • TV imagery as content for peer talk and interaction  |
| • Reasons for appropriating information from TV in peer talk  |
| • Visual culture images as decorative items  |
| • Reasons for images for bedroom decoration  |
| • Visual culture as a source for inspiration for children drawing/painting  |
| • Gender differentiation in children’s drawing/painting  |
| • The significance of visual culture on symbolic role play  |
| • Exploration of femininity and masculinity through role play  |

| • Collective interaction and talk about visual culture  |
| • Children’s decisions on interior design  |
| • Visual culture influences on children’s drawings  |
| • The impact of visual culture in symbolic role play  |

| • Impact of Visual Culture on Everyday Activities  |

<p>| • Collective interaction and talk about visual culture  |
| • Children’s decisions on interior design  |
| • Visual culture influences on children’s drawings  |
| • The impact of visual culture in symbolic role play  |</p>
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<th>Learning from visual culture</th>
<th>Children’s understanding of visual culture impact on identity construction</th>
<th>Understanding the Impact of Visual Culture on Identity Construction</th>
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<tr>
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<td>Children’s ability to critically think and reflect on their visual experiences</td>
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APPENDIX 18: Lesson Plan for Pilot Study, 25.1.2007

Title: Telling a Story

Lesson objectives:

Students should be able to:

- engage in processes of description, analysis, speculation and reflection
- learn that artworks often tell stories
- understand that stories can be told visually as well as orally
- learn that artists always intend viewers read them in certain ways
- create their own oral narratives based upon an artwork

N. Gyzis, *Koukou*, 1882. Oil on canvas, 100x75 cm. Greek National Gallery
Alexandros Soutzos Museum.

Developing the lesson

A short introduction and discussion with children about what they can learn in an art lesson (painting, drawing, discussion about an artwork) will be followed by the presentation of reproduction of Gyzis’ painting *Koukou* Then children will be asked to describe and interpret the painting. The following questions were used to help them to do this.

- What do you see in this painting? What do people do?
- Can you describe the clothes they wear and the place they are in?
• How would you describe the people in this painting? Are they like you or different?
• How would you describe this painting to a person who could not see it?
• What can you tell me about the colours in this painting? What colour was used most?
• What do you think is the most important thing in this painting?
• How do you think the artist made this painting?
• Why do you think he chose this subject matter?
• What questions would you ask him about this work if he was here?
• What do you think is good about this painting? What is not so good?
• Why do you think other people should see his work of art?
• What, if anything, do you think is worth remembering about this painting?

At the end of the lesson children were asked to give an opinion about it and whether they liked it or not and why.

**Background Information**

Nikolaos Gyzis (1842-1901) was born in the island of Tinos. He studied fine arts in Greece and Munich. In 1872 he came back to Greece but stayed for only two years. During these years he visited villages close to Athens as he was interested in popular culture, folk songs and fairytales. He returned to Munich in 1884 where he was awarded the silver medal for his painting *Apostithisi* in the International Exhibition. He was also awarded other prizes and medals and became professor at the Munich Fine Arts Academy. *Koukou* is a painting completed during the period Gyzis spent in Athens. It is considered to be a description of people’s manners and customs because it presents the family members’ playing (hide-and-seek or *koukou*) with an infant. The detailed representation of the clothes people wore, objects they used, and the places they lived, gives clues to viewers about this historical period.
References


Encyclopedia Papyrus Larous Britanica
APPENDIX 19: Consent Forms for the 2nd Phase of the Research

PARENT CONSENT FORM

Title of Research Project: Conceptualising a Visual Culture Curriculum for Greek Art Education

Brief description
In the first phase of the research I gathered information about the kinds of visual images primary age children in Greece look at most and which they prefer. This information was used to develop a lesson unit to teach about visual culture. The aim is to enhance children’s learning about ‘visual culture’, which is defined in this study as the visual images of the daily environment, namely from fine arts, crafts and design, mass and electronic media, and theatre, acting and ballet.

The lesson unit is about telenovelas and Barbie animated films and consists of five teaching sessions lasting 45 minutes each. The children of the class will be asked to discuss telenovela Anipotaktes Kardies and Barbie of Swan Lake animated film, they will engage in making art and writing summaries of their own scenarios for telenovelas. The purpose of the lessons is for children to understand how the makers of these TV programmes and films target audiences, what cultural meanings they convey, and how they influence their viewers. Please note that visual images that convey messages of violence and sex, or promote products such as alcohol and cigarettes, will not be included in the lessons. I will observe the lessons and keep notes of the teaching and learning procedures so that I can analyse what happened during the intervention. Evidence of children’s learning will be also collected through portfolios of their artworks. Their original art works will be returned to them at the end of the research. Copies of their drawings will be published in the PhD thesis or in articles for journals such as the ‘International Journal of Art and Design Education’. All data collected will be confidential and code names will be used for schools, teachers and children. The findings of the research will be published as a PhD thesis, a summary of which will be sent to the local Education Office. Please note that permission to conduct the research has been already obtained by the Greek Pedagogical Institute.

Name and status of Researcher:
Martha Christopoulou is a primary school teacher of the Directorate of Primary Education of Athens and practicing icon-painter. Since September 2004 she has been a PhD scholarship student at Roehampton University, London, UK.

Consent Statement:
I agree my son/daughter ………………….. may participate in Phase 2 of this research and I am aware that I or s/he is free to withdraw at any point. I understand that the information s/he provides will be treated with confidentiality by the researcher and that his/her identity will be protected in the publication of any findings.
Name:……………………………………...
Signature:………………………………….
Date:……………………………………….

