

Exploring Greek mythology, through the art of painting, music and group play. A proposal of an education program within context of co-education children with vision deficiencies alongside with the students of the common school, whose eyesight functions regularly.

Paraskevi Stefanidou, *Secondary Education Teacher, Ma in Special needs, Ma in Museology- Cultural Management, vivikastefi@gmail.com*

Abstract: The principal purpose of the following presentation is to patently designate the connection of the myth and the art via the design, the provision and the planning of educational activities based on paintings, which address children in the preadolescent age, whether or not they have vision deficiencies, in the context of coeducation. The images of mythology become invigorated through the masterpieces of grandee artists, offering stimulus for an abundance of educational activities. Access in the art sphere is a public good and allowing no exceptions all persons with special needs should have the right to participate in it. Thereby, this presentation is in an effort to give prominence to the need of redefining the relation that persons with vision deficiencies bear towards the art of painting, music and group play through the demonstration of the painting, entitled “Orpheus and Eurydice” by Konstantinos Parthenis. Last but not least, parallel to the above the importance of education is emphasized due to its significant role concerning the school and the social life of all children

Keywords: vision deficiencies, art, mythology, music, co-education, group play.

Introduction

Initially, it must be stressed that the general purpose of educating children with vision difficulties differs not from the reason why those whose eyesight doesn't malfunction get educated. Education, aspires of the cultivation, the development of the psychophysical and intellectual abilities of a child and to ensuring their psychic and sentimental balance, having as an outer purpose, their acceptance by the social community and their absorption in the creative procedure (Eleni Trigka-Mertika, 2016). Quite often the development of children who suffer from vision difficulties is impeded in comparison to the classmates' development who can see, in various domains. Nevertheless, it is a fact that no children's educational needs are ever covered from the school curriculum (Angela Beech & Brian McManus, 2011). For preadolescent students who demonstrate vision adversities and study at an ordinary-integrational academic institution of any grade communion with their coevals who have a case of a disability, which is akin to theirs proves to be beneficial (Rita Kirkwood, 2011).

A general view, which prevails is that a handicapped person should be impotent to take up any responsibility or to offer any kind of service to the society (Vevilos & Makrogiannaki,

2010). For as much as children grow up they need skills in order to create and preserve their social agenda (Papadopoulos, 2005) owing to the fact that initially blindness affects negatively their development since they demonstrate a lack of experience, difficulty in movement, in orientation and in the skills of everyday life survival, roughness in their communication with others, etc. Of course these problems are reduced significantly in cases of shortsighted children always depending on the percentage and the functionality of the vision they possess (Eleni Trigka-Mertika, 2016).

The term coeducation stands for the term which has prevailed internationally since the 60s and on and the relevant endeavor that has been done in order for the majority of students with special needs to coexist and co-study with their classmates in common schools of all grades and actually in the context of a regular classroom, equipped with the necessary pedagogical help and support from specialized educators or/and any other experts that may be present (Liodakis, 2014).

Reasons supporting the education and the social integration of blind people and generally of persons with disabilities

- Individualist tendencies are reduced or eradicated due to intercourse and meeting in the everyday context and situations of life via mutual acknowledgment understanding and acceptance while also with the building of reciprocal trust.
- The admittance of the individuality of a person from their surrounding facilitates importantly that person on their own to embrace their specialty or their disability to gain their true self-image to form their identity and all in all to accept themselves as they are.
- When a person gets in touch with the hardships of others they acquire knowledge for their inner self
- Long-term common living is characterized by quality and honesty against the individuality of another person.
- Coeducation and generally integration does not eliminate individuality but it does transform the social status against it and therefore the psychosocial relationship blind person holds towards their problem. That is when society changes the way they look upon disability the person who has one alters the way they deal with their problem (Liodakis, 2014).
- "Normal" children get sensible regarding the difficulties that disabled people deal with they familiarize with the different and they finally accepted.
- However the greatest outcome is that children gain unique experiences passing qualitative time with the disabled persons and they potentially transfer this new approach towards the disabled into the public sphere (Vevilos & Makrogiannaki, 2010).

