Investigating creative arts practices in Australian home education through design-based research: Entering the research maze with the spirit of adventure

Abstract

The metaphor of the maze is often used to convey the complexity and confusion of research, and yet for many, the act of entering a maze is undertaken in the spirit of adventure, where the journey is all the more enriching for the twists, turns and dead-ends. Reflecting on her emergent doctoral journey which is using Design-Based research to explore how Australian home educators teach and engage with the Arts, the researcher describes how she has embraced the challenges and complexities of educational research in the 21st century. In her attempt to engage in authentic research that has genuine benefit for participants, the challenges encountered have come to be appreciated as some of the most beneficial enhancers of the research process and potential outcomes.

Introduction

Entering the research maze is not for the faint-hearted. The experience of those who have entered previously warns that complexity and confusion await. Some emerge from the maze victorious. Others: less so, and tales of frustrated paths and dead ends serve as a warning to would-be explorers. And yet, the maze is compelling. The lure of the hard-won victory for those who conquer the maze makes it all the more enticing; easily-attained goals rarely hold the same appeal. This paper explores my decision to enter the research maze, and my early doctoral journey as I investigate the creative arts practices of Australian home educators. Utilising design-based research (DBR), I am currently working collaboratively with home educators to identify challenges and needs regarding their arts teaching practices, which is informing the design of a support resource which will be iteratively trialled and refined throughout the project. The much anticipated "prize" in engaging with this maze therefore represents a practical and well tested arts resource that will benefit home educators in engaging with the creative arts in their teaching practice, in addition to the defining of "design principles" – resulting theory that describes how quality learning and teaching occurs in this context. The paper will explore the challenges - experienced and anticipated -

of engaging with research into this alternative educational practice, noting how DBR both enables the creative navigation of these challenges, whilst posing additional new challenges. It will highlight how decisions made have often contributed to further complexity, but that this is approached in the spirit of adventure: complexity is not avoided, but embraced, in order to develop richer understandings and more beneficial outcomes.

Entering the research maze: Background to the research

My decision to enter the research maze was prompted largely through personal experience: for a period of eight years (2005-2012), I home educated my two children. During this time I was also employed as a tertiary arts educator teaching pre-service teachers how to effectively engage their future students with the creative arts. It was rather ironically that I found myself experiencing difficulties in facilitating an arts education within my home education practice. Pedagogical challenges were raised by difference in the children's ages and their diverse interests. Arts resources and time were both limited and the general demands of teaching across all subject areas meant that I often carried a sense of ineffectiveness in this role. Informal conversations with other home educators highlighted they shared my difficulties.

My engagement with research and literature across both the creative arts and home education had identified two important understandings that prompted me to engage in researching the Arts in home education: First, home education is the most rapidly growing educational sector in Australia (Smith, 2014; Strange, 2013; Tovey, 2013; Townsend, 2012), and one that has only a limited, albeit growing, body of research (Harding, 2011). Second, the Arts are increasingly recognised as a fundamental feature of a holistic education and vital to the development of critical and creative thinking, innovation, and personal and cultural understanding – all considered necessary dispositions for 21st century learners (Australian Curriculum Assessment and Reporting Authority (ACARA), 2011; Bamford, 2006; Robinson, 2009). I felt it stood to reason that developing understandings of how the Arts are being facilitated within this rapidly growing educational sector was warranted. The limited existing research on arts practices within home education revealed an important opportunity to develop insights into how home educators engage with the Arts, which was consequently explored through my Master's degree research. Beyond generating important insights into how the participants engaged with the Arts, challenges they experienced and of the impacts of context upon their engagement, the project identified that many of the participants desired greater support in facilitating creative arts engagement with their children. Such insights prompted a desire to work further with home educators to see this support actioned, and I therefore made plans to enter the research maze once more on a larger scale.