Please note:
If you have concern of any aspect of your participation, please raise this with the researcher Martha Christopoulou, Xanthoulidou 2-4, A. Patisia, Athens, T.K.11111, Tel: 6974428990, Email: marchri13@yahoo.co.uk, her director of studies Prof. Rachel Mason, Froebel College, Roehampton University, Roehampton Lane, London SW15 5PJ, UK, Tel.: 0044-208-3923009, Email: R.Mason@roehampton.ac.uk, or her supervisor…..
ΕΝΤΥΠΟ ΣΥΓΚΑΤΑΘΕΣΗΣ ΓΩΝΕΑ

Τίτλος έρευνας: Διαμορφώνοντας ένα Αναλυτικό Πρόγραμμα για την Διδασκαλία του Οπτικού Πολιτισμού για το Μάθημα της Εικαστικής Αγωγής στην Ελλάδα.

Συνοπτική περιγραφή έρευνας:
Οι ομαδικές συνεντεύξεις που διενεργήθηκαν την προηγούμενη χρονιά συγκέντρωσαν πληροφορίες για τις οπτικές εικόνες τις οποίες τα παιδιά ηλικίας 6-12 χρονών βλέπουν πιο συχνά και προτιμούν περισσότερο. Αυτές οι πληροφορίες θα χρησιμοποιηθούν σε αυτή την φάση της έρευνας για το σχεδιασμό μιας διδακτικής ενότητας που ονομάζεται ‘οπτικός πολιτισμός’. Ο στόχος είναι να μάθουν τα παιδιά τι είναι ‘οπτικός πολιτισμός’ και πόσο επηρεάζει τη δόμηση των ταυτότητών τους. Με τον όρο ‘οπτικός πολιτισμός’ εννοούμε όλες τις οπτικές εικόνες, από τις καλές τέχνες, την αρχιτεκτονική, τη μύθου, τα MME, το θέατρο, το μπαλέτο και τον κινηματογράφο, που βλέπουμε στην καθημερινή μας ζωή.

Σε αυτήν την φάση της έρευνας θα διδάξουμε μια διδακτική ενότητα σχετικά με εικόνες από την τηλεόραση (τηλεοπτικές και ταινίες με την Barbie) που θα αποτελείται από τέσσερα 45λέπτα μαθήματα. Τα παιδιά θα συμμετάσχουν στα μαθήματα όπως κάνουν συνήθως στις τάξεις τους. Ειδικότερα θα συζητήσουμε για τις οπτικές εικόνες από τις τηλεοπτικές ταινίες με την Barbie που προτιμούν και θα ξογραφήσουμε τα δικά τους έργα. Σημειώστε ότι εικόνες που περιέχουν μηνύματα βίας ή έχουν περιεχόμενο ακατάλληλο για τα παιδιά, ή διαφημίσεις προϊόντα όπως ταγήρα και αλκοόλ, δε θα περιληφθούν στα μαθήματα. Θα κρατήσουμε σημειώσεις για την πορεία των μαθημάτων και τη συνέχεια των μαθημάτων. Αυτό θα με βοηθήσει να γράψω τα συμπεράσματα μου για την πορεία της διδασκαλίας. Στοιχεία για την πρόοδο των παιδιών θα συλλέξουμε από το φάκελο με τα έργα τους και θα συμπεριληφθούν ως γενικές παρατηρήσεις στην έρευνα. Οι αυθεντικές εργασίες των παιδιών θα ενσωματωθούν μετά από το τέλος της έρευνας. Αντίγραφα των σχεδίων τους θα δημοσιευθούν στη διδακτορική διατριβή μου ή σε άλλα σε περιοδικά, όπως το ‘International Journal of Art and Design Education’. Όλα τα στοιχεία που θα συλλέξουμε από αυτή την έρευνα θα είναι εμπιστευτικά και τα όνομα των παιδιών, των δασκάλων και του σχολείου θα αντικατασταθούν με κωδικούς. Τα ευρήματα της έρευνας θα δημοσιευθούν στη διδακτορική μου διατριβή, περίληψη της οποίας θα σταλεί στο Γραφείο Α/θ/μιας Εκπ/σης. Παρακαλώ σημειώστε ότι άδεια για να πραγματοποιηθεί η έρευνα έχει δοθεί ήδη από το Παιδαγωγικό Ινστιτούτο (Υπουργείο Παιδείας).

Όνομα και ιδιότητα της ερευνήτριας:
Η Μάρθα Χριστοπούλου είναι δασκάλα και ανήκει στη Δ/νση Α/θ/μιας Εκπ/σης Αθήνας. Είναι επίσης αγγλογράφος. Από τον Σεπτέμβριο του 2004 είναι υποψήφια διδακτόρας με υποτροφία στο πανεπιστήμιο Roehampton, που βρίσκεται στο Λονδίνο.

Δήλωση συγκατάθεσης:
Συμφωνώ ό,τι  για να συμμετάσχω στην ερευνή τατις παιδιά και γνωρίζω ότι έχω ελεύθερη/η διαθεσιμότητα συνήθως στη στήριξη και καθημερινή την επιθυμία τατις παιδιά και τον καθημερινό τατις έργο τους.

Ωνομα:..............................................................
Υπογραφή:..............................................................
Ημερομηνία:..............................................................

Παρακαλώ σημειώστε:
Για οποιεσδήποτε ερώτήσεις σχετικά με τη συμμετοχή σας στη έρευνα, παρακαλώ επικοινωνήστε με την ερευνήτρια Μάρθα Χριστοπούλου, Ξανθούλιδο 2-4, Α. Πατήσια, Αθήνα, Τ.Κ.11143, Τηλ.: 6974428990, Email: marchri13@yahoo.co.uk, ή τη δ/νση σπουδών Prof. Rachel Mason: Froebel College, Roehampton University, Roehampton Lane, London SW15 6PJ, UK, Tel.: 0044-208-3923009, Email P.Mason@roehampton.ac.uk

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‘Deconstructing Television Images’

Overview of the lesson unit

The lesson unit consists of five sessions. The instruction and questions constitute the framework of it, but should not be considered definitive. Word choices may vary and conversation with children should determine the structure of each session and questions to be asked. The challenge is to create a climate for discussion.