At this point it is vital to stress that blind children have every right to be equally educated as children who can see. Even so, in educating the blind or the ones with vision difficulties it is really significant that the educator takes nothing for granted, especially in young ages. They should describe and exemplify everything in order to facilitate to form or to comprehend unfamiliar notions. Definitely the introduction to those new notions has to happen in a different more practical manner. great emphasis must be laid on the prosecution of various activities and on the implementation of abundant object lessons (pictures, manikin objects, sketches, diagrams) something which will provide children with unknown experiences and will enable the teacher to take part in the construction of their knowledge background, but also in the cultivation of their personality (Eleni Trigka-Mertika, 2016).

Hearing and touching are the fundamental means of communicating through the senses for blind kids. Moreover, for the kid to unify their knowledge about an object, they would have to process and to explore via touching with successive movements, touching the object, one by one, all of its parts and afterwards, to realize the relation the object has with those parts. Lastly, with the help of a mannequin of the object and the simultaneous explicit clarifications from the educator, the students are expected to manage to amalgamate their awareness regarding the parts of the object, gradually, but also well rounded.

In consequence persons who display disabilities require encouragement and systematical provision of stimulus in order to get motivated to explore and come in contact with the multifarious objects and situations of their surroundings using their functioning senses. In this way they will feel the joy of discovery and step by step, they will be led to self-activity, that is to act on their own without external help.

1. The magnitude of group play for the cultivation of the disabled children's personality in the framework of co-education with students of an ordinary school

Playing is a principal and fundamental trait, which characterizes every stage of childhood (infant toddler preschool School) of puberty and of adulthood. Playing is considered essential for the whole life of a human being who in adulthood alters the means of expression and demonstration of that game (Pedagogical Psychological Encyclopedia, 1991).

According to Heraclitus, “Aion the kid plays, the kid who plays the dice owns the reign”. In terms of allegory this adage denotes that during the phylogenetic and ontological trajectory of life “a chain of games” is created. The child though playing experiments in order to adjust in what life requires something which justifies the fact that group play makes for a pedagogical, psychological and psycho-therapeutic subject of research.

Studies in diverse domains of science bare testament to the decisive role that game plays in the process of the physical, cognitive, emotional and social growth of the child. Daily presence is so ubiquitous and as a consequence, playing is examined nowadays, as a form of organizing the child's life.

Delineating and delimiting the game apropos of the rest of the human activities, Huizinga, one of the most remarkable scholars authors about game that “it is a free act experienced as imaginary, which stands out of the ordinary but nonetheless competent enough to absorb completely the one involved in it; an activity stripped of every material interest and utility, which becomes accomplished via unambiguous, stable boundaries of time and place, develops in order pursuant to given rules and configures collective relationships which are surrounded by mystery or highlight under disguise their paradoxical character which opposes the ordinary world” (Dimitris Germanos, 1993).

1.1 The importance of group play and the cultivation of one's personality

Group play exerts beneficent figments and assists positively the wholesome growth of the kid's personality. By the term personality we refer to an organized set of characteristics out of which, with intertemporal stability and a penetrative persistence, the distinctiveness of the psychological behavior of a person derives (Pedagogical Psychological Encyclopedia, 1991).

It has been ascertained that children who enjoy group play and regularly take part in it develop in harmony, physically mentally and emotionally. On the contrary children who didn't indulge in playing with other children during their early childhood, became feckless, neurotic, egotist and cantankerous. they were not given the opportunities to cultivate the sense of responsibility to become daring, to struggle so as to smoothly surpass the difficulties of their age but also the hindrances that the gamers of each team set against the players of the opposite team in group play.

Play intertwines with all the inner needs of the kid. This is the reason why it is of great merit for their development and an indispensable preparation towards the mature preoccupation. Game end work are notions identical in mind of the kid since interests and effort are interwoven. Rephrasing the words by the preeminent pedagogue Froebel the innate perkiness that children possess can solely be acted and manifested through game.

Because of that it is mandatory to encourage as soon as possible the spontaneous vim of children by generating opportunities to indulge in playing. Within group play Froebel stresses that symbols are in abundance (Pepy Daraki,1985). Depending on what purposes they serve symbols represent situations from everyday life and the actions of adults. Seeing that a kid is neither able to identify with them nor to take part in their activities while a kid is also inept at freely developing their own effect within the grown up society and to express in a multifarious manner themselves, it is sensible that they find resort in reenacting and imitating while playing, the grown-ups copying their occupations and their behavior in a relationship context. Thereby this emulative activity functions as a pressure valve and leads to inner balance.

In the opinion of Chateau (Dimitris Germanos, 1993) the kid grows up having an inclination towards a role model unto a final destination which is adulthood. Play accounts for a purposeful demonstration of the child's desire to overcome childhood and jeopardizes the

totality of the force contained in a child's personality thus being directly connected with the process of evolution.

