

Home is where the art is: Using design-based research to support arts engagement in Australian home education

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Abstract

Home education is increasingly recognised in Australia as a legitimate educational option. Given the significance of the Arts as an integral component of a quality holistic education, developing insight into how this rapidly growing educational sector is engaging with the Arts is a timely issue. This paper explores a doctoral project which is focusing on understanding and supporting arts practices in Australia's home education community. Motivated by a desire for research to have a beneficial impact, the researcher is working with home educators to develop an arts website and communication space that responds to the needs of home educators and is underpinned by the principles of quality arts education.

Introduction

Improving the quality and delivery of creative arts learning is a central concern for many arts educators (Ewing, 2010; Seidel, Tishman, Winner, Hetland & Palmer, 2009). In this paper I explore how I am using the research process to go beyond the development of mere understanding to support and enhance arts engagement in Australia's home education community. To this end, I am working collaboratively with home educators to develop and refine an online collaborative arts learning environment specifically for home education contexts. The purpose of this paper is to identify home educators' specified needs with regard to facilitating their children's arts education. This will help determine the "critical characteristics" (Herrington & Oliver, 2000) of a learning environment that will best meet their needs and to operationalise these design characteristics in an online arts learning environment. This process is an integral part of a larger Design-Based Research (DBR) project which will iteratively test and refine the prototype online learning environment in collaboration with home educating research participants. In this paper, I focus solely on the early phase of the research process during which I develop the project's theoretical framework and draft principles. This will subsequently guide the development of the project's prototype design (Herrington, McKenney, Reeves & Oliver, 2007). The paper is divided into three main sections: first I explore the important background and methodological underpinnings of the research, including my personal background which has contributed significantly to my pragmatic research approach. I then outline the design process through which the Arts learning

environment for home educators has been developed. An overview of the prototype website design is explored in the final section, demonstrating how theory has been translated into practice.

Background and significance of the research

This project has grown out of personal and professional experience as a former Australian home educator to my two children and my role as a tertiary arts educator to pre-service teachers. In spite of my experience in arts education, I often felt a sense of inadequacy in facilitating what I considered to be a quality arts education with my own children during our eight years of home-schooling. Catering to their different ages, interests and aptitudes, juggling the competing demands of all curriculum subjects, and finding ways to engage only two students were some of the challenges I encountered. Informal conversations with several home educators confirmed that I was not alone in these struggles. This prompted my decision to conduct my Master's degree research into how home educators engaged with the arts. An important outcome of this first project was the discovery that many of the home educators participating in my research desired greater support in facilitating arts education with their children. This informed my decision to move beyond a theoretical understanding of the Arts in home education in order to offer the home education community practical and measurable benefits.

This research is underpinned by two important understandings: First, home education is a rapidly growing educational sector in Australia (Strange, 2013) with only a small, albeit slowly growing body of educational research (Harding, 2011). Recent registrations of home educators with their relevant state authorities have risen by 40% in the last four years (Smith, 2014), although home education researcher, Dr. Terrence Harding estimates that up to 85% of families remain unregistered (cited in Sinnerton, 2014). Regardless of definitive statistics on the number of home educated students - which are difficult to obtain owing to the large number of unregistered home educating families - Australian home education is clearly growing, which mirrors a global phenomenon (Kunzman & Gaither, 2013). This significant understanding is coupled with an awareness that the Arts are increasingly recognised as profoundly beneficial in education (Aprill, 2010; Ewing, 2010), stimulating the development of fundamental skills that are considered increasingly valuable in the 21st century, including critical and creative thinking, innovation, and personal and cultural understanding (Bamford, 2006). There is currently a dearth of research regarding how home educating parents facilitate education in discreet subject areas such as the Arts. Given the growth of home education in Australia, developing understandings of how the Arts are being facilitated and developing support structures that help to facilitate quality arts learning is warranted.

Methodology

Educational research has often been criticised for its non-transformative impact upon teachers, students and other educational stakeholders (Reeves, McKenney & Herrington, 2011). Given my desire to utilise research to contribute positive benefits to home

educators, I sought an approach to research that would result in practical outcomes. Design-Based Research (DBR) has been developed in response to criticisms regarding the loose and indirect impact of educational research on educational practice. DBR focuses on bridging the gap between research and practice to improve educational outcomes (Walker, 2006). The design-based researcher engages simultaneously in the act of learning design, research *and* practical application, all of which is rooted in a firm empirical base (Wang & Hannafin, 2005). Learning designs are developed by adapting existing design principles from related educational contexts. The learning design is then iteratively tested and refined in a collaborative process with participants who are key stakeholders. The end result is ultimately a well-functioning learning design, refined design principles and replicable theoretical descriptions that identify why the design principles work (Reeves, 2006). Using DBR, I am working with home educators to understand their challenges and strengths with regard to arts learning and responding to this understanding by developing a theoretically robust approach to learning design. During the conception phase of this project it was immediately clear that the potential benefits of DBR as a cogent research approach would stimulate both practical and theoretical outcomes.

