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ART FOR THE HOME-SCHOOLED STUDENT: A DOCUMENT ANALYSIS OF ART
CURRICULA COMMONLY USED BY GEORGIA HOME-SCHOOLERS

by

AUDREY L. ALBRIGHT

Under the direction of Melanie Davenport

ABSTRACT

The purpose of this study was both to determine the most popular art curricula used by home-schooled students in Georgia and also to assess whether or not these curricula align with State and National Standards for art education as well as current trends in the field. This research was approached from a document analysis standpoint and individual curriculum documents were examined and evaluated. Seven curricula/teaching resources were identified as the most popular in the state of Georgia and these were evaluated individually to identify themes, which were then compared to themes present in the National and State Standards for art education. While there was some overlap in themes from the curricula examined and the State and National Standards, it was determined that on the whole the curricula made no concerted effort to adhere to these standards.

INDEX WORDS: Home-school, Art education, Art curriculum, Document analysis, Standards.

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AUDREY L. ALBRIGHT

A Thesis Submitted in Partial Fulfillment of the Requirements for the Degree of

Master of Art Education

in the College of Arts and Sciences

Georgia State University

2010

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2010

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CURRICULA COMMONLY USED BY GEORGIA HOME-SCHOOLERS

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AUDREY L. ALBRIGHT

Committee Chair: Melanie Davenport

Committee: Melody Milbrandt

Kevin Hsieh

Electronic Version Approved:

Office of Graduate Studies

College of Arts and Sciences

Georgia State University

August 2010

DEDICATION

For my parents, who taught me everything I know about education. Thank you for having the courage to home-school me and for giving me an amazing education. Without you, none of what I have accomplished in life would have been possible.

ACKNOWLEDGEMENTS

I would like to thank my teachers at Georgia State University for all their help and guidance throughout the course of my graduate studies, especially Dr. Davenport who has supported me throughout my thesis work. Thank you to my wonderful family for always encouraging and supporting all my endeavors, both academic and personal. Thank you to Eric, my future husband. Your love and support make all things possible.

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CHAPTER 1: INTRODUCTION

Being a home-schooler has always been a big part of my identity. I was educated by my parents in the comfort of our home since birth and continued my home-based education until I attended college at the age of seventeen. One of the major advantages that I gained by being home-schooled was the freedom to pursue my own interests to a greater degree, and for me this meant more time to work on my art. I was lucky to have parents that valued the arts and believed that they were an important part of a well-rounded education. As a result of this I was exposed to many forms of art production and art history as a child, and I was encouraged to attend art school when I expressed an interest in studying art in college. My interest and belief in the benefits of home-schooling, coupled with my passion for art education have prompted me to focus my graduate thesis on art education for home-schooled students in the State of Georgia. However, before I address art education in particular, there are some insights I would like to share about home-schooling in general.

My experience with home-schooling was a wonderful one, and while I don't advocate this as the right choice for everyone, for me it was a perfect fit. As much as I loved being home-schooled, not all of my home-schooled friends shared my enthusiasm for home-based education and some even resolved that they would not chose home-schooling when they themselves had children. Perhaps I should explain that home-schooling can mean a variety of things to different people and therefore home-school experiences can differ greatly. Home-schooling styles and curricula vary widely depending on the culture and religious beliefs of the families involved. Reasons for choosing to educate your child at home can range from a desire to protect children from what parents believe is an unsafe public school environment, to a desire to raise children in accordance with a certain set of religious beliefs. Some parents see home-schooling as a way to

better cater to the individual learning style of the child. It becomes hard to define home-schooling because it means so many different things, but for the purposes of this study we will define it as the education of a child at home, typically, but not always, by the parents of the child.

Home-schooling may seem like a relatively new concept, having gained popularity in the 1960's (Holt, 1967) and grown steadily ever since. However it should be noted that children in the early history of America were schooled at home and that home-schooling has a much deeper rooted tradition than public schools do. Many people feel that home-schooling is a more natural schooling method than that of public or even private schools (Waring, 1996). I should also mention that the popular misconception that home-schoolers are under socialized and have no contact with the outside world is largely false, and this is something I know from personal experience. There are a variety of athletic teams, academic classes, and social groups designed specifically for home-schoolers and in many cases, home-schooling families will come together to hire a tutor for certain subject areas while teaching the remainder of the classes themselves. This is often the case with art classes since many parents lack experience in the arts.