By the time kids get incorporated into a team in which they play they have already accepted a kind of a game contract which brings them in touch with models of how they will function in society in the future. Particularly Chateau underscores the importance of the effect that two of the main aspects of group play have on the kid. Those two aspects are defined as follows:

- a. the attraction for the rules and the existence of a specific order in the gaming process and
- b. The "invocation of the firstborn" in other words the kids' connection with their models of an older child which account for intermediary stations throughout the course of life from childhood to adulthood culminating in the final destination of the process, maturity.

Generally one man play generates (Pepy Daraki, 1985) a friendly and sociable atmosphere which accelerates the maturity rate and the socialization of the child. Furthermore it offers opportunities to satisfy fundamental biological needs for movement and action, to exercise their body intensively which is as a fact gravely significant to their smooth and harmonic growth. Experts claim that an athletic body is easier to comply with one's will.

Self-education is actually achieved through group play. Moreover operating within the team the kid experiencing an atmosphere of good sportsmanship and of edifying competition digests creatively all the beneficial effects of education which leap out from group play and provide them with powerful stimulus to practice their imagination, to take up initiative, to exercise while also to judge wisely and to calculate their moves sensibly. They train themselves into taking brave initiatives and to gaining experience based on the outcome those have. Lastly the child becomes capable of overcoming an array of childlike demerits such as covetousness, selfishness and the tendency to mischief.

Children in their early ages undergo a period in which they express aggressiveness, egoism, autarchy and callosity. In the process of outreaching those primitive instincts the proper education and environment are necessary. One of the most efficacious means to fulfill this goal is through group play. Play enables the kid to be discharged from atavistic harmful tendencies (Pepy Daraki, 1985). Certainly competitiveness within group play causes the kid to have outbreaks which lead to redemption.

Group play in the framework of self-obedience which is essential for the game to function properly transmutes the kid's innate aggressiveness into gentle competition and fruitful sportsmanship.

What is more group play in which nowadays both girls and boys participate contributes in the elimination of ever more of the old inequalities. We shall not forget that in older ages girls were restricted in the household's boundaries mainly due to the social circumstances and the upbringing they were given as distinct from boys who were encouraged to play unconfined outdoors.

However these days playing in groups enables both boys and girls to comprehend and also to exercise their powers and abilities. It fosters the corporation of the two sexes and generates for them equal opportunities in good sportsmanship partnership and solidarity among them.

2. Mythology and the potential of the implementation of artworks with mythological context in the field of education.

Being faithful in Greek tradition as myth we entitle every story which attempts to respond in questions such as how the universe was created, what upper forces rule over it, how humans were created and the various animals and other queries which trouble manhood within an era in which the human mind has still not managed to consciously serve the unbiased truth (Greek Mythology, 1986).

In other words, mythology was created by humans themselves who yearn to make up fairy tales blending the real with the imaginary shaping and naming the inanimate, the animals and the natural phenomena situations and notions but also their own feelings, their desires, their fears, their hopes.

Knowledge always has a boundary whilst conscience thrives for a meaning upon which it can rest. The immortality of the soul's infinity are insatiable demands of every complete conscience. Myth is a distinct way of comprehension which will enable humanity to surpass the boundaries that the intellect sets and to repose onto something irrational(Greek Mythology, 1986).

In scientific knowledge the intellect functions exclusively combined with fantasy whilst in understanding the myth the intellect functions combined with fantasy. This combination should not seem peculiar because in art we come across the same phenomenon. The resemblance of the conscientious patterns between poetry and meat exemplifies the phenomenon in which myth can acquire a new sense of existence within poetry and visual arts. When the process of conception of pieces of art is lost usually visual arts are those which enable us to approach the life embedded in the myth(Greek Mythology, 1986).

As much as literature crafts but also as art crafts myths always constitute a beloved topic for kids of every age. Myths answer their questions; they offer them an excellent means of cultivating their creative way of expression and the extrication of their fantasy; they provide them with information and awareness for the world that surrounds them.

To specify the aforementioned point it must be stated that Greek myths because of their oddities (due to which they actually possess a prevailing position in the mythology of other populace) they shave the national consciousness of children and additionally through them the cultural legacy they carry is handed down to kids.