The need to navigate cautiously: (En)countering challenges with positivity

Whilst I was convinced of the need for researched understandings regarding arts practices within home education, my own engagement with the home education community and research literature raised my awareness of the need to approach the research in a sensitive manner. I was aware of issues that are important to researching with this community, most notably the sentiment of mistrust some home educators hold towards institutional authority, which can extend to educational researchers (Barratt-Peacock, 1997; Martin-Chang, Gould, & Meuse, 2011). Many home educators claim that educating their children at home is the constitutional right of the family, and that the intimacy of the parent/child relationship affords them a better position to judge what is best for their children (Chapman & O'Donoghue, 2000; Harding, 2011; Queensland Government, 2003). Whilst Australian home educators are required to be registered with their State or Territory, it is believed that up to 85% remain unregistered (Sinnerton, 2014), which Glenda Jackson, Director of the Australian Home Education Advisory Service, believes stems from a sense of distrust held towards the government (Townsend, 2012). It is perceived by some that legislative frameworks then work against the development of openness between the home education community and educational authorities, exacerbating the problem (Barratt-Peacock, 1997; Queensland Government, 2003). Educational research can then bring unwanted attention to the home education community, some of whom wish to avoid scrutiny and possible criticism (Smith, 2014; Townsend, 2012).

This climate of mistrust could represent a dead-end to engaging in research with home educators unless approached with sensitivity, and with reason: Levinson (2004) highlights how research has rarely contributed to increased tolerance towards marginalized groups and instead has often reinforced marginalization or oppression. Whilst home educators may not immediately be considered oppressed persons owing to their freedom to choose to educate their children, they nevertheless consider themselves to exist on the margins of society (Monk, 2004). Additionally, the sentiment of mistrust that some home educators hold towards authority figures exacerbates this perceived sense of operating outside the accepted norms of society (Barratt-Peacock, 1997; Harding, 2011). Such factors highlight that those engaging in research with home educators must navigate cautiously, and consider how the research will contribute to the betterment of stakeholders in the home education community. A significant consideration of this project from the outset was therefore how to approach the research in a manner that refrained from reinforcing negative stereotypes, that was genuinely representative of the experiences of those who engage in this practice, and most importantly, represented a project that would be directly beneficial to home educators themselves.

First junction: What research approach to choose?

I sought an approach to my doctoral research that would go beyond merely developing new understandings, and that had the potential to transform practice through engaging in practical, beneficial action. Exploration of educational research literature revealed my desire as a researcher to bridge the theory/practice divide was not unique; Educational research has long been subject to criticism for its perceived lack of scientific rigour and negligible impact upon teachers, students and other stakeholders in educational systems. Participatory action research (PAR) initially seemed to be a logical choice for an action-oriented project, however, a relative newcomer to the educational research landscape caught my interest: Design-based research (DBR). This approach has evolved specifically in response to criticisms of traditional educational research, to its perceived lack of impact upon educational practice and negligible impact upon teachers, students and other stakeholders in educational systems (McKenney et al., 2006; Reeves, McKenney, & Herrington, 2011; Walker, 2006). Its claims as a viable alternative to traditional educational research that attempts to bridge the gap between research and practice and generate meaningful impact caught my attention (Reeves, McKenney, & Herrington, 2011).

DBR employs an approach to research that has both a practical and theoretical focus. It represents a means to understand how learning occurs that commences with the identification and analysis of a recognised problem, followed by the design and implementation of – what is referred to in DBR as - a "design intervention". This design intervention - which often incorporates the use of digital technology and might constitute a specific learning environment, new pedagogical strategy or learning framework – is iteratively trialled and refined to address the identified problem in context. It concludes with the development of learning theories resulting from the process that reveal insight into how learning occurs in the specific research context. In many respects, the process is quite similar to the process of research and development in product creation. The design-based researcher adopts the role of both researcher and designer in an interdisciplinary research approach, simultaneously advancing design, research *and* practice, rooted in a firm empirical base (Wang & Hannafin, 2005). Interventions are developed by adapting existing design principles for learning in related contexts, and iterations of the intervention are used to refine more specific design principles and develop theoretical descriptions that identify why the design principles work, which can then generate reliable, replicable descriptions (Brown, 1992).