In the course of my graduate studies, I have learned a great deal about how art classes function in the public school system. While studying art education in graduate school and completing my student teaching in the public school system, I began to compare current art education practices to my own artistic education and to question whether or not my exposure to the arts was at all similar to the experiences of other home-schoolers. Most of the art classes I took in my primary and secondary school years were at community art centers and were not necessarily home-school classes. I began to realize that I had very little idea what a typical home-school art curriculum looks like and I was intrigued to know not only what kind of

curricula home-schoolers use for art education, but also how they might compare to public school curricula and National, and State art education standards.

Purpose of this Study

It would be impossible to examine every art curriculum used by home-school families, there are hundreds of options sold either as a stand alone unit or as a part of a comprehensive general education curriculum. Most home-school art curricula are commercially produced and available for sale and whether or not they meet State and National Standards is entirely up to the author since there are no written standards for home-school art. In the State of Georgia art is not legally required for home-schoolers. The law regarding what home-schools must teach states “The home study program must include, but is not limited to, reading, language arts, mathematics, social studies, and science.” (Georgia General Assembly, 2010) There is no mention of fine art anywhere in the State laws regarding home-schooling and therefore art is not a required subject matter. My desire in this study was to examine popular home-school art curricula in the State of Georgia and see how they stack up compared to Georgia State Standards and National Standards for art education. Since there are no specific standards for home-school art, I wondered if the popular curricula follow the National Standards? I also wished to see how up to date home-school art curricula were in regards to current trends in art education.

My research questions included: Which home school art curricula are most popular? How will the home-school curricula align with State and National Standards? And do home-school art curricula follow current trends in the field of art education? I approached this study from a document analysis standpoint, reviewing and analyzing curriculum documents from home-school source books, as well as examining State and National Standards as written by their respective

organizations. I also reviewed and analyzed current scholarly articles on art education to determine the current trends in the field.

Need for the Study

One of the reasons for my interest in this study was that few research studies into this topic have been completed. After reviewing the available literature, I have found very little information on home-schooling art curricula as they compare to current trends as well as State and National Standards for art. While there is plenty of information on home-school curricula, there is very little information regarding art in particular and no information on how home-school art curricula are generated and what practices and standards are considered when designing an art curriculum for home-school students. By examining this I hope that my study will serve as a resource to curriculum writers of home-school art materials so that they may see which areas of are already well covered by current art curricula and which areas may need revision, updates and improvements. The goal of this study is to further inform the writers of home-school art curricula, giving them access to the latest trends and professional practices in the art education world today.

Key Terminology

Home-school is a term that will be used often in the course of this study. As I have previously stated, home-schooling can mean something different to each individual who as come in to contact with it, However, for this study, we will define it as the education of a child at home, typically, but not always, by the parents of the child. Home school laws vary by state but usually involve a signed intent to start a home education program, and compliance with

compulsory attendance laws. Un-schooling is a faction of home-schooling which believes that schooling should be a more organic experience and generally does not believe in structured and traditional educational techniques.

Curriculum is another term that will appear frequently throughout this study. Curriculum in general refers to a course of study, an instructional plan of skills, lessons, and objectives on a particular subject. Curricula may be authored by individuals or organizations and are typically executed by a teacher. The curricula discussed in this study are intended specifically for the use of home-school students and are focused on art education. Some types of curricula build on themselves, and are designed to work in a sequential manner, teaching skills that are necessary to master before moving on to the next set of skills. In art education, some skills need to be built sequentially and some do not, however most art education curricula work in at least a partially sequential manner. While this is what is generally meant by the term curriculum, I need to clarify that in the home-school world this term can have a different meaning. Many of the materials reviewed in this study are sold as curricula, however they are not true curricula because they lack the organizational structure and sequencing that is necessary in a curriculum. Many of the items that were presented as curricula by home-school resource publishers are things like how-to books which can not be regarded as a complete curriculum. I have differentiated in the body of my analysis which materials are true curricula and which are merely teaching resources.