At this point it is worth mentioning that Plato in his ideal state suggested that the education of future citizens initiated with the narration of myths rather than the so-called rational activities.

Mythological imagery evolving from the masterpieces of the great artists revives in the children's imagination providing us with stimuli for an array of educational activities.

Indicative subjects that could interest us in the paintings containing mythology are first of all the myth itself and its tuition via activities in every aspect of the development of the kid's personality. Psycho kinetic drama primathematic musical games native language pre-reading pre-writing. Afterwards painting and its various pieces, its forms and techniques even the colors themselves could be of immense interest. The intellectual tendencies and concerns of each era while moreover its cognitional creations demonstrate some reflection in art. Philosophic scientific and artistic perceptions of classic antiquity were never eliminated throughout the passage of time. Particularly in painting mythological topics are conveyed in a different manner in every period from the middle ages up to our days.

2.1 The choice of the painting «Orpheus and Eurydice by K. Parthenis»

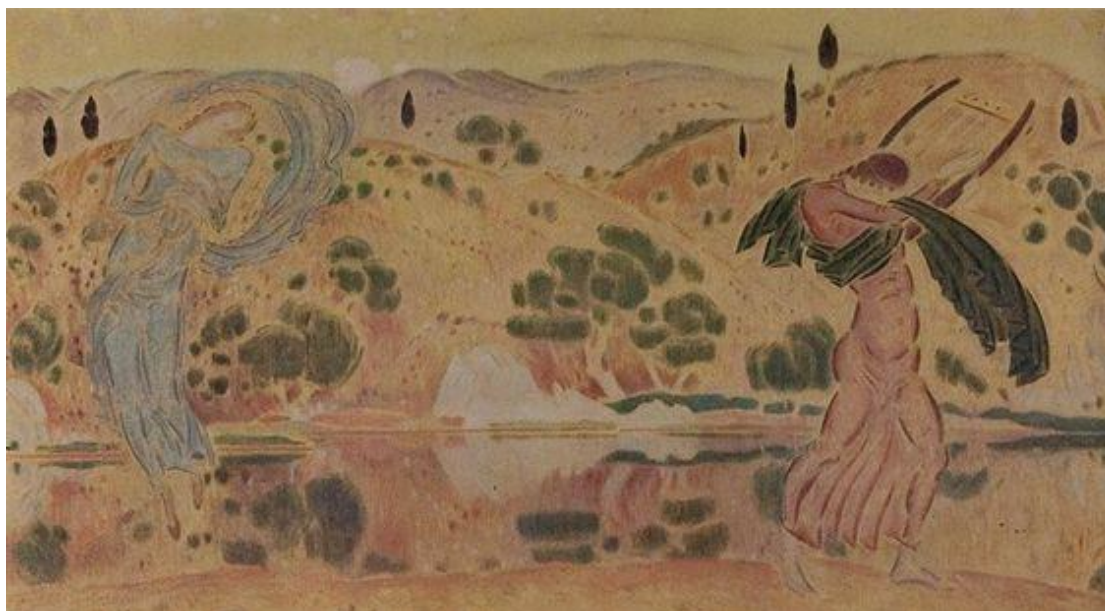


Fig. 1.Orpheus and Eurydice by Parthenis K.

Elements of the painting which shall function as the basis for our educational implementation of the myth are the following:

- The rhythm and the musicality that regulate the piece of art
- The aerial shapes and their dance movement
- The gentle almost transparent colors
- The curved lines and the shaped trees
- The simplicity of the painting
- The harmony and the embedded

- The metaphysical element
- The romantic mood and mellowness

With the aforementioned as a basis we mention the points of view through which we can approach Konstantinos Parthenis's art

- The teaching of the myth itself
- Painting as an art
- Dance
- Curved lines
- The metaphysical as stimulus for the religious element to come out
- Love and Eros
- Orpheus's lyre: string musical instruments, its music power and timelessness.