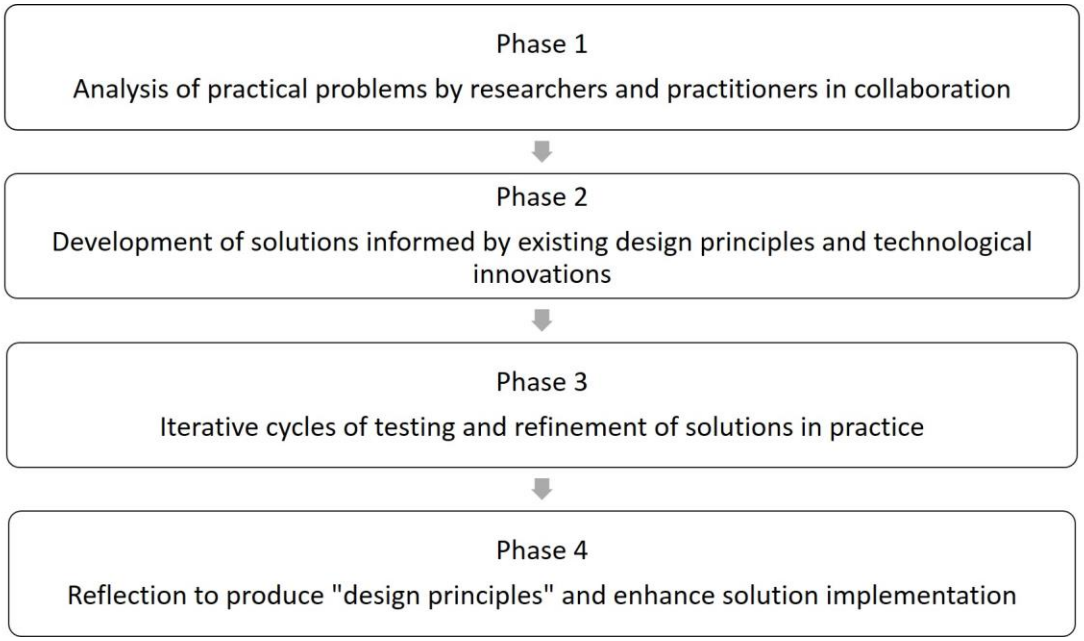
My early thoughts on the kind of support resource I would like to generate for home educators were for the creation of an Arts website. DBR has demonstrated suitability as an ideal methodology for the research and design of technology–enhanced learning environments (Wang & Hannafin, 2005),

and as such, was viewed as being most suitable to my intended project aims. Further, the emphasis given to the importance of the design principles, derived from rigourous analysis of how quality learning occurs in context was appealing. Whilst Participatory Action Research is most effective for initiating and generating positive social change in context, the research outcomes are often limited to that particular context. The design principles in DBR are intended to take the positive outcomes from the context under study, enabling them to be generalised to broader, related contexts.

Engaging with the literature on DBR and reflecting on its relevance for research in home education was encouraging. I considered it a logical fit with my intent for pragmatic research that re-engineers research as an endeavour that both engages in - and results in - practical, beneficial action. It had demonstrated potential to generate outcomes that are directly useful to participants and the wider home educating community. Further by working collaboratively with participants, DBR would avoid appropriating participant knowledge or using research outcomes in an unhelpful manner to the community and would enable me to invite and honour home educators' perspectives into issues that are of immediate concern. The direction to take at first junction of the maze had thus been decided.

Imagining a route: Heeding the advice of those who've gone before

Armed with my enthusiasm for the potential for DBR to positively impact home education and represent transformational research outcomes, it was time to develop my imagined route – with full appreciation of the complexities of planning for the unknown pathways ahead. The overwhelming majority of those who have traversed the DBR maze before have utilised Reeve's (2006) four phases of Design-Based Research, and I appreciated that each of the four phases did not represent an inflexible directive to follow, but rather presented flexible guidelines that would enable the research project to grow organically in response to emerging research outcomes according to contextual needs. In the first phase, the researcher works in collaboration with participants and other stakeholders to identify an experienced problem. Working with practitioners who possess an intimate understanding of their learning context and problems within it enables the generation of crafted solutions that value the rich insights of those for whom the design will be generated (Herrington, McKenney, Reeves & Oliver, 2007). An understanding of the problem in context then underpins the phase two development of a solution to the identified issue. Importantly, the generated solution – referred to as the "design intervention" – is informed by existing design principles and a survey of related literature to ensure the solution is theoretically grounded. Phase three engages in an iterative testing and refining of the design intervention, and phase four represents the important reflective process through which design principles for learning in context are developed. Reeves (2006) sums it up in the following diagram:



After consideration of the appropriateness of this approach for my own project, I began to envision my planned final destination and specific goals for each of the four phases. The overriding research question to guide this process was developed: *"How can online learning environments for creative arts engagement be designed to meet the specific needs of Australian home educators?"* and a basic outline of the four phases that would assist in answering this question was generated:

Phase	Focus	Strategy
Phase one	In collaboration with home educators, identify specific issues regarding arts learning, including how arts learning occurs, existing strengths, challenges faced, and specific requirements.	Immersion in the research context as a member of the home education community, large scale anonymous internet survey, and focus group setting will develop an understanding of the issue in context.
Phase two	Using existing design principles, heuristics and theory from related contexts, develop draft design principles. These will inform the proposed solution to the problem identified in phase 1. It is anticipated this proposed solution – the design intervention - will take the form of an online collaborative learning environment.	An extensive literature review to engage with existing theory, design principles and heuristics will inform the development of draft design principles. Consultation with experts in related fields will be used to refine the online learning environment.
Phase three	Iteratively evaluate and refine the effectiveness of the online learning environment in response to feedback from approximately 30 adult home educating participants.	Interviews with participants, observations of arts learning in action, web log data and anonymous surveys of participants will be used to develop understandings of the effectiveness of the website and how learning most effectively occurs in this context.

Phase four	Generate both knowledge and product outputs: design principles for learning design for home educators/online arts support and paths for future research in this field.	Ongoing data analysis and engagement with the literature will underpin the final identification of design principles and thoughts on enhancement of the solution implementation.

I recognised very early on in the process that this "map" was an organic document, subject to change as I encountered each new junction. Indeed, the plan represented above indicates present thinking, partway into the project, and is quite different from the initial map generated at the start. Already, various iterations of this "map" have led me to junctions with multiple possible directions, some learning to dead ends and wayward paths, and I have already needed to retrace my steps and generate a new pathway. Examples are now explored.

Junction: turning indecision into transformation

Creating a support resource for arts learning in Australian home education sounded like a great idea as I proposed my intended project, especially given the understandings I had generated through my Masters research that some home educators desired support. But exactly what form this support resource would take was entirely unclear. I knew I wanted to make the support resource freely available via an online platform, but beyond this, I had no fixed ideas. The design of a singular learning environment to successfully meet the needs of a vastly diverse population presented a significant challenge. Research into pedagogical approaches within homeschooling indicates a complex and diverse reality: beyond their choice to educate their children at home, homeschooling families cannot be grouped together in a single, unified or homogenous group (Morton, 2010; Reindl, 2005; Taylor-Hough, 2010). Likewise, descriptions of how home educators facilitate the learning of their children cannot accurately define such a diverse and fragmented practice, which can range from structured instruction reminiscent of institutional classrooms, through to "unschooling" approaches where children are given the freedom to follow their interests without adult intervention. The complexity of designing of a learning resource for such a diverse population was daunting, and the very broad variety of feedback from participants in phase one of the project as to specific needs regarding an arts support resource only increased my anxiety about which path to take for the design of the website. Further, examples of other DBR projects highlighted that they focused upon a narrower context, such as a single classroom, leaving me questioning if my proposed design intervention could genuinely be structured to meet such diverse pedagogical and personal needs.

The allotted timeframe that I had put in place to begin designing the project's design intervention was looming, however phase one data collection and analysis and an extensive review of the literature kept me preoccupied. I knew that the design of the actual website would eventually be upon me, but right up to that point, I had no clear and specific ideas for the website content; rather only a vague collection of possibilities. Similar to adventure films of my childhood in which the adventurer in the labyrinthine cave would hold a candle up to the various tunnels at some subterranean junction, waiting for the subtlest breath of fresh air to feed the candle's flame and point the way forward, I stood at my own junction before venturing forward, waiting for the spark of inspiration to ignite. Up to this point, I had been engaging deeply with literature and theory, heeding the advice of those who had gone before in other DBR projects, and engaging with research into home education, arts education and online pedagogy. For much of this time, I felt like little was happening; like I was spending an inordinate amount of time looking backwards into theory with no discernible forward momentum. But as I continued to reflect deeply on the sum of this engagement with literature and theory … the candle burned brighter! Connections between the many facets of the project emerged and a cohesive theoretical framework underpinned by sociocultural theory helped to illuminate a possible way forward.