When I talk about standards in the context of this study I am referring to Georgia State Standards and National Standards for art education. Standards by definition are a statement of what students should know and be able to do by the end of any given grade. The National and State Art Education Standards are developed by a group of art education professionals, K - 12 teacher, members of the district and state department of education art, and university researchers.

Trends in the field of art education as well as in the field of home-education are something that will be discussed in this study. When I mention trends, I am referring to the latest information available in the field, the hot topics that are currently being discussed at conferences and in current publications. I will discuss how I will determine what the current, popular trends are in more detail in my methodology section. However I wish the reader to know that when I say trends, I am referring to information from the past two years to the present time, gathered from scholarly resources such as conferences and articles from respected periodicals.

Limitations and Delimitations

In choosing a subject for my thesis research that is so close to my heart, I understand that I will enter in to this endeavor with certain biases and preconceptions. Being home-schooled myself and never having attended a public school I may have certain prejudices, however I will try to keep these possibilities in mind and remain impartial throughout the course of my research. Because of time limitations I will find it necessary to select only the most popular out of the dozens of home-school art curricula available today. This study was not intended to be a comprehensive report on all home-school art curricula, rather it was merely intended to serve as a jumping off point for future researchers in the field of home-school art education. By reviewing only the most popular art curriculums for home-school students, I hope that I have presented a sampling of several different approaches to art education that are often used by home-schoolers.

While I found that many home-school resource publishers listed art history texts or general activities books as their most popular, I chose to eliminate these from my study because my intent was to examine art curriculum that included, but was not necessarily limited to art production. While my original intent was to examine curricula, after conducting my study I

found that many home-school publishers referred to all kinds of different types of texts as curricula. I set out to examine curricula but I found that many of the materials used by home-schoolers for art education would better be described as teaching resources, lacking the scope and sequence of a true curriculum. When I discuss State Standards for art education I was looking at the standards for the State of Georgia only. It is beyond the scope of this study to look at State standards in art education outside of Georgia.

CHAPTER 2: REVIEW OF LITERATURE

In this review of literature, I will provide a brief description of the history of home-schooling and its various rationales, as well as investigate the achievements of home-school students, the role of art education in home school curricula, standards in art education, and current and emerging trends in art education. When reviewing the literature on home-schooling and arts education, I found that there hasn't been anything written about how home-school art curricula meets or measures up to current National art education standards. I did however find a plethora of materials that are available to help plan curriculum for home-schoolers, in the arts or otherwise. It is truly amazing to witness the scope and variety of curriculum packets and other resources designed specifically for home-schools that are now on the market, and to realize how much home-schooling has grown in the past fifteen years.

History and Rationales for Home-schooling

In early America, Puritan families were responsible for the education of their children and acted as their own little schools (Altenbaugh, 2003). While most schooling was done at home in the 17th and 18th centuries, Altenbaugh (2003) tells us that learning a specific trade or craft was done through apprenticeship. This is one of the earliest forms of art education in America and to many home-schoolers, this is still the preferred method of teaching arts and crafts (Williamson, 1995). Many Native American tribes also educated their children in small family groups or within the community, and some home-school families that I knew while growing up cited Native Americans as an influence in their home-schooling practices.

One of the major influences on home-schooling in America is John Dewey. Dewey's (1915) attitude toward formal schooling and desire for more practical and less bookish education, as

well as his belief in student centered learning, are still prevalent ideas in the home-schooling community today. Another educational theorist whose ideas have influenced home-school parent teachers is Viktor Lowenfeld, who supported individual-centered curriculum (McWhinnie, 1972). This need for individualized education is one reason that many parents choose to home-school.

Although many families feel that home-schooling is the best option for teaching their religious values, it would be a misapprehension to assume that all home-schoolers are doing so because of their religious beliefs. Many of us have had little exposure to home-schoolers and people's preconceptions can be shockingly off target. The general assumption is that home-schoolers are either some kind bizarre and eccentric geniuses, or conversely, that they are back woods hicks who are completely uneducated. In either case, the popular opinion is that home-schoolers are on the fringe of normal society. Yet, it is apparent that home-schooling is becoming an increasingly popular choice.