Lesson objectives

Students should be able to:

• engage in processes of description, analysis and speculation
• learn that makers of television programmes always intend viewers read them in certain ways
• learn that visual images from television carry cultural messages and how these influence viewers’ responses and values
• understand that visual images from TV programmes and mass media influence viewers’ desires and future dreams, and help them construct their self images

Lesson 1: ‘Deconstructing Telenovelas’

Overview of the lesson

The following lesson deals with deconstruction of the Argentinean telenovela Anipotaktes Kardies (Rebelde Way). This lesson consists of two sessions that focus on a visual study of telenovela Anipotaktes Kardies. A five minute extract of telenovela Anipotaktes Kardies (Rebelde Way) is used to open up discussion. This was downloaded from the Internet and was chosen over others because it is a mix of several episodes and illustrate some points of the plot line of the telenovela i.e. the school and its students, and teenagers’ relationships. It also portrays some of its main characters.

Session 1: ‘Maker/Producer’s Intention behind Telenovelas’

Student learning objectives
The children should be able to:

- learn the main characteristics of telenovelas as television genre
- learn about the production process, personnel, and scheduling telenovelas
- understand how audiences are targeted
- understand how illusion of realism is constructed by this kind of TV genre

Developing the lesson

The lesson starts by watching an extract of *Anipotaktes Kardies*. Children are asked to answer factual questions so they gradually move to questions that require more thought.

- Have you ever watched this TV programme?
- Do you know its main plot line?

Then children are asked to identify the main characteristics of telenovelas and learn that they are a distinct TV genre.

- Can you say what kind of programme this is?
- When and where was this telenovela produced?
- Can you compare it with other telenovelas? Can you identify any similarities or differences?

Then children are asked to speculate about the maker’s intentions and the purpose of this particular telenovela.

- Who do you think made this telenovela?
- Why do you think the maker selected this plot? Why do you think he/she selected these characters?
- What effects did he/she use to support his ideas?
- Are there aspects of the telenovela that are realistic? Can you name any?
- Why do you think the maker included these aspects?
- Which audience has the maker aimed at?
- Why do you think he chose this particular audience?
- What time is the telenovela broadcasted? Why?
- Imagine that a different maker produced this telenovela. What would it be different? What might be the same?
- Would the audience change if the plot or the characters were different? Explain.
At the end of the session children can be asked to write their own scenario for a telenovela and state why they chose it and which audience they wish to address.

Session 2: ‘Social and Cultural Messages’

Student learning objectives

Students should be able to:

- understand that telenovelas and to extent TV programmes promote certain class representations
- understand that telenovelas and to extent TV programmes carry cultural messages that might influence audiences responses and behaviour

Developing the lesson

Before starting the second lesson children try to summarise what they said in the previous one. They are asked to look at the visual images or remember from their telenovela watching people’s clothing, hair styles, behaviour and actions, the places they live or work. Then they are asked the following questions.

- How are the different classes (rich and poor) portrayed in the telenovela?
- Are these representations accurate?
- What lifestyles, values and points of view are represented in the telenovela?
- Which of these do you accept or reject? Why?
- Does telenovela provide you with any kind of information about real life situations?

Then they are asked to identify the social and cultural messages Anipotaktes Kardies conveys and investigate the ways these influence their responses and values.

- What do you think is the main message of this telenovela?
- What evidence is there to support your statement?
- How and to what extent is the audience influenced by the behaviour of the characters in, or the content of this telenovela?
- How does its audience use this telenovela to get advice about an event in their
lives?
- Would you want to be like one of these characters or live a similar life? Why / why not?
- Is there anything you dream of being after watching Rebelde Ways? Why?
- Has telenovela contributed in any way to your life plans?

Children can be asked to draw their future selves and write some explanatory comments next to them.

**Background Information**
Telenovelas are melodramatic fictional series of programmes for TV. Most of those that are aired on Greek television have been produced in Latin American countries like Mexico, Argentina, Brazil, and Venezuela. Like soap operas they are broadcasted on a daily basis during prime time viewing hours, but they usually last for six months to one year in comparison to the former which may last for decades (Rêgo, 2003). Unlike soap operas, which tend to focus on family relationships (The Bold and Beautiful, Dallas, Dynasty, East Enders, Emmerdale Farm, Neighbours), telenovelas rely on melodramatic narratives in which a romantic couple confronts opposition to their staying together (La Pastina, 2006). They are also attuned to local cultures and a national dimension can be found in them. The plot of Latin American telenovelas usually includes suspense as well. Each episode has a dramatic ending to make sure that viewers will watch the next one. Another difference is that most of telenovelas’ scenes are produced outside the studios. Since the 1970s makers of telenovelas have tried to go beyond the classic melodrama. They have adapted the works of writers like Jorje Amado’s Gabriela, Cravo e Canela and deal with issues that are closer to real life, like drug abuse, abortion, corruption,
homosexuality, cloning, environmental degradation, racism, and urban violence (Rêgo, 2003).

The first Latin American telenovela aired on Greek television was Sklava Isaura (Esclava Isaura) in 1986. Since then more than 40 telenovelas have been broadcasted by state TV channels. Greek private channels also started to broadcast telenovelas in the early 1990s. Telenovelas are still popular nowadays and some TV channels broadcast them translated into the Greek language. In January 2007 the private channel Mega aired the first Greek telenovela Maria ee Assimee (Maria the Ugly) based on the story of the Colombian telenovela Betty La Fea.