Socio-cultural views of learning are based predominantly upon the works of Vygotsky, who asserts that learning is best understood when focus is given not to the product or outcomes of learning, but the process by which learning occurs. Vygotsky rejects the notion of human learning as an individualised, decontextualised activity. Rather, he contends learners are socially and culturally situated, and their learning is mediated by their social and cultural context. Vygotsky's work has been extended upon by others, including (Lave & Wenger, 1991, 1998, 2005), who reconceive learning as social and personal transformation in communities of practice. Lave and Wenger understand learning not as the acquisition of knowledge, but as the process of a learner's engagement with a community of practice in which learning occurs as a feature of membership in that community. As such, sociocultural approaches to education require authentic learning experiences in real world, social settings.

The sociocultural context characterising home education, in which living and learning are conducted simultaneously, is markedly different to traditional institutionalized schooling and presents strong correlations between this educational practice and Vygotskian theory (Jackson, 2008). The home educating process has been identified as a process of *enculturation*: the acquiring of fundamental cultural understandings naturally through everyday social interaction (Thomas, 1998); and of situated learning located in social practice (Barratt-Peacock, 1997, 2003). Given that sociocultural

theory provides a relevant lens to explore home education, I felt it followed that arts practices within home education are best understood when approached as sociocultural practice. Within sociocultural theory, the Arts are viewed as constructions that emerge from, and reflect, the collective beliefs of society (Emery, as cited in Bamford, 2006). As vital vehicles of communication, the Arts connect individuals, communities and cultures (Cornett, 2010). An approach to arts learning that values it as sociocultural practice provides opportunities to engage with, enact and interpret artistic explorations of human experience in co-constructed learning environments. Similarly, sociocultural theory provides insight into to what is now recommended as best practice in online learning contexts. Traditional teacher-centred approaches are considered inappropriate in an online setting, representing distribution platforms rather than active learning environments (Bijk, Thomassen, & Renger, 2002). Online pedagogy based upon sociocultural approaches to learning instead embraces a learner-centred pedagogy that facilitates active learning through which learners construct their own knowledge via authentic or ill-structured problems in a collaborative context (Finger, Jamieson-Proctor, & Russell, 2007; Ryman, Hardham, Richardson, & Ross, 2009).

It became clear to me that sociocultural theory not only provided an appropriate theoretical framework for arts learning via online contexts for home educators, it also gave insight into how specific content for the website needed to be developed. Rather than providing prescriptive learning experiences, the design intervention must develop flexible learning experiences that assist participants in meaningfully integrating arts learning into their unique culture and community of practice, building upon authentic tasks in which they are already engaged. It needed to be designed to encourage the exploration of cultural connections that are relevant to individual contexts, and facilitate children's unique capacities of creativity and self-expression through negotiated tasks. Importantly, the design intervention would develop an online community of practice, generating a space for mutual encouragement, support, and sharing of learning experiences via forums and virtual art galleries to which participants could contribute examples of their own arts learning.

My own experience has affirmed the importance of the design process of DBR, which goes beyond simply generating a solution that will hopefully work. Instead, the DBR design process is deeply grounded in existing theory, literature and heuristics to formulate draft design principles that underpin the development of practical action. In this instance, rather than blazing forward in the maze with the hope that the "right" pathway was chosen, the best course of action was simply to stand at the junction, waiting for illumination. Sometimes, standing still is the best way to actually move forward.

Dead end? Renegotiating the planned route.

When I initially advertised my proposed research project and arts website to home educators, the response was immensely positive: 84 people contacted me, asking to be involved, some expressing great enthusiasm for the idea. With eagerness, I sent out the required participant consent forms that outlined both the ethical considerations of the project and the details about the website, which was planned to be hosted through my University's community Learning Management System (LMS). I then waited….and waited. A small number of completed consent forms trickled in, but a number of friendly reminders have still not yielded more than 13 participants at the time of writing. Given the planned website is to function as an online community of practice, I fully appreciate this number as insufficient. Unless I renegotiated my pathway, this was potentially a dead-end that would never lead to my desired end-point.

I reflected on why so few responded to the consent process, when so many had expressed a desire to participate, and surmised that for some, the steps involved of printing out the emailed consent form for completion then scanning and emailing back may have posed too many steps for time poor people? Perhaps the pages of ethical considerations and code of ethics for online behaviour were too daunting for some, especially families who possessed suspicion towards the motives of institutions such as universities? Perhaps the information outlining that the learning environment would be run through the University's LMS put some people off? I recognised the need to simplify the consent process, and to engage potential participant interest in the website more tangibly, such that they could see clear reason why completing the consent process might be advantageous.