Compulsory school attendance laws were passed in most states in 1970 (Ishizuka, 2000), the only exception too this was Mississippi which followed suit in 1983. Many people home schooled their children at the time that these laws were passed and an estimated 10,000 to 15,000 continued to do so after the compulsory schooling laws were passed. Compulsory schooling laws in Georgia state that mandatory attendance in a public school, private school, or home school program is required for children between their sixth and sixteenth birthdays (Georgia General Assembly, 2010). Georgia home-school parents must submit an intent to begin a home study program that indicates the start and end date of the school year. Parents must also submit attendance records that reflect student attendance for the equivalent of at least 180 days out of the year and 4.5 hours per day (Georgia General Assembly, 2010).

According to the National Center for Educational Statistics (2008) the number of school aged children who are home-schooled increased from around 0.9 million in 1999 to 1.5 million in 2007, representing a 74 percent increase in this 8 year period. As was previously stated in this study, the reasons for home-schooling can vary greatly. The National Center for Educational Statistics (2008) tells us that the top reason reported for home-schooling is concern about school environment. This was followed closely by a desire to provide religious/moral instruction and dissatisfaction with academic instruction at other schools. The lowest reported reason for home-schooling is because of a physical or mental condition in the child.

Home-Schooling and Student Achievement

Examining how home-school students compare to students at more traditional schools in terms of general academics, I found that there have been a number of studies on this topic. Ray (1997) of the National Home Education Research Institute, for example, reported that home-school students outperformed their public school counterparts by an average of 30 to 37 points in all subjects. A similar study (Rudner, 1999) found that the achievement test scores of home school students were typically in the 70th to 80th percentile of all students Nationwide. In addition to this, it was found that 25% of home school students were enrolled one or more grades above their age-level public and private school peers.

It is very difficult to compare the artistic ability of home-school students to public school students because art is so subjective. What we can look at, however, are attitudes and methods of teaching art in each setting and how they compare to one another, which is my intention in this study.

Art Education in the Home-School Curriculum

Like home-schoolers themselves, home-school art curricula vary greatly. This variation depends largely on the background and beliefs of those involved in the planning and selection of the curriculum for any given child. However, regardless of the preferred method, the literature suggests that most home-school families believe that art is an important part of any well-rounded education. Home-school parent and author Waring (1996) says that “understanding art, and especially the ideas/worldviews the artist is trying to portray, can help train our children to be effective ‘bridge builders,’ better able to communicate to a lost and dying world.” (p. 135).

Williamson (1995), another author of home-school method books, urges that:

All children need to develop their potential as artists with materials and tools; elbow room and a little sincere praise doesn't hurt either. To attain craftsman expertise and ability or certain specific skills, a mentor or an example to follow is necessary, but pure original art needs only the chance for expression. (p. 62)

These two authors may not represent the wider home-school community, but their ideas provide evidence that at least among some home-school families, art is considered to be a serious academic subject. Other writings suggest, however, that not all parents feel the same way. An autoethnographic study by Elizabeth Church (2007) in which she taught an art appreciation curriculum to a group of home-schoolers, found that parents attitudes were often resistant to change and new ideas and that they didn't place much emphasis on the arts. These contrasting philosophies illustrate the variance among home-schoolers and it reminds us not to lump them all together and assume that they all share similar beliefs and values in education.

The differing attitudes towards art education in the home-schooling world might be categorized according to the rationale that each family adopts for its decision to home-school in

the first place. First, many home-school families feel that home-schooling is a perfect outlet for artistic pursuits and see it as a strong alternative to public school art which they feel “kills creativity” (Williamson, 1995, p. 63). For parents that feel this way, home-schooling allows for more freedom to pursue artistic activities in an in depth and meaningful way. For them, public school restricts the types of art that can be explored as well as the depth in which certain areas of art can be explored. With the flexibility that comes with home-schooling, parents are free to follow the natural interest of the child and adjust the curriculum schedule in order to delve more deeply in to an area of interest. These parents are likely to feel that all children should have the opportunity to develop artistically (Williamson, 1995).