The focus of this paper is a description of the initial development of the prototype learning design. Importantly, the development of a theoretically robust prototype design prior to iterative testing and refinement with participants is not loosely conceived; it is grounded in a thorough consultation of research, literature and existing design principles from related educational contexts. This informs the development of a set of draft design principles which then guide the prototype learning design (Herrington et al., 2007). Building on these principles, I then explore the initial design phase of the DBR process, exploring the way that my engagement with home educators and how relevant theory across home education, arts learning and online learning has informed the development of draft design principles. I then discuss how these design principles have been used to develop the prototype learning design which is a creative arts website and communication space for Australian home educators.

The design process: theory underpins action

The first goal of my research process was the identification of the issues and challenges home educators experience related to facilitating arts learning with their children. Working with practitioners who possess an intimate understanding of their learning context and associated challenges enables the generation of solutions that value their insights (Herrington et al., 2007). Data gained via a survey, focus group setting, participant emails and my own immersion in the research context led to the identification of a number of specified needs, as shown in Table 1. These understandings would be translated into draft design principles grounded in a sound theoretical basis (Herrington et al., 2007). For the DBR researcher, this process begins by searching for existing models, design guidelines and research in related educational contexts that might provide a useful

starting point for the development of draft design guidelines. However, given the very specific nature of my focus, examples of existing learning design guidelines were almost entirely absent from the literature surveyed. I therefore engaged with existing models, guidelines and design principles across all three domains – home education, arts education and online pedagogy – seeking commonalities that would provide theoretical guidance for the development of design principles specific to this project. In the following section I explore my engagement with each of these three domains and the connections that formed the theoretical foundation of my prototype learning design.

Parents express a need for:	
Utility	<ul style="list-style-type: none"> • a central repository that will save time in having to navigate the plethora of information available on the web; • affordable ways of engaging with the Arts;
Support	<ul style="list-style-type: none"> • support from other home educators who have strengths that can be shared; • assistance in meeting Australian curriculum standards;
Direction	<ul style="list-style-type: none"> • confidence-building resources that provide inspiration or guidance; • integrated arts learning that helps make sense of both the Arts and other subjects under study, and helps children appreciate the Arts as a valuable part of life; and • structure and flexibility such that arts learning might be approached sequentially, yet with the option to apply the learning with flexibility to their unique contexts.

TABLE 1: The specified needs of home educators with regards to arts teaching and learning

Home education: identifying a theoretical framework using sociocultural theory

Given my focus on learning design for home educators, a theoretical framework suitable to the unique pedagogical approach employed by home educators was investigated. The sociocultural context characterising home education is markedly different to traditional institutionalised schooling. A number of researchers have linked home education with sociocultural learning approaches (Barratt-Peacock, 1997; Harding, 2011; Jackson, 2008; Thomas, 1998). This approach posits that human activity cannot be understood without consideration of context. With regard to learning processes, sociocultural theory does not focus upon the acquisition of knowledge, but upon a learner's engagement with a Community of Practice (CoP) where learning occurs as a feature of membership in that community (Lave & Wenger, 1991; Rogoff, 2008). Barratt-Peacock (1997, 2003) refers to the home educated child as a "cognitive apprentice" in the family's community of practice. Children are seen as joint venturers who are engaged in increasingly mature practice within the family, contributing to its success. The home educated child engages in authentic experiences and gains situated understanding in authentic contexts, as

compared to the “abstract representations, with decontextualisation” that are characteristic of schooling (Lave & Wenger, 1991, as cited in Barratt-Peacock, 2003, p. 104). Learning is thus advanced through social interaction during which the child can access opportunities to engage with relevant ‘domain culture’ through the way their learning fits within the wider social and cultural realm through domestic occupation, conversation, role modelling and mentoring (Barratt-Peacock, 2003). The learning environment is key to supporting this process in a manner that is optimal for the learner, helping them to develop new or more complex learning tools in order to meet the demands of the new situation. The intimacy of the parent-child bond affords parents a deep insight into their children’s needs (Harding, 2011), enabling them to provide an optimal learning environment that works within the child’s Zone of Proximal Development (ZPD) (Vygotsky, 2012), in which the child is engaged with relevant learning and appropriate mediation.

The strong correlations between home education and sociocultural learning theory are promoted by a number of home education researchers (Barratt-Peacock, 1997, 2003; Harding, 2011; Jackson, 2008; Thomas, 1998). Not only is sociocultural theory relevant to understanding the learning that occurs in home education environments, it is also highly regarded as a learning theory in educational contexts (Hall, 2007). My engagement with sociocultural theory highlighted that my learning design should:

1. Be reflective of social processes within the family’s domain culture;
2. Facilitate relational learning that enables parents and children to develop joint constructions of reality as members of the family’s CoP;
3. Facilitate authentic tasks; and
4. Be flexible in order to allow parents to work within the child’s ZPD.

Sociocultural theory clearly provided a cogent theoretical framework for the development of a learning design for home educators. This then provided a lens to explore existing models and guidelines for learning in the Arts and online environments. I now turn to a brief overview of this exploration.