What quickly became apparent was that I needed to move beyond the University's LMS to a more accessible platform where a homepage providing a comprehensive overview and attractive user interface could be readily viewed by the public and shared via social media to generate more traffic. Website pages would necessarily be accessible only via a login, which members would need to apply for after agreeing to the ethical consent process, similar to agreeing to many other websites' terms and conditions – a far more streamlined process. At the time of writing, these processes are being put into place, and the website is due for release in a little over a month. It is looking great – far more visually appealing and creative than the University's LMS, and far more accessible. Had it not been for the poor participant response rate, I would not have considered exploring this pathway, which I consider superior to my initial plans. The dead end of the maze necessitated the retracing of steps and the renegotiation of the new pathway, but in so doing, generated innovation and a welcome transformation to my research project. Whether this renegotiated pathway brings about the desired participant response rate is yet to be seen. However, experience has shown me that when I arrive at a dead-end, it simply means a better pathway is yet to be discovered.

Will I successfully find my way out?

In my engagement with design-based research, I have found it to be a flexible research approach that responds to emerging variables in individual research contexts, enabling the creative navigation of challenges that invariably arise through the research process. However, employing DBR leads to other challenges. Emerging at the beginning of the 21st Century as a research approach in education, it is considered an immature methodology that effectively needs to "earn its stripes" (Wang & Hannafin, 2005). As such, it is under scrutiny as to whether its intended claims regarding bridging the theory-practice divide are coming to fruition (Anderson & Shattuck, 2012). Further, engaging in DBR generates a number of challenges that are not generally encountered in more traditional forms of educational research, most notably being the complexities of the researcher's role as both implementer and evaluator of the design intervention, and the complications of researching authentic contexts.

The benefits of change-oriented research resulting from collaboration between researchers and practitioners in educational research is well-established, but does raise challenges when considering how research can maintain analytical rigour and research quality when the researcher plays the contrasting roles of both advocate and critic (Markauskaite, Freebody, & Irwin, 2011; McKenney, Nieveen, & van den Akker, 2006). Whilst these roles provide an opportunity to gain richer and more subtle insights into a design's strengths and weaknesses, I am equally aware that my involvement can cloud judgement, perhaps causing me (unintentionally) to be overly optimistic, or less receptive to criticism. Barab and Squire (2004) note, "if a researcher is intimately involved in the conceptualization, design, development, implementation, and re-searching of a pedagogical approach, then ensuring that researchers can make credible and trustworthy assertions is a challenge" (p. 10). As an Interpretivist researcher, I make no claims as to value-free research; however I recognise the significance of the credibility, transferability, dependability, and confirmability of the research outcomes. Strategies to counter challenges to the research's credibility include prolonged engagement with participants in the design intervention over the course of one year, persistent observation on a near-daily basis of the website, triangulation of a variety of data sources collected throughout the project, and affording participants the opportunity to provide feedback and input throughout the project as to the developing understandings. A further vital strategy is ongoing documentation, through keeping a research Journal and research memos regarding all stages of the research, from raw data to final analysis, providing defensible evidence of how research outcomes are obtained.

An additional complexity that arises when engaging in DBR is the "messiness" of the research; it is not conducted in the sanitation of laboratory settings, but in in authentic contexts where variables

cannot be isolated or controlled. DBR does not focus upon controlling variables, but upon *characterising the situation,* and as a result, huge amounts of data are generated, usually across a number of participants which can make for a potentially overwhelming and unmanageable task with uncertain conclusions (Collins, Joseph, & Bielaczyc, 2004). Added to this challenge is the time required for the development of comprehensive understandings in response to the design intervention. As I began to map various data I would collect in the course of my own project, I quickly realised the reality of this challenge: data would arise through online surveys, a focus group setting, web log data (including site statistics, forum postings and participant contributions to the online gallery), interviews, observations, email communications and expert consultations. Further, to gain an in-depth appreciation of how learning occurs in my specific context, I felt I required a full year to investigate the design intervention in action. Whilst these things were considered challenging, they were also considered necessary in order to ensure the project represented quality outcomes. Sometimes, the only way through the maze is to tackle it through sheer determination, being prepared to see it through to its final conclusion, no matter how difficult the task may seem. Given my conviction as to the necessity of the large data sets and prolonged engagement, the only strategy was to plunge in and work through the process.