On the other hand, home-school parents and teachers that value tailoring curriculums to the interest and inclinations of the children involved, such as Llewellyn (1991), may be inclined to exclude art from the child’s education altogether unless he or she shows a particular interest in it. The danger then is that parents who have had little exposure to the arts may not encourage artistic pursuits or make materials available simply because they wouldn’t know where to begin when it comes to art education. The students in these families, unfortunately, may not ever have the opportunity to meet standards for art education that is provided in public school settings.

Standards for Art Education

To better understand what a quality art education is supposed to address, I would now like to review the National Standards for art education set by The National Art Education Association (NAEA). NAEA is the largest professional art education association in the world. Founded in 1947, it is dedicated to advancing art education and professional development in the field. One of the things I hope to accomplish in this study is to see if the popular home-school art curricula

follow the standards written by NAEA. For such a broad subject area as art the National Standards are necessarily quite lengthy and comprehensive. The standards are divided into 3 age groupings: Kindergarten through 4th grade, 5th through 8th grade and 9th through 12th grade.

While the standards for these age groupings vary in complexity and depth, they all strive to achieve five basic accomplishments by the time the student finishes secondary school. These five goals are: 1) basic communication in the 4 art disciplines which include dance, music, theater and visual art, 2) fluent communication in at least one of these disciplines, 3) development and presentation of basic analysis of artwork, 4) being informed of exemplary works of art from a variety of cultures, and 5) relating various types of art and art skills to each other, including across disciplines and cultures (National Art Education Association [NAEA], 1994). NAEA states in their National Visual Arts Standards that “All students deserve access to the rich education and understanding that the arts provide, regardless of their background, talents, or disabilities.” (NAEA, 1994, p. 3) This indicates that National Standards should apply to all students, including home-schoolers.

Because my study focuses upon home-school art students in Georgia I also wished to examine the State Standards for art education. When The Georgia Department of Education developed the State Standards for visual arts, they consulted the National Standards set out by NAEA (1994). The Georgia Performance Standards are divided by grade level and organized in to 5 domains, Meaning and Creative Thinking, Contextual Understanding, Production and Response, Assessment and Reflection, and Connections (Georgia Department of Education, 2009). While the Georgia Standards do not mention home-schooling specifically, the standards are intended for all Georgia students. I plan to find out if the popular home-school art curricula follow the Georgia Standards as well as the National Standards.

Because the Georgia Standards are based partially on the National Standards for art education, there is some overlap in the goals and expectations set forth by both the National Art Education Association and the Georgia Department of Education. While these two sets of standards do have substantial differences, they ultimately wish to accomplish the same goal, a quality arts education for all students. The State Standards tend to be a bit broader than the National Standards, however each of these standards, both State and National, are connected to each other.

The Georgia State Standards relate to National Standards as follows; The Georgia Standard of production and response deals with development of skills in art production in a variety of media, this falls in line with the National Standards of basic communication in 4 art disciplines- dance, theater, music, visual arts and fluent communication in at least one discipline. Georgia Standards based on assessment and reflection, as well as contextual understanding, production and response, are related National Standards on development and presentation of basic analysis of artwork because they both deal with how students analyze and reflect upon their artwork. The Georgia Standard dealing with connections falls under the National Standard on relating various types of art and art skills to each other. Lastly, the meaning and creative thinking Standard for Georgia, which deals with thinking creatively about the students own artwork as well as the art of others, is related to a number of National Standards including development and presentation of basic analysis of artwork, Being informed of exemplary works of art from a variety of cultures and Relating various types of art and art skills to each other.