Arts Education – identifying design guidelines using sociocultural theory

Based upon the rationale that sociocultural theory provides a relevant lens to explore home education, I posited that arts learning within home education would be best understood when approached as a sociocultural practice. This is further supported by an exploration of literature that suggests that the Arts engage learners with their cultural world, develops their understanding of their place and of the tools of their culture, and establishes literacy in various ways through cultural meaning-making (Bamford, 2006; Holland & O’Connor, 2004; Stott, 2011). In order to develop potential draft design principles to underpin a learning design specifically for the arts in home education, a number of models and guidelines for arts learning approached from a sociocultural perspective were explored. I encountered significant correlations across the literature

which demonstrated extensive agreement amongst arts practitioners, educators and researchers which is summarised in Table 2.

Important characteristics of arts learning through a sociocultural lens:	Benefits of the identified characteristics:
<p>Authentic, integrated tasks: Learners explore a theme, topic, experience or concept and students engage in sustained, in-depth inquiry via linked arts experiences</p>	<ul style="list-style-type: none"> • a more “authentic” (Dinham, 2014) and “meaningful” (Cornett, 2011) means of engaging with the Arts which naturally aligns with the nature of experiences in life which are embedded in meaningful contexts; • extensively recommended as the most effective means of engaging with arts learning (Ballengee-Morris & Stuhr, 2001; Daniel, Stuhr, & Ballengee-Morris, 2006; Dinham, 2014; Ewing, 2010; Gadsden, 2008; Katz, 1998; Russell-Bowie, 2012; Stott, 2011).
<p>Negotiated tasks: Learning tasks are negotiated between a learner and teacher</p>	<ul style="list-style-type: none"> • provides a point of personal connection, and enables learning to occur within the learner’s ZPD (Cornett, 2011); • engages the teacher’s and child’s minds in matters of real interest, and contributes to the development of both partners as individuals and as a community of practice (Daniel et al., 2006).
<p>Open-ended learning tasks: Multidimensional and non-linear tasks where procedures and outcomes are unspecified</p>	<ul style="list-style-type: none"> • engage students critically and creatively and invite high levels of student sharing of personal ideas which enables the forging of personal connections with meaningful learning; • naturally invite interpretation and innovation; • closely align with how learners naturally engage in problem solving and knowledge construction (Herrington & Oliver, 2000).
<p>Scaffolded instruction: The teacher prepares, guides and supports student exploration and processes, working within the learner’s ZPD to bridge the gap between the children’s current stage of functioning and higher levels of functioning (Cornett, 2011).</p>	<ul style="list-style-type: none"> • enables an individual student to develop knowledge and understanding of concepts and processes that they would not have encountered unassisted; • permits the development of enriched understandings of socio-historical contexts; • enables learners to contribute to the collective transformation of the culture in which they

	locate themselves – or at least see the potential to contribute to this (Lave & Wenger, 2005).
Relational learning: A social context that provides a point of personal connection.	<ul style="list-style-type: none"> embodies meaningful engagement between individuals and concepts that provide opportunities to engage with, enact and interpret artistic explorations of human experience; develops awareness that cultural heritage plays an important role in understanding human experience and developing cultural identity.
Focused instruction in arts literacies: “...maintaining the integrity of the art form as a separate discipline while also affirming the value of teaching for transfer with regard for concepts and processes shared by the Arts and academic disciplines” (Dinham, 2014, p. 22).	<ul style="list-style-type: none"> the Arts are considered semiotic tools that connect individuals, thus contributing to more meaningful sociocultural practice; Focused instruction facilitates an applied understanding of the Arts as a means to express and communicate.

TABLE 2: Characteristics of arts learning through a sociocultural lens

The literature and guidelines from arts educators and researchers enabled the identification of key attributes and benefits of a learning environment that approaches arts learning as a form of sociocultural practice. Through this process of examination and synthesis of key ideas, I developed the following six important guidelines for creative arts learning that would further contribute to the design process in my project:

1. Integrate arts learning across learning domains in authentic learning projects;
2. Negotiate learning projects between the teacher and learner;
3. Develop open-ended tasks;
4. Facilitate scaffolded learning;
5. Engage with the learner’s community and the wider field of cultural practice; and
6. Facilitate formal instruction in arts literacies.

These key features, or design criteria, would provide further clarification on important design features for my intended design for an arts learning environment specific to home educators.