One of the appeals of telenovelas is that their melodramatic plot allows an illusory relief from everyday concerns as its viewers may ‘live’ or dream the lives of their main characters (Oliveira, 1990). These characters also serve as role models especially for young people. Vink (1988) states that telenovelas offer the working class audience models of social change since one of their main plots relies on how a poor girl manages to marry a rich, handsome man. Gender or class oppositions that are emphasised through interpersonal conflicts, like the need for control / power, may give viewers the chance to interrogate social norms and values.

Anipotaktes Kardies (Rebelde Way) is an Argentinean telenovela for juveniles. The series ran for two seasons in Greece. Elite Way School is a prestigious private middle school near Buenos Aires attended by rich teenagers and a few poor ones who have scholarships. One of the telenovelas’ plots revolves around a group of teenagers who have formed a band. Other plotlines follow teenagers’ love lives and their relationships with friends, family and teachers. The subplots revolve around the personnel of the school and teenagers’ families. Dramatic events, as in every other telenovela or soap opera, are built around arguments, lies, shouting, matches, gossip, etc. and are associated with a range of complex relationships. The distinction between upper and lower social class is presented by the random utilisation of English words and phrases which are used by the rich students to display rude behaviour.
Lesson 2: Deconstructing *Barbie* Animated Films

Overview of the lesson

The second lesson deals with deconstruction of Mattel’s animated film *Barbie of Swan Lake*. Mattel’s animated films use well-known fairytales or myths for their plot and are constructed with images, speech and sound. This lesson consists of two sessions that focus on the visual elements of the *Barbie of Swan Lake*. In particular they focus on the maker’s intent and how it manipulates children’s fantasies and desires.

Session 1: Targeting Audiences

Student learning objectives

Students should be able to:

- learn about the production process and personnel of animated films
- understand how and why the makers of *Barbie* animated films recycled well known fairytales and stories
- understand how realism and fiction (myth) is constructed by animated films
- understand how and why creators of these films target at certain audiences

Developing the lesson:

Children are invited to watch an extract from *Barbie of Swan Lake* film. Then they are some factual questions so they gradually move to questions that require more thought.

- Where do these images come from?
- Can you name the genre?
- What is the subject matter of this film?
- Can you describe its audience?

Then children will be asked to speculate about the maker’s intentions and the purpose of this particular animated film.

- Who do you think made this animated film?
- What kind of story did the makers use to make this film?
- Why do you think the maker selected this plot?
- Why do you think he selected *Barbie* to be the main character?
- What effects did he / she use to support his ideas?
Are there aspects of the animated film that are realistic? Can you name any?
Why do you think the maker included these aspects?
Are there aspects of the animated film that are fictional or unreal?
Why do you think the maker included these aspects?
What audience has the maker aimed at?
Why do you think he/she chose the particular audience?
Imagine that a different maker produced this animated film. What would it be different? What might be the same?
Would the audience change if the plot or the characters were different? Explain.

At the end of the session children will be asked to write a summary of their own fairytale for an animated film aimed at a different audience and explain their choices.

Session 2: Desires, Fantasies and Future Dreams
Student learning objectives
Students should be able to:
• understand that Barbie animated films promote certain gender representations
• understand that this kind of films communicate cultural values
• understand that this kind of films can influence viewers’ desires and future dreams

Before starting the second session children will try summarise what they said in the previous one. Then they will try to determine the purpose of Barbie and the Swan Lake and investigate the ways these influence young girls’ fantasies and future dreams.

What do you think is the main purpose of this animated film?
What evidence is there to support your statement?

The children will be asked to look at the visual images or remember from their film watching the main characters’ clothing, hair styles, behaviour and actions, and the places they live. Then they will be asked the following questions.
How are men and women represented in the animated film?
Are these representations accurate?
o Can you trace any kind of values that are represented in the animated film?
o Which of these values do you accept or reject? Why?
o Does this animated film make you or young girls dream? What? Why /why not?
o Is there anything you or young girls might dream after watching such kinds of animated films? Why / why not?

Children will be asked to reuse narratives from fairytales and create their own version in the form of comic strips.

**Background Information**

*Barbie* was first introduced as a toy-doll by Mattel Corporation in 1959. Nowadays is a brand name for films, books, video games, a magazine, and other related products. According to Handler (1995) and Blair (2006), *Barbie* promotes a certain kind of female stereotype and helps young girls learn how they are supposed to perform their gender roles and construct the notion of feminine beauty.

Mattel Corporation released its first animated film called *Barbie as Rapunzel* in 2002. All *Barbie* animated films were released directly on DVDs. In most of these *Barbie* retells well known fairytales like the *12 Dancing Princes* or stories like *Nutcracker* and *Swan Lake*. Only two films, *Barbie Fairytopia* and *Barbie and the Magic of Pegasus* have original plots.

*Barbie of Swan Lake* film was produced in 2003. It is based on Tchaikovsky’s classic ballet music. *Barbie as Odette* tries to break the spell that has stripped the Enchanted Forest, her friends into animals and herself into a swan. She falls in love with *Prince Daniel* who helps her to defeat evil wizard *Rothbart*.

**Learning Assessment**

For assessing children’s learning a mixture of informal and formal methods can be used. According to Wragg (2002) and Pollard (2002), informal assessment takes place and is ‘neatly interlaced’ (p.7) with instruction and learning
activities. Questioning individual children and/or small groups can be used to check knowledge and understanding, provide feedback, and to elicit required diagnostic information that might inform possible alterations to the unit. Observations of children’s participation in classrooms discussions and their written and visual work gathered in portfolios will be also used to assess their learning. For assessing knowledge at the end of the unit two forms of assessment will be used. (i) A selected response (multiple choice and true or false) worksheet is distributed to each individual child. (ii) ‘I learned….’ written statements can be also used so that children are being given the opportunity to reflect on their learning.