Current and Emerging Trends in Art Education

Another area I wanted to examine in regards to home-school art curricula is whether or not they reflect current trends in the art education field. In reviewing recent sources the one theme that jumped out again and again was visual culture in art education. The January 2010 issue of *Art Education* features visual culture prominently throughout the entire issue, most notably Duncum's (2010) *Seven Principles of Visual Culture*, in which he states that traditional elements and principles of art are "hopelessly inadequate as a means to organize a curriculum commensurate with the world in which we now live." (Duncum, 2010, p.10) Anderson and Milbrandt (2005) suggest that we live in an increasingly visual world and that visual culture in arts education is necessary in order to succeed in a society filled with advertising and digital media. Understanding visual culture is a way of understanding the world around us.

I certainly don't remember having any visual culture education until I reached my college years, and I am sure many public school students had a similar experience as the visual culture trend is relatively new and trends in art education take time to make their way into the classroom. However I am curious to see whether or not current home-school art curricula have stayed up with the times and incorporated visual culture in to their teaching strategies. Other emerging trends in art education that came up when reviewing literature were community arts (Armstrong Gradle, 2008) and technology (Bryant, 2010) in the art classroom. These concepts will be explored in more depth in the course of this study.

Conclusion

In summary, there has been very little written about the specific topic of this paper. Home-schooling has a long standing tradition in the United States and has been influenced by several

notable educational theorists along the way. Home-schooling continues to grow in the United States which makes my concern about the quality of art curricula available to these students even more relevant. By comparing popular art curricula used by home-schoolers to State and National Standards, as well as current trends in the field, I hope to influence future art curricula written for home-schoolers and recommend potential areas for improvement.

CHAPTER 3: METHODOLOGY

After reviewing the available literature, I have identified several specific questions that will guide my research. I believe that these questions are at the heart of what I wanted to discover in my study and that they have yielded results that will shed new light on home-school art curricula in the state of Georgia. The questions I have researched are as follows:

Which home-school art curricula are the most popular?

I have examined a few different examples from different schools of thought on home-schooling, including the religious sector as well as the un-schooling population. The sources I consulted in order to determine which curricula are most popular included electronic media such as local home-school support websites, home-school resource catalogs, publishers of home-school curricula, and books. The criteria I used to determine which curricula are most popular are 1) How many times each individual curriculum is mentioned in the various resources I consulted and 2) How many copies of the curricula are sold in the state of Georgia, which I determined by contacting publishers and distributors of home-school curricula. Because home-school philosophies vary so greatly, I tried to look at multiple view points and thus get a representative sample of the various types of home-school art curricula. Through this investigation I hope that I have identified art curricula for home-schoolers that are widely utilized, particularly by families in the State of Georgia.

How much do the curricula I examine align with State and National Standards for art education?

Do the selected curricula make any specific effort to correlate their objectives with the most commonly accepted standards for art education? Since home-school students have no specific standards for art, it would seem practical for home-school art curricula to follow either State or National standards, but the literature does not indicate whether or not this is typical. After careful consideration of methodological options, I have decided to approach this study from a document analysis standpoint, reviewing and analyzing curriculum documents from home-school source books. I reviewed publications outlining State and National Standards for art education and comparing them to home-school art curricula, looking for common themes. I analyzed the home-school materials by reading them carefully and evaluating them on 4 levels, production, themes, standards, and sequencing. I rated the curricula I evaluated in each category by how much importance it gives to each area. Similarly, I rated the level of importance Georgia State Standards and National Standards give to each of the categories listed above, I then compared the two. In this way, I demonstrated whether or not the popular home-school art curricula in Georgia stress the same aspects of curriculum development that the State and National Standards emphasize.

Do home-school art curricula reflect current and emerging trends and best practices in the field of art education?

By examining recent scholarship in art education publications and conferences, I developed a list of topics and strategies currently being discussed and encouraged, such as visual culture art education, in order to determine whether or not home-school art curricula adhere to these trends.

I limited my review of current trends to the themes of recent NAEA conferences, those that have taken place in the past 5 years, and articles published within the past two years in the NAEA publication *Art Education*. While reviewing these sources, I found topics that came up multiple times and are present in both conference themes and in *Art Education* articles. In this way, I determined which topics in art education are current and popular. After I looked for themes in current articles on art education as well as conference themes, I examined whether those themes are also present in the home-school art curricula. While comparing curricula, I noted which trends in home-school curricula are also present in art education scholarship. After gathering this information, I then created a table to demonstrate where home-school art curricula, State and Nation Standards, and current trends in art education intersect.