Online pedagogy: identifying design guidelines using sociocultural theory

My identification of sociocultural theory as a cogent theoretical framework for learning design led me to examine a number of existing learning designs for online contexts (Grabinger, Aplin, & Ponnappa-Brenner, 2007; Gunawardena et al., 2006; Hall, 2007; Herrington & Oliver, 2000). These models identified important features of a sociocultural learning environment. They focused on the purpose of learning as enculturation into the field of authentic practice via authentic problems within the learner's ZPD which were relevant to the learner's community. Importantly, a strong alignment between recommendations for online learning and arts learning was identified. The literature highlighted a number of critical characteristics of authentic online learning environments: the provision of authentic contexts that replicate or reflect the ways that knowledge might be genuinely used, authentic tasks, access to expert performances and process modelling, and the provision of multiple roles and perspectives (Herrington & Oliver, 2000), all which align closely with recommendations for "authentic" arts learning (Dinham, 2014). Authentic online learning environments must also support collaborative knowledge construction and reflection to enable internalisation, promote articulation of tacit knowledge in order to facilitate internalisation, provide coaching and scaffolding to enable learners to work within their ZPD and provide authentic assessment of learning within the authentic tasks (Grabinger et al., 2007; Hall, 2007; Herrington & Oliver, 2000). These aspects were again closely aligned with my understanding of arts learning that was both relational and culturally engaged (Katz, 1998).

A significant element for online contexts defined by Hall (2007) was the importance of employing conceptually-based formal teaching prior to engagement with the social environment. She states, "the first step is the learning of the new signs, symbols and concepts that the learners will use in the new learning context" (p. 100). Similarly, Grabinger et al. (2007) affirmed the place of explicit teaching - traditionally associated with Behaviourist learning approaches - in a sociocultural learning design: "A sociocultural approach does not eliminate the need for other types of learning strategies including mnemonics for memorization, practice for rules, or outlining for organization. However, the learners choose which strategies are applicable to their needs when they need them" (p. 6). Again, these points had strong resonance with my understanding of the significance of developing proficiency with arts tools as a means to strengthen arts engagement for the learner and enable a greater proficiency with self-expression using these artistic tools (Dinham, 2014).

An evaluation and synthesis of sociocultural theory and existing models and designs of sociocultural online learning environments yielded the final layer of key characteristics for my own learning design:

1. Learning must occur in a social environment which underpins individual activities that facilitate internalisation of new learning;

2. Mentoring must be a feature of a learning environment, providing less proficient learners access to the guidance and modelling of those with greater competency in the specific learning domain;
3. Learning tasks must be authentic and context-dependent;
4. Learners must be supported to learn and work within their ZPD; and
5. Developing competency with learning tools precedes further learning development.

Developing draft design principles to guide learning design

The evaluation of sociocultural theory and existing learning design for arts learning and online contexts from a sociocultural perspective revealed key design criteria that were used to refine my draft design principles: a set of practical and theoretical guidelines that would underpin the prototype design intervention for home education via an online learning environment. The resultant draft design principles were:

- **Situate learning tasks in the family's domain culture:** The development of learning materials for home educators to facilitate with their children should enable them to engage their children in tasks that represent challenges in everyday life or real situations within the family's CoP and provide a connection between the learning and the intended purpose of the learning.
- **Integrate arts learning in open-ended projects:** Open-ended projects will avoid prescriptive steps and pre-formulated outcomes and tasks will develop enriched understanding in both the Arts and the related subject area/s such that all "subjects" are understood more richly as a result of integration.
- **Facilitate socially-driven, negotiated learning projects between parent and learner:** The learning tasks must invite sharing and engaging with others to construct richer understandings both as individuals and as a community.
- **Determine specific learning tools required for the task and provide formal instruction regarding these "tools" of the Arts:** This requires the identification of concepts and skills that are important to the genuine engagement with the specific art form being studied, and to plan for the attainment of these concepts and skills first on the social level in collaboration, and then to be internalised through the child's individual enactment of their developing understanding.
- **Provide flexible scaffolding for arts learning:** Support structures will need to be adaptable so that they are relevant to the many facets represented in individual contexts.
- **Provide support for parental knowledge and understanding through meaningful collaboration in an online Community of Practice:** The online learning environment should provide a means for parents to collaboratively construct knowledge and understanding that supports and informs their arts education with their home education practice, providing less confident parents access to the guidance and modelling of those with greater confidence and competency.

Following the identification of these draft design principles, the design process of the prototype learning design commenced.

The development of an online arts learning environment for home educators

The prototype website design direction for an online creative arts resource for Australian home educators was generated by synthesising the project's draft design principles with key understandings from phase one data analysis (see Table 1), which identified the needs of home educators with regard to arts teaching and learning. Online learning environments are traditionally designed to work directly with learners, whereas the learning environment in this project was intended to engage with parents who would then facilitate their children's learning. This unique requirement led to the development of a design on two "levels": at the first level were learning materials that parents could facilitate with their children, and the second level was an online learning environment that delivered these materials and operated as an online CoP for parents. An overview of an early plan for the potential requirements of these levels is shown in Figure 1.