Similar to challenges arising through the course of the research to date, these challenges raised by employing DBR are again valued for their role in stimulating the quality and rigour of the project. As a DBR "convert", I feel responsible for contributing to the development of a strong reputation of design-based research as an approach that meets the contextual needs of the 21st century. I have learned to trust the process, and that looking back on the work of others and engaging deeply with the literature is vital. The many steps in a sound research project are not hoops to jump through, but opportunities to develop something rigorous, whether it be the development of new understanding or an innovative learning environment. Of course, engaging with all of the steps is no guarantee I will emerge from the maze victoriously. But I will certainly try!

Ponderings in the midst of the maze: Conclusion

As I ponder the metaphor of the maze and its relevance to my own engagement with research, I am reminded of the board game *Labyrinth*. In this game, the player must navigate their playing piece through a maze to find specific treasures. The challenge exists in the unfixed nature of the maze; the path continues to change throughout the game as each player moves the tiles that generate the pathways. This seems a more apt metaphor for the way I conceive my current research. Just like the board at the beginning of the game, I have looked at my intended project and have mapped out my trajectory and planned path, based upon the work of those who have travelled the DBR maze before

me. The problem of course is that these plans are subject to the changing nature of life and the unique context in which I am operating. Even though I have my map, I know the path will continue to change. I must adapt, reconsider, and at times back-track, and renegotiate my way forward. The thing is, in the board game of Labyrinth, the sense of fun is in the challenge. Equally, it's imperative to remain positively engaged with "the challenge" of the changing dynamic of the research labyrinth, where complexity is not avoided, but embraced, in order to develop richer understandings and more beneficial outcomes.

References

Anderson, T., & Shattuck, J. (2012). Design-based research: A decade of progress in education research? *Educational researcher, 41*(1), 16-25.

Australian Curriculum Assessment and Reporting Authority (ACARA). (2011). Shape of the Australian curriculum: The arts. Retrieved March 11, 2014, from http://www.acara.edu.au/verve/_resources/Shape_of_the_Australian_Curriculum_The_Arts_-_Compressed.pdf

Bamford, A. (2006). *The Wow Factor: Global research compendium on the impact of the arts in education*. Germany: Waxmann Verlag.

Barab, S., & Squire, K. (2004). Design-based research: Putting a stake in the ground. *The journal of the learning sciences, 13*(1), 1-14. doi: 10.1207/s15327809jls1301_1

Barratt-Peacock, J. (1997). *The why and how of Australian home education.* (Unpublished doctoral thesis), La Trobe University, Australia.

Barratt-Peacock, J. (2003). Australian home education: A model. *Evaluation & Research in Education, 17*(2-3), 101-111.

Bijk, E., Thomassen, A., & Renger, W. (2002). *e-Learning and arts pedagogy.* Paper presented at the Proceedings of "e-Learning and Distance Learning in Arts Pedagogy" 7th ELIA Conference,"Comhar" Dublin, Ireland.

Brown, A. L. (1992). Design experiments: Theoretical and methodological challenges in creating complex interventions in classroom settings. *The journal of the learning sciences, 2*(2), 141-178. doi: 10.1207/s15327809jls0202_2

Chapman, A., & O'Donoghue, T. A. (2000). Home schooling: An emerging research agenda. *Education Research and Perspectives, 27*(1), 19-36.

Collins, A., Joseph, D., & Bielaczyc, K. (2004). Design research: Theoretical and methodological issues. *The journal of the learning sciences, 13*(1), 15-42.

Cornett, C. E. (2010). *Creating meaning through literature and the arts: An integration resource for classroom teachers* (4th ed.). Upper Saddle River, New Jersey: Pearson.

Finger, G., Jamieson-Proctor, R., & Russell, N. (2007). *Transforming learning with ICT: Making IT happen.* . Frenchs Forest, NSW: Pearson.

Harding, T. A. (2011). *A study of parents' conceptions of their role as home educators of their children.* (Unpublished doctoral thesis), Queensland University of Technology, Australia.