To be more concrete

1. Regarding the myth itself the painting entitled Orpheus and Eurydice appears as a suitable stimulus for this purpose. However we are not to concentrate only on that the whole perspective of our educational implementation provided that we take for granted the teaching of the painting from every angle possible to examine the painting.
2. Definitely a painting is always approached from the standpoint of the art of drawing. It is self-evident that both the sketch and the colors (in cases of people who at a point later in time acquired their blindness or even of people who don't suffer from total blindness) will trouble us during the presentation of the painting. The theme of the painting however is what will interest us the most in this paper.
3. As far as dance is concerned we must broach that remarkable paintings of other noticeable painters exist which contain as a topic per se dance as for instance Seurat's paintings which we could might as well capitalize on for the specific work. Besides the dance posture is not so unambiguous in the shapes of the painting.
4. Curvature in the silhouettes of the sketch functions as good motivation to practice refined mobility and not only that albeit we believe that cubist paintings would offer more here their valuable help.
5. Reflection as a natural phenomenon is beautifully depicted in the painting by K. Parthenis since on the transparent waters of the landscape the hillside is mirrored in detail. These accounts for a good opportunity to discuss this phenomenon with the students (especially to those who do not have total blindness).
6. The painting radiates as do most of the artist's works of art I meant to physicality which could function as a source of inspiration for the older ones but not for children

of a young age for whom approach metaphysical notions is still challenging and complicated

7. The figures of Orpheus and Eurydice predispose us towards the theme of the eternal couple and consequently of the topic of love and Eros.
8. Prompted by the lyre that Orpheus holds -signature element in the painting- which is an object and thereby tangible and approachable by kids we focus our attention and our target of our educational implementation on the dynamic and the timelessness of music.

3. The planning of the program

During the process of planning the program the theories of constructivism, the theory of multiple intelligence by Gardner, the progressive education model by Dewey, the different ways of acquiring knowledge and the holistic communicative framework played a significant role (Niki Nikonanou, 2010). Amongst other emphasis was given especially on playing bearing in mind that research coming from various scientific domains has proved the decisive role of art in the child's life but also of play in the process of their physical cognitive sentimental and social cultivation.

3.1 Pedagogical thinking

It aims at the kids coming in contact and getting familiar with the New Greek painting, mythology, music and the arts. Parallel to that it pursuits to support the fantasy, the initiative and the creativity of children. The fundamental core of the program are the kids themselves with their interests and abilities.

3.2 Public group

The program lasts for 3 hours and addresses children within the age group 9-13 years old who are either able to see or not whether they have partial or whole loss of vision. The reason why this group was chosen is for the kids to be able to gain awareness over the artistic issues. Vision is not the only medium through which one can see a painting and comprehend its meanings.

The chosen age group is the pre-adolescent. The latter is a stage teeming with challenges in the child's life whether they face visual deficiencies or not. Certainly a kid that lives with some visual malfunction differs not from the rest of the kids with regards to the period of adolescence and maybe the difficulties they face are even bigger. This program's aim is to bring down the stereotype in the negative reaction of kids towards their encounter with the arts. In fact kids in the prepubertal age are anything but indifferent towards art.

That desideratum is to charm the kids starting from this little age and to motivate them so as to provoke a conversation with them drawing attention not on a specific painting but exerting ideas from its analysis to invoke them in talking for issues which are more personal. A painting makes for a wonderful excuse for someone who desires to listen to what a kid thinks of a work of art and how they interpret it.

3.2.1 Constitutive methods of working

- Object observation
- Experiential learning method
- Formation of personal meanings
- Combination of deductive and dialectical method.
- Guided discovery
- Creative expression
- Exploitation of previous experience in relevance to the subject matter.
- Connection between experience and the sought-after goals.
- Utilisation of the senses

3.3 Targets of the educational program

3.3.1 Individual and social domain

- Procurement of abilities for as much as possible. Self-contained and independent movement and orientation in space.
- Mutual understanding and assistance
- Cultivation of reciprocal friendship bonds
- Appreciation of the characteristics in the personalities of children
- Acquisition of the ability for cooperative conformation, development and retention of interpersonal relations.
- Self-acceptance based on a perspicuous awareness of their skills and potentials but also of their inefficiencies and incapacabilities.
- Cultivation of the faculty to endure the social tensions, pressure, malfunctions.

3.3.2 Educational-Cultural field

- Development of the prowess of a more effective utilization of vision (provided that there are remnants of it) as well as of the rest of the senses
- Acquisition of the ability to participate and cooperate energetically.

3.3.3 Cognitive field

Gradual development and advancement of their speech via

- The theatrical play, dramatization, role play, pantomime narration and re narration of stories, elaboration on topics with a given basic vocabulary, imaginary descriptions, active participation during the dialogue, retention of the principle elements of a description.
- Thorough or concise description and portrayal of the facts in the story they heard.
- Ability to recognize and classify similar sounds or noises as well as to disassociate the similar objects and to familiarize with the musical instruments and the rhythm.
- Practice of the fingers by molding and feeling for objects.
- Distinction and classification of objects made from various materials.
- Acquaintance with mythology
- Cultivation of a multifaceted sensorial awareness

3.4 Structure of the program

- Stage 1

We invite a guitarist who plays and sings along with the children the song “*the guitarist*”. Motivated by this song we initiate an introductory discussion about music in terms of its power and its timelessness.