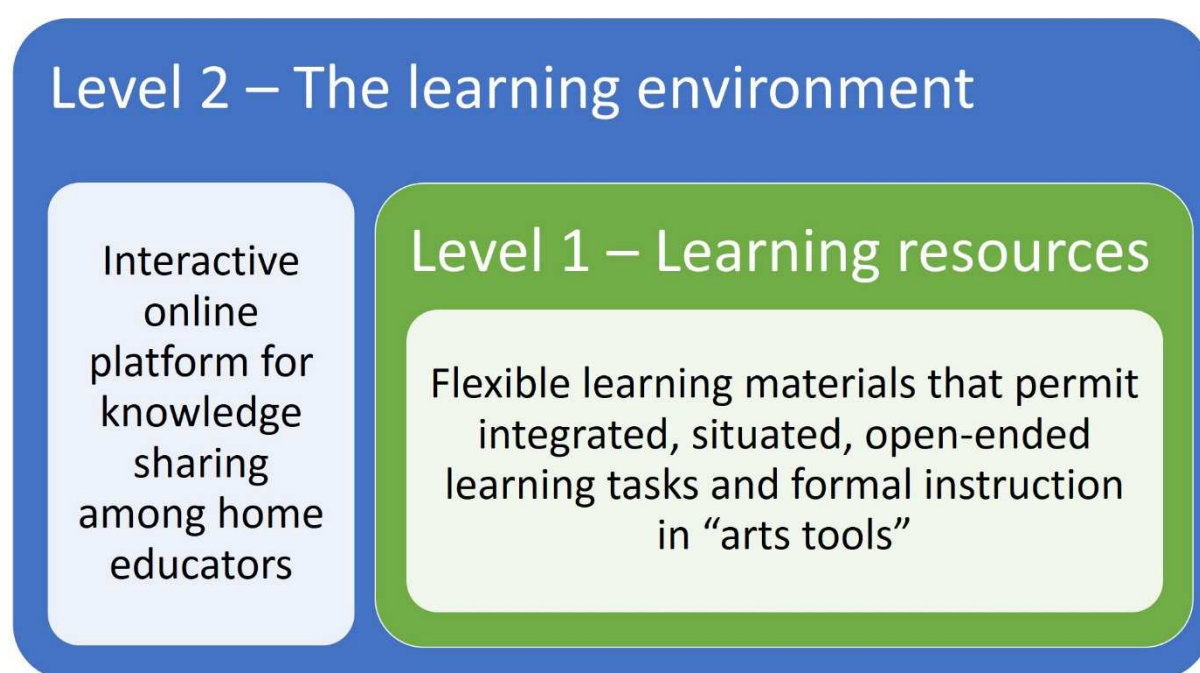


FIGURE 1: Overview of the prototype learning environment

Level 1: Learning Materials

The design of learning materials that parents could use with their children presented a significant challenge. My draft design principles stipulated clear design requirements: integrated, situated, open-ended learning tasks and the provision of formal instruction in arts tools according to individual contexts and needs. Prescriptive resources and step-by-step arts activities and projects would never fulfil this design requirement. Recognising

the need to facilitate a scaffolded approach that enabled parents to design learning for their individual contexts, I began the process of designing a framework that could provide parents with a structured but flexible approach to designing and facilitating arts learning in response to their children's interests and needs. The resultant solution was the development of an Integrated Arts Framework (IAF): a step-by-step guide for home educating parents that would facilitate situated, authentic, integrated and open-ended arts learning tasks in response to their children's interests and needs. A six-stage structure was developed (see Figure 2), with each step designed to progressively guide parents through a process of integrating the Arts into current areas of their children's interests or learning and looking for connections between learning areas. Importantly, it was designed to be flexibly adapted to each family's unique home environment and teaching style.