Jackson, G. (2008). Australian home education and Vygotskian learning theory. *Journal of Australian Research in Early Childhood Education, 15*(1), 39-48.

Lave, J., & Wenger, E. (1991). *Situated learning: Legitimate peripheral participation*. Cambridge: Cambridge University Press.

Lave, J., & Wenger, E. (1998). Communities of practice. Retrieved April 8, 2014, from http://webct.valenciacollege.edu/faculty/development/programs/tla/documents/CommunityofPractice.pdf

Lave, J., & Wenger, E. (2005). Practice, person, social world. In H. Daniels (Ed.), *An introduction to Vygotsky* (pp. 143-150). New York, NY: Psychology Press.

Levinson, M. P. (2004). Navigating without fixed points: The perils of open-ended research. In P. Coombes, M. Danaher, & P. A. Danaher (Eds.), *Strategic uncertainties: Ethics, politics and risk in contemporary educational research* (pp. 130-142). Brisbane, Australia: Post Pressed.

Markauskaite, L., Freebody, P., & Irwin, J. (2011). Bridging and blending disciplines of inquiry: Doing science and changing practice and policy *Methodological choice and design* (pp. 3-15): Springer.

Martin-Chang, S., Gould, O. N., & Meuse, R. E. (2011). The impact of schooling on academic achievement: Evidence from homeschooled and traditionally schooled students. *Canadian Journal of Behavioural Science, 43*(3), 195-202.

McKenney, S., Nieveen, N., & van den Akker, J. (2006). Design research from a curriculum perspective. In J. vandenAkker, K. Gravemeijer, S. McKenney, & N. Nieveen (Eds.), *Educational design research* (pp. 67-90). Abingdon, Oxon: Routledge.

Monk, D. (2004). Problematising home education: Challenging 'parental rights' and 'socialisation'. *Legal Studies, 24*(4), 568-598.

Morton, R. (2010). Home education: Constructions of choice. *International Electronic Journal of Elementary Education, 3*(1), 45-56.

Queensland Government. (2003). Home schooling review *Research-Parliamentary report.* Brisbane, Queensland: Education Queensland.

Reeves, T. C., McKenney, S., & Herrington, J. (2011). Publishing and perishing: The critical importance of educational design research. *Australasian Journal of Educational Technology, 27*(1), 55-65.

Reindl, T. (2005). Homeschooling in the United States: Growth... and Growing Pains. *College and University, 80*(3), 35-36.

Robinson, K. (2009). *The element: How finding your passion changes everything*. London, England: Penguin.

Ryman, S., Hardham, G., Richardson, B., & Ross, J. (2009). Creating and sustaining online learning communities: Designing for transformative learning. *International Journal of Pedagogies and Learning, 5*(3), 32-45.

Sinnerton, J. (2014, Saturday 17 May). Home schooling takes off in Queensland amid NAPLAN stress, bullying fears. *Courier Mail,* pp. 26-27. Retrieved from http://www.news.com.au/lifestyle/parenting/home-schooling-takes-off-in-queensland-amid-naplan-stress-bullying-fears/story-fngqim8m-1226920659333

Smith, A. (2014). Rise in home schooling spurs parliamentary inquiry. *Sydney Morning Herald*. Retrieved from http://www.smh.com.au/national/education/rise-in-home-schooling-spurs-parliamentary-inquiry-20140531-39b0a.html

Strange, P. (2013). How many home educators in Australia? Retrieved August 22, 2014, from http://www.hea.edu.au/articles/general/how-many-home-educators-in-australia/

Taylor-Hough, D. (2010). Are all homeschooling methods created equal? , from http://files.eric.ed.gov/fulltext/ED510702.pdf

Thomas, A. (1998). *Educating children at home*. London; New York: Cassell.

Tovey, J. (2013). Homeschooling up 65% in four years. *Sydney Morning Herald*. Retrieved from http://www.smh.com.au/national/education/home-schooling-up-65-in-four-years-20130907-2tcj8.html

Townsend, I. (2012). Background Briefing: Thousands of parents illegally homeschooling [Radio news report]. Australia: Radio National.

Wang, F., & Hannafin, M. J. (2005). Design-based research and technology-enhanced learning environments. *Educational Technology Research and Development, 53*(4), 5-23. doi: 10.1007/BF02504682