**Resources:**

Extracts and/or photographs from *Anipotaktes Kardies (Rebelde Ways)* downloaded from YouTube video sharing website.

*Barbie of Swan Lake* animated film on DVD released by Mattel Entertainment

**Reflection/Evaluation Topics:**

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Bibliography


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APPENDIX 21: Evaluation Worksheet, 26.3.2007

Name: ………………………………………………………………………………….
Class: ………………………………………………………………………………….

Please read questions 1-8 and the guidelines in brackets carefully before you answer them.

Question 1:
TV programme *Maria ee Asximee is*
(circle one answer only):
   a. animated cartoon
   b. telenovela
   c. TV comedy
   d. TV drama

Question 2:
Which audience have the makers aimed this programme at? (circle one answer only):
   a. children        b. only men        c. only women        d. adults        e. families

Question 3:
Most of TV series try to be realistic. How realism is constructed in this TV series?
(circle one or more answers):
   a. by presenting only rich people’s lives
   b. by presenting specific environments, e.g. a company, a café, etc.
   c. by presenting the adventures of a superhero
   d. by presenting people’s feelings and relationships
   e. by presenting differences in people’s appearance
   f. by presenting evil forces to intrude in people’s lives
   g. by presenting ordinary people’s home life
   h. Other: …………………………………………………………………………………

…………………………………………………………………………………………
Question 4:
What kind of messages do you think that this TV programme carries?
………………………………………………………………………………………………
………………………………………………………………………………………………
………………………………………………………………………………………………

Question 5:
What kinds of ideas do you think this TV programme promotes? (Circle one or more answers):
  a. a woman is beautiful when she is well-dressed and takes care of herself
  b. being beautiful is important for a woman
  c. you can only be successful if you are beautiful
  d. ugly people are usually smarter than those who are beautiful
  e. men are usually heads of companies or have more important jobs than women
  f. only rich and beautiful people can be loved and find happiness
  g. Other:……………………………………………………………………………………
      ………………………………………………………………………………………

Question 6:
What kinds of values do you think this programme promotes? (Circle one or more answers):
  a. being polite
  b. parents’ should be respected
  c. fighting for your rights is important
  d. following fashion is important
  e. money is the most important thing in people’s lives
  f. ugly people should not be respected
  g. friendship is important to one’s life
  h. Other:……………………………………………………………………………………
      ………………………………………………………………………………………
Question 7:
**Put T for True or F for False in the following statements:**

- Watching TV programmes like *Maria ee Aximee*
  a. helps people forget their everyday concerns        ........
  b. entertains people         ........
  c. helps people dream about future their selves ........
  d. makes people to want to be like the main characters ........
  e. helps people decide about the friends they choose ........
  f. gives people clues about fashion tips           ........
  g. makes people desire things (e.g. cars, clothes) ........
  h. gives people ideas about how to deal with everyday life problems ......
  i. Other: .................................................................................................................................

Question 8:

**Does Maria ee Aximee influence young boys and girls of your age? (Circle one answer only)**

- a. Yes
- a. No

**Please explain your answer.**

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........................................................................................................................................................................
........................................................................................................................................................................
........................................................................................................................................................................
........................................................................................................................................................................

**I learned.....**

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........................................................................................................................................................................
........................................................................................................................................................................
........................................................................................................................................................................
........................................................................................................................................................................
........................................................................................................................................................................
Φύλλο Εργασίας, 26.3.2007

Όνομα: ..................................................................................................................
Τάξη: ..................................................................................................................

Παρακαλώ διαβάστε προσεκτικά κάθε ερώτηση και τις οδηγίες στις παρενθέσεις για να απαντήσετε το φύλλο εργασίας.

Ερώτηση 1:
Η τηλεοπτική σειρά Μαρία η Άσχημη είναι (Κυκλώστε μόνο μια απάντηση):
α. Κινούμενα σχέδια
β. Τηλενουβέλα
g. Κωμική σειρά
d. Κοινωνική σειρά

Ερώτηση 2:
Σε ποιο κοινό απευθύνονται οι δημιουργοί αυτής της τηλεοπτικής σειράς; (Κυκλώστε μια απάντηση):
α. παιδιά β. μόνο άνδρες γ. μόνο γυναίκες δ. ενήλικες е. οικογένειες

Ερώτηση 3:
Οι περισσότερες τηλεοπτικές σειρές αυτού του είδους προσπαθούν να είναι ρεαλιστικές. Πώς νομίζετε ότι η πραγματικότητα παρουσιάζεται στην συγκεκριμένη σειρά; (Κυκλώστε μια ή περισσότερες απαντήσεις):
α. Παρουσιάζοντας μόνο τις ζωές πλουσίων ανθρώπων
β. Δείχνοντας συγκεκριμένους χώρους εργασίας, όπως μια εταιρεία, ένα καφέ κ.τ.λ.
γ. Παρουσιάζοντας περιπέτειες υπερ-ηρώων
δ. Παρουσιάζοντας ανθρώπινες σχέσεις και ανθρώπινα συναισθήματα
ε. Δείχνοντας διαφορές στην εμφάνιση των ανθρώπων
ζ. Δείχνοντας δυνάμεις του κακού να αλλάξουν στη ζωή των ανθρώπων
η. Άλλο: ..............................................................................................................