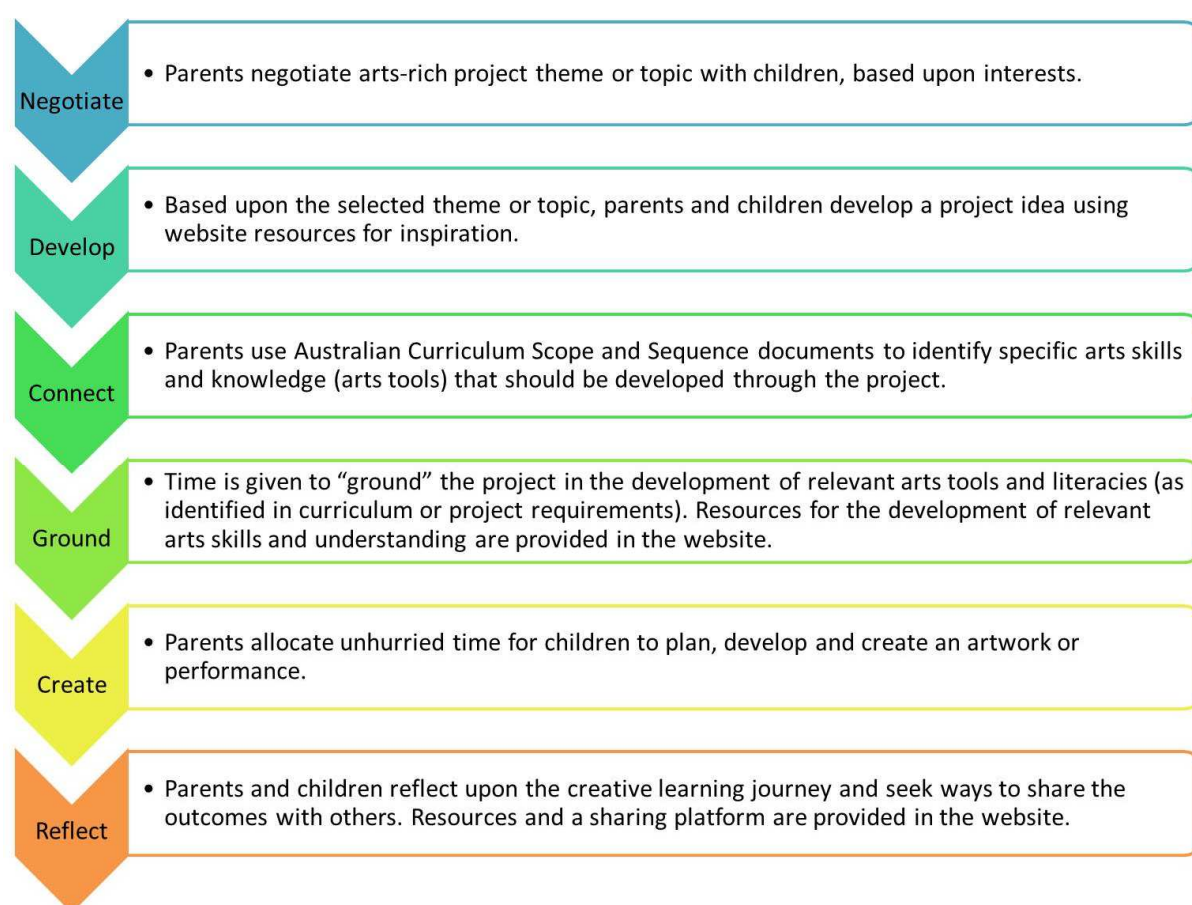


FIGURE 2: Integrated Arts Framework Overview

The IAF began by stimulating *Negotiation* between parent and child regarding a theme or topic for an arts-rich project which then assisted the development of arts learning ideas in alignment with student interests, relevant areas of learning in other subjects, or events within the family's domain culture. The *Develop* stage then stepped parents and children through collaborative consideration of potential project ideas that could enrich learning

in both the focal point and the creative arts. To scaffold this process, a series of “inspiration boosters” were provided in the website as an important tool to help parents and children choose potential arts project ideas. The *Connect* stage guided parents through the selection of one or two relevant descriptors suitable for the chosen project from the *Australian Curriculum: Arts Scope and Sequence*. In addition, they were guided to identify key concepts within these descriptions that could inform the following stage of the integrated arts curriculum in which arts tools would be explored and developed. The *Ground* stage incorporated two important steps: the development of foundational arts skills within the chosen art discipline and the exploration of quality artworks in the chosen art form. This was considered an important step in which relevant arts tools could be formally explored in order to maintain the integrity of disciplines specific to each art form and to develop arts literacy and an understanding of the Arts as tools of communication. These key features enable the development of authentic, meaningful arts learning (Dinham, 2014). The *Create* stage provides children with adequate time for planning, designing and creating their artwork which can take a range of forms such as a performance, media artwork, and/or visual artwork. The final stage: *Reflect*, encouraged families to share their learning with others, to examine their creative process and outcomes and analyse this process/product with reference to wider works of art (Dinham, 2014).

Each “step” of the IAF was allocated a separate page on the website wherein the particular elements of that step were explained. Helpful instructions, resources, ideas, and links to other websites were provided as additional scaffolding. Figure 3 demonstrates the IAF introductory page in the website, showing how parents could use it to scaffold their arts teaching and connect with useful supporting resources. The IAF was deemed to fulfil the proposed design principles in conjunction with the specified needs of home educators regarding arts learning. It was structured to facilitate situated, integrated arts learning tasks in open-ended projects that were negotiated between parents and children and provided guided access to additional resources that further supported parental understanding in the development, facilitation and reflection upon arts learning.