- Stage 2

In the room there are in some corners various musical instruments such as a flute, a tambourine, a timbrel, castanets, bells, a triangle, a glockenspiel, a harmonica, chopsticks, and a guitar. The musician carries with him his musical suitcase which encloses a lyre manufactured based on the archetype of the ancient lyre, a drum, a flute, castanets and their corresponding contemporary instruments the guitar, the flute and the tambourine. The kids are supposed to classify the instruments and categories string, wind or percussion instruments.

- Stage 3

Afterwards the musician narrates the myth around the construction of the first Lyre by Hermes and the manner in which it was passed on from god Apollo to man Orpheus.

- Stage 4

Dramatization of orifice story who enchanted nature follows. The kids move on unconfined in the room and as soon as music starts (the musician plays the guitar) they turn into statues.

- Stage 5

A small recess precedes before the following stage and afterwards we recount the fairy tale "the magic flute". So vast is the power of music that not only man but animals and plants as well get enchanted by it. We mention the enchanters of snakes in other countries such as India.

- Stage 6

We play act being enchanters: the children are arranged into couples: enchanters-snakes. When the enchanters play the flute the curled up snakes begin to move. They slowly rise up and they dance. They subsequently swap roles. A variation of this game is the so-called "withering flowers" in which kids as flowers and liven when they hear a specific piece of music.

- Stage 7

The guitarist plays a lyrical piece of music (the same can be carried out using any device playing music). Therefore so vast is the power of music that invokes and an array of uncontrollable feelings inside us. We invite children to express what feelings they experience while listening to music through pantomime or just by saying how they feel.

- Stage 8

In the following face of the program in order to connect the art of music with the art of painting kids are expected to draw the music they listen: in simple words while listening to a musical pattern forte-piano they are asked to paint or design lines using clay: broken for forte and curved for the piano. We can enrich the above mentioned activity as follows we give to the kids a phrase with a specific theme for example a verse of a poem; then divided into two groups musicians and sculptors kids attempt to express the feelings they experienced; the sculptors construct what they felt in designs they desire while the musicians create their own piece of music and they agree about the rhythm and perform it implementing the use of their musical instruments.

- Stage 9

That way consequently we can organize an event in our setting: a musical concert and a sculpture expedition. Our job is to enrich the children's expedition with tangible and fainting replicas of work of art by well-known painters such as Kandinsky, Klee, Iakovidis, Litras, Maleas and of course the painting "Orpheus and Eurydice" by K. Parthenis. We observe that each artist expresses in their own distinct way as our little artists also do. We highlight the

fact that the same occurs in the case of the musicians seeing that everything we watch or hear and moves us has a unique impact on each and every one of us and we need to share it with others (as do the kids through the concert and the sculpture expedition).

- Stage 10

We focus our attention on the paintings which depict musical instruments. Based on the stories we heard previously we recognize in Parthenis's painting Orpheus and his lyre. Subsequently after the kids observe and I'll speak their personal viewpoints we proceed in the narration of Orpheus and Eurydice's myth.

- Stage 11

At this final stage of the program the kids are urged to explain what they like the most and what did not appeal to them throughout the program. Furthermore we try to elicit what fuddled them the most while also the reason behind it. Eventually the musician bids farewell and they take with them the art crafts they created as a souvenir gift.

4. Epilogue

During childhood humans possess preliminary means which account for valuable pedagogical principles for them to develop: game and mimesis. Childhood can be described as the age of plasticity which constitutes the source of progress and creation of civilization. As a consequence the new educational model manipulates disparate ways to confront the needs of a kid. Clearly it does not extirpate the true nature of the kid and it does not believe that they only have duties but rights too. Certainly it does not classify the key but rather respect the salutary powers they have which become externalized and satisfied via playing games. Moreover game and Mimesis are two primordial means to achieve the self-evolvement of the kid which are in fact interrelated internally (Xirotiris Ilias, 1975).