..................................................................................................................
Ερώτηση 4:
Ποια νομίζετε ότι είναι τα μήνυματα που μεταφέρει αυτή η σειρά;

Ερώτηση 5:
Ποιες ιδέες νομίζετε ότι αυτή η τηλεοπτική σειρά προβάλει; (Κυκλώστε μια ή περισσότερες απαντήσεις):
α. Μια γυναίκα είναι όμορφη όταν είναι καλοντυμένη και περιποιείται τον εαυτό της
β. Η ομορφιά είναι σημαντική για μια γυναίκα
γ. Μπορείς να επιτύχεις στη ζωή μόνο αν είσαι όμορφος
δ. Οι άσχημοι άνθρωποι είναι συνήθως πιο έξυπνοι από αυτούς που είναι όμορφοι
ε. Οι άντρες συνήθως είναι οι διευθυντές σε εταιρίες ή κατέχουν τις πιο σημαντικές θέσεις από τις γυναίκες συναδέλφους τους
στ. Μόνο οι πλούσιοι και όμορφοι άνθρωποι μπορούν να αγαπηθούν και να γίνουν ευτυχισμένοι
ζ. Άλλο:…………………………………………………………………………………………

Ερώτηση 6:
Ποιες αξίες νομίζετε ότι διδάσκει αυτή η τηλεοπτική σειρά; (Κυκλώστε μια ή περισσότερες απαντήσεις):
α. Να είσαι ευγενικός με τους συνανθρώπους σου
β. Να σέβεσαι τους γονείς σου
γ. Είναι σημαντικό να διεκδικείς τα δικαιώματά σου
δ. Είναι σημαντικό να ακολουθείς τη μόδα
ε. Τα χρήματα είναι το πιο σημαντικό πράγμα στη ζωή των ανθρώπων
στ. Οι άσχημοι άνθρωποι δεν αξίζουν τον σεβασμό μας
ζ. Η φιλία είναι σημαντική στη ζωή των ανθρώπων
η. Άλλο:…………………………………………………………………………………………
Ερώτηση 7:
Βάλε Σ για το Σωστό και Λ για το Λάθος στις ακόλουθες προτάσεις:
Τηλεοπτικές σειρές σαν την Μαρία την Άσχημη
a. Μας βοηθούν να ξεχάσουμε τα καθημερινά μας προβλήματα ……..
b. Μας διασκεδάζουν ……….
γ. Μας βοηθούν να ονειρευτούμε πώς θα θέλαμε να είμαστε στο μέλλον ………
δ. Μας κάνουν να θέλουμε να μοιάσουμε με τους χαρακτήρες της σειράς ………
e. Μας βοηθούν να αποφασίσουμε ποιους φίλους θα διαλέξουμε………..
στ. Μας δίνουν ιδέες για τη μόδα ………
η. Μας κάνουν να θέλουμε να αποκτήσουμε διάφορα πράγματα (π.χ. αυτοκίνητα, ρούχα)……
ξ. Μας δίνουν ιδέες πώς να αντιμετωπίσουμε καθημερινά προβλήματα …………..
θ. Άλλο: …………………………………………………………………………………………..

Ερώτηση 8:
Νομίζετε ότι η Μαρία η Άσχημη επηρεάζει τα αγόρια και κορίτσια της ηλικίας σας;
(Κυκλώστε μόνο μια απάντηση)
a. Ναι β. Όχι
Μπορείτε να αιτιολογήσετε την απάντησή σας;
……………………………………………………………………………………………………………………………………
……………………………………………………………………………………………………………………………………
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Τι έμαθα:
……………………………………………………………………………………………………………………………………
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APPENDIX 22: Researcher Journal

Extract from thick description of Intervention:

1st Lesson: ‘Makers/Producers’ Intentions behind Telenovelas, Grade E, 22/3/07

I arrived 10 minutes earlier at the class in order to prepare for the lesson (write learning objectives on the chalkboard and turn on my laptop). Some boys and girls were waiting for me and the lesson. Two girls said they did not like the idea of talking about *Anipotaktes Kardies*. I explained once again that this particular TV series was just an example and that it was impossible to refer to everybody’s preferences. After the bell rang I asked the children to sit down and read out the learning objectives written on the chalkboard. I also asked them to read them and think about them.

**Activity 1: Watching an extract from *Anipotaktes Kardies***

Because there was no overhead projector to connect with my laptop I asked the children to come closer so they could watch the 5-minute extract from the telenovela *Anipotaktes Kardies*. The children who liked the telenovela were more enthusiastic than those who had never watched it. They pointed out each character, said their names and who they were. They also requested to turn on the sound so they could listen to actors/actresses’ voices (the telenovela is translated into Greek language by the channel which broadcasts it). I asked them to briefly narrate the main plot line of the series so that those who had never watched it understood what it was about. Because those who knew about the telenovela plot line all spoke together, I asked only two of them a boy and girl to narrate it.

**Activity 2: Class discussion***

After we had watched the video I asked the children if they knew what kind of programme *Anipotaktes Kardies* was. This topic of discussion aimed to accomplish the first learning objective for this lesson: Students learn the main characteristics of telenovelas as television genre. They told me it was ‘a TV series about children in a school’, ‘a movie that has excitement’, ‘a series’, and ‘a series with several episodes’. I told them this kind of TV series is called a ‘telenovela’ and wrote the term on the chalkboard. I asked them if they
knew where *Anipotaktes Kardies* had been produced. They knew that it was an Argentinean production. Then I asked them if they had watched other telenovelas broadcast by Greek channels and if they could identify commonalities. They mentioned *Floricienta, Luna, Corina ee Agriogata,* and *Ee Ashimee pou Egine Omorfee* and identified the following as common characteristics: ‘they have women as leading characters’, ‘are stories of ordinary people’, ‘are about love’, ‘are from Latin America’ and ‘the poor girl falls in love with her boss’. Then I asked them to summarise common characteristics of telenovelas and identify similarities and differences between the ones they mentioned and *Anipotaktes Kardies.* The similarities were the following: they ‘are about love’, ‘are from Latin America’, and ‘they are about rich and poor people’. The differences were that in *Anipotaktes Kardies* the leading characters are children and in *Floricienta* and *Luna* are women. They also mentioned that the plot line of *Anipotaktes Kardies* is about children in a private school, whereas in *Floricienta* and *Luna* a poor woman falls in love with a rich man. However, approximately 1/3 of the children did not participate in this discussion. I suspect they were not interested in *Anipotaktes Kardies,* or that the lesson did not fulfil their expectations.