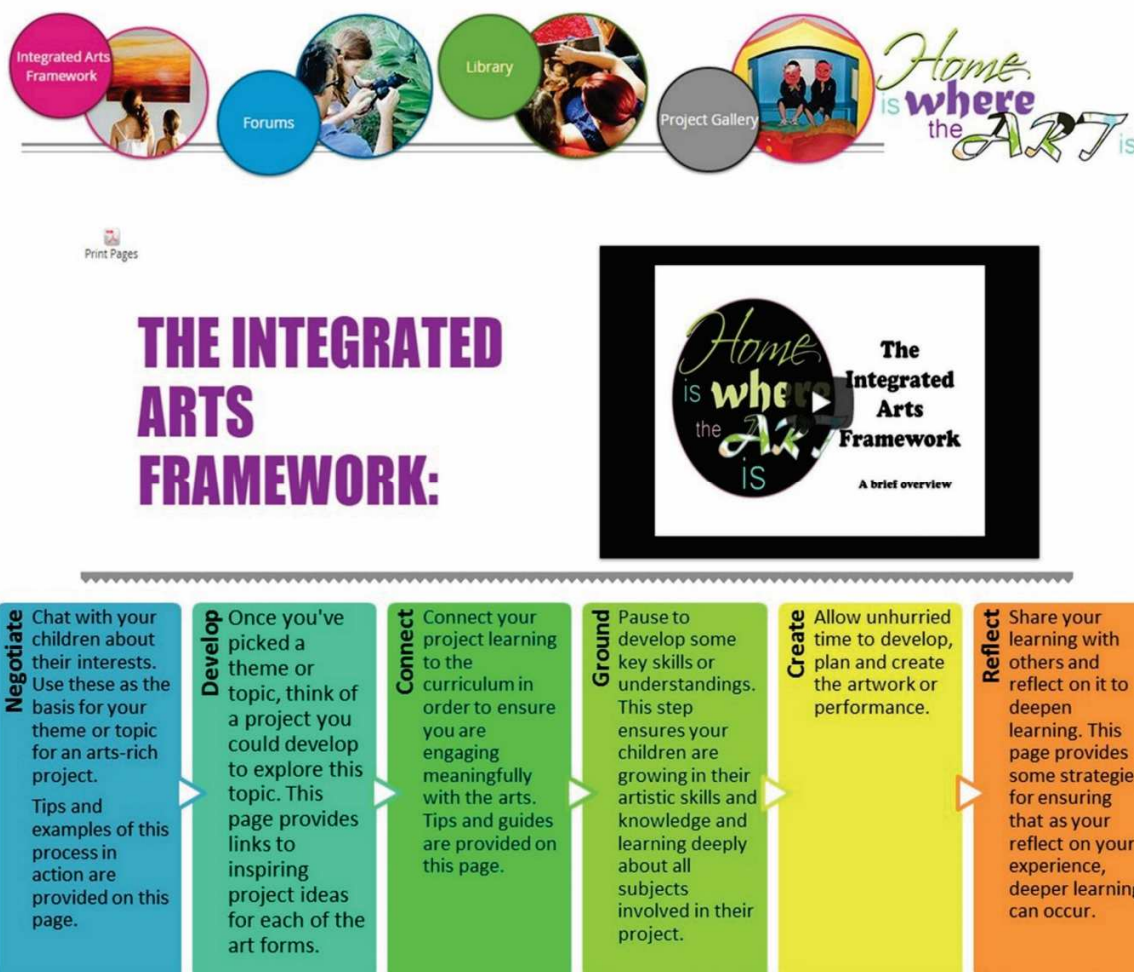


FIGURE 3: Introductory web page for Integrated Arts Framework (IAF)

Level 2: The online learning environment

Although the website and IAF could potentially act as stand-alone resources they were primarily designed as a dynamic learning tool within an interactive learning environment in order to facilitate transformative arts engagement in both individual home education contexts and the home education community. To this end, three interactive features were included in the prototype website: a Project Gallery, Forums, and Library. The Project Gallery (see Figure 4) was an exciting inclusion in the website which permitted participants to create project folders to share multiple files of their arts learning in action, including photos, videos, and audio and text files. A guided template following the steps of the IAF could also be downloaded from the website, filled in as families progressed through the learning process, and then uploaded with each project, thus providing other families with a clear overview of the learning process. The Project Gallery represented an important opportunity to foster the process of mentoring and knowledge sharing, providing participants with access to examples of arts integration in practice in other family contexts, which would serve as vital scaffolding for novices in the CoP. The forums delivered a number of potential benefits, including as a social tool to share arts-related

news, such as events, ideas and opportunities that may interest participants. By inviting peer discussion, the forums were also considered to be an important tool in stimulating peer support and mentoring. Gunawardena et al. (2006) assert that mentoring should not only occur from external “experts”, but should also occur among peers within the learning community. As such, I recognised the importance of providing a platform for home educators who possessed greater expertise to support and guide other learners through legitimate peripheral participation (Lave & Wenger, 1991). Finally, the Library page was developed as a central repository for useful resources and links across all art forms. It was designed to grow progressively as participants shared existing resources that they had found helpful in their own arts engagements.