Supposing that gameplay is the substance of the kids life if therefore we are obliged to facilitate the kids so as to blossom out through playing into a healthy and balanced personality it is equally mandatory to subserve them to develop their will to work because when they reach adult food they will stop being just the "homo ludens" they were in their early childhood (Christodoulow Tomasidis, 1982).

Despite the fact that acclimatization with responsible and independent labor appears past the 6th year of a kid's life it is however essential to cultivate the positive attitude towards work from the preschool period. At the point when the ability to work responsibly and seriously matures satisfactorily then a differentiation between the will to work and the will to play follows.

During this period of time it is a teacher's onus to promote this maturity and the kid's willingness to work and parallel to the encouragement to play, to request that the kids conduct the proper serious projects.

Only in that way it is that the kid will cultivate in them the sense of duty and responsibility which will account for a decisive factor for success throughout adulthood. Undoubtedly play is an indispensable vehicle of education. Owing to that supposing that the kid does not learn from an early age to collaborate they will have to cope with incomparable hardships in adjusting to the working sphere which they will encounter later as adults.

Children whose eyesight functions properly as much as the blind children can undergo identical sentimental experiences that art offers but in a different manner since there is accessibility to her while also they are surrounded by the proper pedagogical and psychological atmosphere (Vasilis Argyropoulos, 2010).

Finally art conforms the whole hypothesis of the individual as a social entity by approaching their cultural identity (Niki Psarraki Belesiotti, 2004). What is more through painting preadolescent children, whether or not they have vision deficiencies, are capable of developing their perception of the tangible, their fantasy and to reflect on their ideas and feelings.

The effect music has is also of great importance. Music on her park can promote self-esteem and fill them with hope and satisfaction both individually and collectively. For most students whose fundamental sense is hearing and not vision music as a means of intake accounts for a source of immense satisfaction. However music also functions as a means of expression and provides the students with the opportunity to create actively standing equal towards their classmates who can see (Sally – Anne Zimmermann, 2011).

The value of art and her purpose, according to the analysis we made so far, proves to be of significant value. Owing to that youngsters with vision deficiencies should not be deprived from the opportunities it offers. This program is an endeavor to approach as much as possible art through entertainment and games since the lottery is an inextricable element in a child's life. Every kid disabled or not has the entitlement to play, to education and social life. Our personal obligation is to grant the disabled kids the right to our care and our interest so as to render assistance to the difficult efforts they make, arming them with all the essential equipment.

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Appendix

Orpheus and Eurydice by K. Parthenis

The painting depicts a vast landscape in which two human figures prevail placed symmetrically on the right and the left edges of the painting in a harmonic composition. The landscape functions as the background of the painting with separates into two parallel horizontal levels: the down level which covers 1/3 of the background portrays the shore of a river upon which the upper level of the painting reflects. The river works as the discriminating line between the two levels. The landscape is portrayed with minimum perspective: far away are the mountains and above them the small pink clouds in the sky not in blue color but in chromatic tones identical to those of the shore. Cypresses and pine trees are dispersed all over the landscape and exactly on the center of the painting a small gray and white rock gleams and on its right side a cypress appears (the biggest one).

The two figures segment vertically the two parallel dimensions. The right figure is a female shape in the front of posture dressed in a blue cloth which covers the whole of her body and a veil that flutters. She is lanky almost discarnate on such a high degree that the colors of the landscape trespass her body and she is almost deadly like. Her body seems lingering since her two feet do not touch the ground. The characteristics for a face are indestructible. Her head leans towards her left shoulder and her hands lay on her chest (the left is upper than the right hand). The whole figure inclines curving towards the left side maybe to demonstrate her yearning to reach the opposite figure or because of the sadness of the separation.

The right figure depicts a man in a profile posture tall and slim also facing to the left; his transparent cloth in light maroon helps the body line to be shaped. A green cloak is wrapped around his hands that hold the lyre. He seems as if he plays the lyre whilst simultaneously he walks. His feet step sturdily on the ground proving that he belongs with the living as opposed to the discarnate female figure behind him. His image is anyway rendered more conspicuously. His curled dark-haired head leaning forward hinders us from seeing his facial traits. Possibly he makes an effort to avoid the temptation to turn and look at the woman behind him or he wants to hide the bitterness separation brought in him.

This painting forges a romantic mood since it transfers us in a metaphysical atmosphere. The way in which the colors have been arranged contributes to that: ochre, brown, green, red-titian and solely the azure on the women's cloth stands out.