Next, I asked them who they thought made *Anipotaktes Kardies.* This was related to the second learning objective that children learned about the production process and scheduling of telenovelas. They referred to the work of a technical team and in particular to camera operators, lighting and sound technicians. After some thought and guidance, they managed to name the script writer and ‘director’. One or two mentioned producer and said that ‘he/she is gives the money for the production’ and ‘tries to sell the programme’. Discussion continued about telenovela scheduling. Boys and girls said that ET1 (Greek state) channel broadcasts this telenova at noon so that many people, especially children, could watch it. Then I asked them to identify the audience for *Anipotaktes Kardies.* They mentioned that makers of telenovela target ‘young people’, ‘everybody’ and ‘children aged 10 to 20 years’. The explained that this is because they wanted ‘to teach them a lesson’ or ‘give them an example’. A few also said that the makers of the telenovela chose young actors/actresses to support the script.
The third learning objective for the lesson was to understand how telenovelas create illusion of realism. So, I asked them to identify ‘reality elements’ and explain why the maker/producers included them. They said that reality is represented by showing ‘children going to school’ and places like ‘schools’ and ‘colleges’. They also mentioned ‘real’ human relationships: ‘a girl who loves somebody’ and ‘children who fight’. They also said ‘the clothes characters in the telenovela wore’ show it is recent otherwise ‘our parents would have watched it years ago’. They also attempted to explain why these elements were included with comments like ‘these make the series interesting’ and ‘more real’.

**Activity 3: Changing the main plot line of Anipotaktes Kardies**

I asked the children to imagine that another maker/producer had produced this telenovela and describe what was different and the same. The purpose of this task was to find out if they understood how audiences are targeted and how producers, directors, or script writers make choices. They mainly proposed changes to the context of the telenovela or main character’s behaviour. For example they said that the plotline could take place in an orphanage like Chiquititas (another Latin American telenovela), or these characters could behave differently from those in Anipotaktes Kardies.

**Activity 4: Writing a summary of scenario**

At the end of the lesson I asked the children to write down a summary of an alternative scenario for a telenovela, describe the audience they targeted and explain why. The children experienced difficulties with this task and asked for more explanations. A few said they did not want to do it because they could not understand it. Kiki complained that writing was not a task for art lessons. Some were thinking for long time but did not write anything down. Only a few started writing right away. I tried to help children individually and a few started writing their summary of scenario. At the end I collected only ten short essays. The rest of the children promised to bring them back in the next lesson.

**Children’s behaviour**

The children who were Anipotaktes Kardies’ fans were more enthusiastic about the lessons than the others. Those who had never watched it before had some concerns, but most of
them seemed quite relaxed, probably because the discussion topics weren’t difficult. One girl called Kiki was reluctant to contribute. I had already noticed the same attitude in the introductory session. She told me that she didn’t like the topic and preferred to discuss her favourite Greek TV drama, *Vera sto Dexi*. She was one of the children who refused to produce a written summary for an alternative scenario for a telenovela. Because of her negative attitude and persistence on not answering my questions, even when I addressed them to her personally I decided to talk to the classroom teacher about her. He told me that she had reacted the same way to him in September and took him some time to build a rapport. She probably needed some time to get used to the idea of a new teacher.

In general, these children talked to each other freely and laughed at each other’s comments, as usually happens in a class. The major problem was their unwillingness to engage in the practical (written) task. Was it so difficult? Were they unfamiliar with these kinds of tasks in art lessons? On reflection, I probably needed to be more inspiring and enthusiastic about the practical tasks.

**Personal Feelings – Reflection- Evaluation of lesson**

The first lesson seemed to be a difficult for the children, probably because the attainment level of the class was quite low. It was also difficult for me, as I was stressed because I had to build a rapport with them immediately, and felt that the time allotted for the lesson was not enough. Also the fact that I had to take notes during teaching and check the tape recorder regularly affected my behaviour in that I could not help children as much as they needed. The notes I took during the intervention were quite sufficient and enabled me write this report. As a researcher I tried not to direct children to certain answers as the aim of the research was to find out if they could understand how and why TV programmes and animated films are constructed. However, this implied that I did limit my teaching i.e. to help children extent their understanding about abovementioned topics by prompting and giving ideas.

**Student learning objectives:** Although the student learning objectives were clearly stated and children seemed to understand them I did not manage to motivate or persuade all of
them of the importance of the lesson. I think it was a weakness that I could not manage to explain to them clearly why they were important.

**Instructional planning:** I believe that the organisation of the lesson, sequence and question outline for class discussion was acceptable as they included hierarchical progression from easiest to hardest.

**Visual resources, materials, equipments:** The choice of particular extract of *Anipotaktes Kardies* supported and satisfied the learning objectives I set. Showing them the extract from *Anipotaktes Kardies* enabled me to engage most of them in the discussion and made them feel relaxed. However, lack of equipment (computer and overhead projector) resulted in wasted time and distraction as the children had to move from their seats to watch the extract.