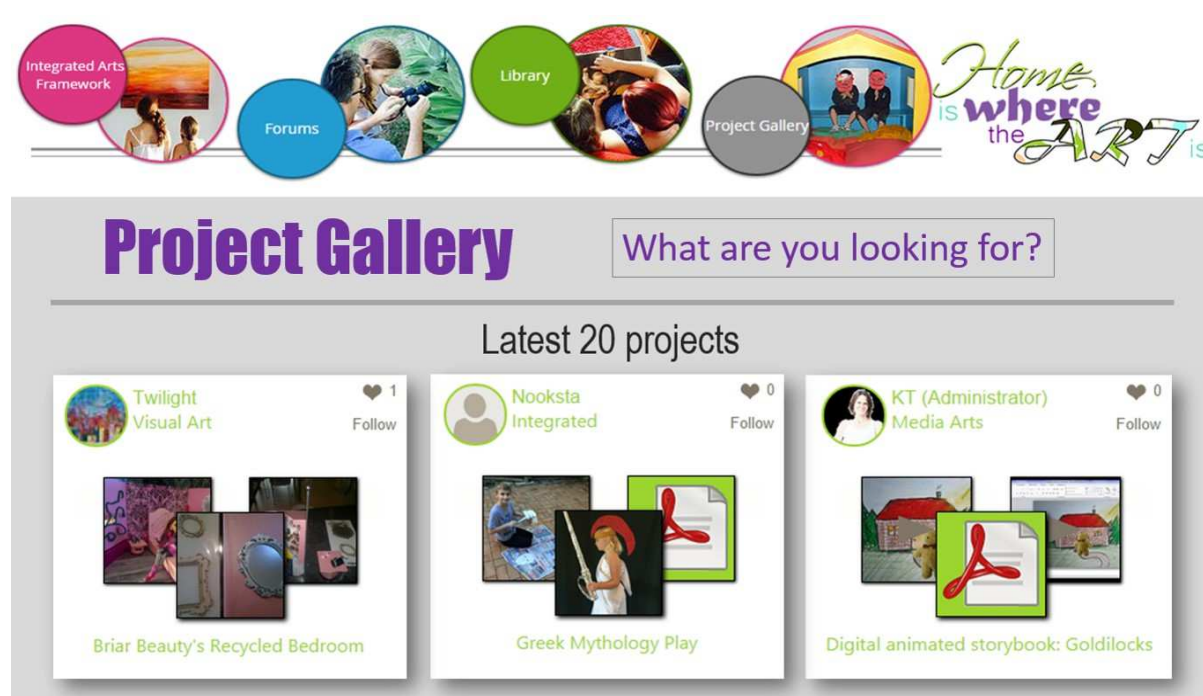


FIGURE 4: Project Gallery

As the constituent parts of the website were conceived and developed, the prototype website began taking shape and was finally structured according to the prototype site map (see Figure 5). This represented an important starting point, however the process of iterative refinement in collaboration with participant home educators would ensure that the design genuinely reflected their needs and supported their arts learning with their children. On the planned release date at the commencement of the school year, I shared a link to the website via email both with my existing home education contacts and a number of home education social networks. Within two weeks, over 80 participants had become research participants. The prototype site is now undergoing the iterative process of testing and refinement with these home educating families.

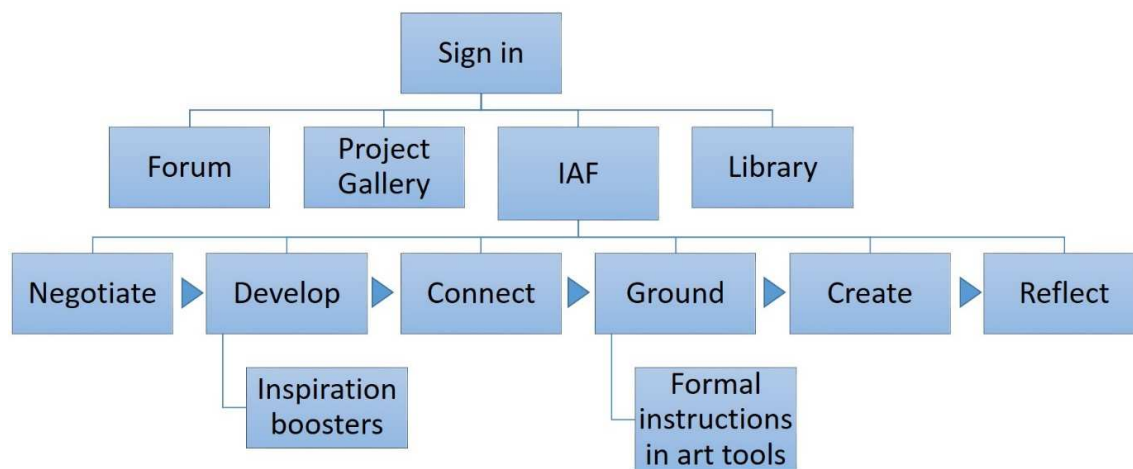


FIGURE 5: Prototype Site Map

Conclusion

This paper has described the initial design process for a DBR project in which I am investigating the critical characteristics for an online learning environment for home educators to facilitate their children's arts learning. I have shown how draft design principles were developed for my intended online learning environment through an examination of literature, guidelines and existing models of learning design across the three domains relevant to this project: home education, creative arts education, and online learning environments. These design principles and participant data regarding their specific needs informed the development of the project's prototype website design. This process has affirmed that engaging with theory and existing models and guidelines for learning design is fundamental to the development of any robust learning design. By critically engaging with participant perspectives through data collection, relevant literature, theory and existing learning design, I have developed the starting point for an overall learning design that differs exceedingly from my initial conceptions, which were shallow and inflexible by contrast. The ongoing process of testing and refinement is now fundamental to improving this website to better meet participant needs. Importantly, this process is highly collaborative, ensuring that the needs of those for whom the design is generated are being heard and valued.

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