**Organisation of lessons: Time & activities:** The lesson took place towards the end of the school day in the time normally allotted for art in the school programme. This seemed to affect the children’s performance. They appeared tired and some were unwilling to do the writing task. The teaching session lasted forty minutes. This proved to be inadequate for introducing children to so many concepts at once (telenovela genre, production and scheduling, audience targeting, construction of realism) and engaging them in related activities. Also there was not enough time to engage children in discussion about and evaluation of their own essays and artworks.

**Teaching style & mode of delivery:** Although my intention was to keep a balance of different teaching styles, in practice I mainly used two of them: formal authority and facilitator. I used the formal authority teaching style because as an instructor I had to provide information about the content of each session, specify aims, and control their flow. I believe as a ‘formal authority figure’ I managed to guide children towards activities and maintain discipline. As a facilitator, I placed responsibility on the children so that they could take initiatives to accomplish the set learning objectives. This teaching style was
efficient in the class discussions. On reflection, I believe that balancing and swapping these two styles made teaching more interesting for me and facilitated achievement of goals.

The mode of delivery included a short and clear introduction about the learning objectives and class discussion. The children seemed to understand what they were expected to learn as none of them asked for further explanations. However, I believe that I did not make it clear enough how they were expected to show what they had learned and I did not connect the learning objectives sufficiently with the practical activities. Classroom discussion was used to pool children’s ideas and experiences about watching telenovelas production and scheduling, audience targeting, and ‘reality’ construction. I consider my approach effective especially after viewing the selected extract of *Anipotaktes Kardies* as it allowed everyone to participate actively. Because I carefully planned the question outline I guided the discussion and made sure that everything on the agenda was covered. However, not all children had the same chance to speak and sometimes, especially when they were asked to narrate the plot line of *Anipotaktes Kardies*, they talked all at once. Another disadvantage was that a few children, like Timos and Mary, dominated the discussion.

**Practical activities:** When I developed the activities I thought they were at an appropriate level for Grade 5 children. But because I was not aware of the class or individual student level of mastery of writing (and drawing/painting) skills, it was very difficult to predict their needs. Although I tried to simplify the instructions some children still complained about the written task. This leads me think that I should have allotted more time for the writing activity or have them work in pairs or groups.

**Student motivation & feedback:** To increase children’s learning it was important to motivate them. Therefore I tried to create a positive atmosphere and make them active participants in learning. I encouraged them to guess, make suggestions, and express their opinions freely. For example, in order to identify the characteristics of ‘telenovelas’, I told them to think of common characteristics between the different Latin American series they watched on television. All ideas were recorded and valued equally. I also tried to give
frequent, positive feedback as this supports students’ beliefs that they can do well and praised their efforts during the lesson and at the end.

**Student learning:** The children had difficulties expressing their thoughts. This was evident when they were asked to write their own version of the telenovela *Anipotaktes Kardies.* With my guidance they managed to summarise everything they stated about the purpose of telenovelas and the kind of people who produce them.
### APPENDIX 23: Patterns, Categories and Themes for Thematic Analysis of Intervention Data

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<td>Children’s attitudes towards DTI lessons</td>
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<td>Choice of <em>Barbie</em> animated films as curriculum content</td>
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<td>Awareness of <em>Barbie of Swan Lake</em> plot line</td>
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<td>Introductory comments</td>
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<td>Student motivation and feedback</td>
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</tbody>
</table>
| Learning activities | • Student attitudes towards to learning activities  
• Time  
• Visual resources  
• Material & equipment  
• Teaching style  
• Mode of delivery | • Learning activities and timing  
• Materials & equipment |  
| Tacit knowledge about genres  
• Production of telenovelas  
• Production of *Barbie* animated films  
• Genre characteristics of telenovelas: locations, settings, narrative themes, characters  
• Genre characteristics of *Barbie* animated films: locations, settings, narrative themes, characters  
• Audience for telenovelas  
• Audience for *Barbie* animated films  
• Viewer ratings/ audience measurements  
• Reality elements in *Anipotaktes Kardies*  
• Reality elements in *Barbie of Swan Lake*  
• Myth in *Barbie of Swan Lake*  
• Chandler’s criteria for constructed realism in TV series: physical actuality, probability, possibility & criteria  
• Emotional realism  
• Surface realism  
• Reasons for including real or fictional elements  
• Sociocultural messages in *Anipotaktes Kardies*  
• Sociocultural messages in *Barbie of Swan Lake*  
• Social class representations in *Anipotaktes Kardies*  
• Social class representations in *Barbie of Swan Lake*  
• Gender representations in *Anipotaktes Kardies* | • Making tacit knowledge explicit  
• Production of telenovelas & *Barbie* animated films  
• Generic characteristics of selected genres  
• Audience for selected genres  
• Criteria for judging reality and fiction in the selected telenovela and animated film  
• Emotional and surface realism  
• Sociocultural messages  
• Gender representations & stereotypes  
• Social class representations & stereotypes | • Production, genre characteristics & audiences  
• Children’s perceptions of reality in telenovelas and *Barbie* Films  
• Sociocultural messages and class and gender representations  
•  
| Increasing understanding of telenovelas and *Barbie* films |
- Gender representations in *Barbie of Swan Lake*
- Characters in *Anipotaktes Kardies* children liked
  - Desires & dreams of future self
  - Dreaming of being detective
  - Dreaming of being actor/singer
  - Dreaming of changing physical appearance
  - Dreaming of self-gratification through marriage
  - Dreaming of having social status
  - Dreaming of possessing money
  - TV programmes that influence future dreams
- Emulating characters in *Anipotaktes Kardies*
  - Desires & dreams of future self: vocational aspirations
  - Desires & dreams of future self: physical appearance
  - Desires & dreams of future self: social status
  - Influences on future dreams
- Conceptualising identity
- Critical thinking
- Ability to critically inquire into the concept of identity