Context

For the purposes of this study I focused upon State Standards in Georgia, where my research will be taking place. While I also took a look at National Standards for art education, the focus of my study is home-schooling in Georgia and art how art education is utilized among Georgia home-school families. Although most home-school art curricula is produced and sold on a National basis, I attempted to ascertain which curriculum packets are popular within the state Georgia by researching local home-school support websites and publishers of home-school materials. It is important to keep the distinction between Georgia home-schoolers and home-schoolers across the Nation because home-school laws vary by State and requirements for art may be different depending on where you live.

National Standards in art education and current trends in art education are factors that affect the whole country, however I wished to see if the home-school art curricula that are popular in

Georgia follow State Standards, National Standards, or current trends more closely. This study is intended for the benefit of home-school curriculum writers across the country but will be of specific interest to those with an intended audience of Georgia home-schoolers.

Timeline

This study was implemented and completed in the spring of 2010. I conducted my research from April 2010 through May 2010. Following this, I analyzed and wrote about my findings in June and July of 2010.

CHAPTER 4: IMPLEMENTATION OF STUDY

In this chapter, I will explain how I collected my data and what my findings were. While conducting this study I was surprised to learn that much of what was being called curricula by publishers of home-school materials were actually more like resource books. Many of texts that I analyzed are not true curricula because they are not a comprehensive set of lessons but are how-to books lacking the scope and sequence of a true curriculum. I reviewed these texts as if they were curricula simply because this is actually what home-school students are using for art, however they are not the same thing as a true curriculum and should not be taken as such. I was also interested to discover what themes were lacking in the home-school curricula that were present in State and National Standards as well what areas were well covered by the home-school curricula that were absent in the standards used in public schools.

Data Collection

The first piece of information that was vital to this study was finding out which home-school curricula are most popular in Georgia. By finding out what home-schoolers are currently using I can find out what direction home-school art education is currently taking and whether or not these curricula follow State and National Standards. To answer my first research question, which home-school curricula are most popular in Georgia, I turned to the Georgia Home Education Association. The Georgia Home Education Association is one of the largest home school organizations in Georgia and although they are a Christian organization they provide resources and activities for all home-schoolers regardless of their faith (Georgia Home Education Association [GHEA], 2010). To find out which art curricula are popular in Georgia I first had to find out which curriculum providers were preferred by Georgia home-schoolers. The Georgia

Home Education Association provides a list of recommended curricula and curriculum providers which served as my first resource in discovering the popular art curricula for home-schoolers in Georgia.

After viewing the recommendations from the Georgia Home Education Association, I then contacted the curriculum providers to determine what the best selling curricula in Georgia are. Only half of the providers I contacted replied to my inquiries. However the responses of those that did respond are what gave me the curricula that are used in my study.

After selecting the 7 curricula to be evaluated in this study, I analyzed them on 4 levels, production, themes, standards, and sequencing. For production, I looked at how heavily they valued the production aspect of art education. I wanted to know if, in general, home-school art students use an art curriculum that focuses on technical skills and producing art or if aesthetics, history and art appreciation are also heavily valued. When I looked at themes in the curricula I evaluated, I paid attention to aspects such as multiculturalism, technology, community arts and new media. I sought to find out what themes home-school art curricula have in common with each other as well as whether or not the themes reflected mirror current trends in art education.

I next evaluated the selected curricula based on how they treat standards. For these curricula I am trying to determine what kind of standards they hold themselves to, in other words how do they handle assessment of student work? I also evaluated whether or not these align with the National and State Standards for art education. I also examined the assessment aspect of art curricula while examining standards. Lastly I looked at sequencing in home-school art curricula, do the lessons progress sequentially or do they act as stand alone units? By examining the most popular home-school art curricula in Georgia through these 4 aspects of curriculum development I was able to get a sense of what these curricula are driven by and what they mean to accomplish.

This gave me a base of information with which I could compare these curricula to State and National Standards for art education, as well as current trends in the field of art education.

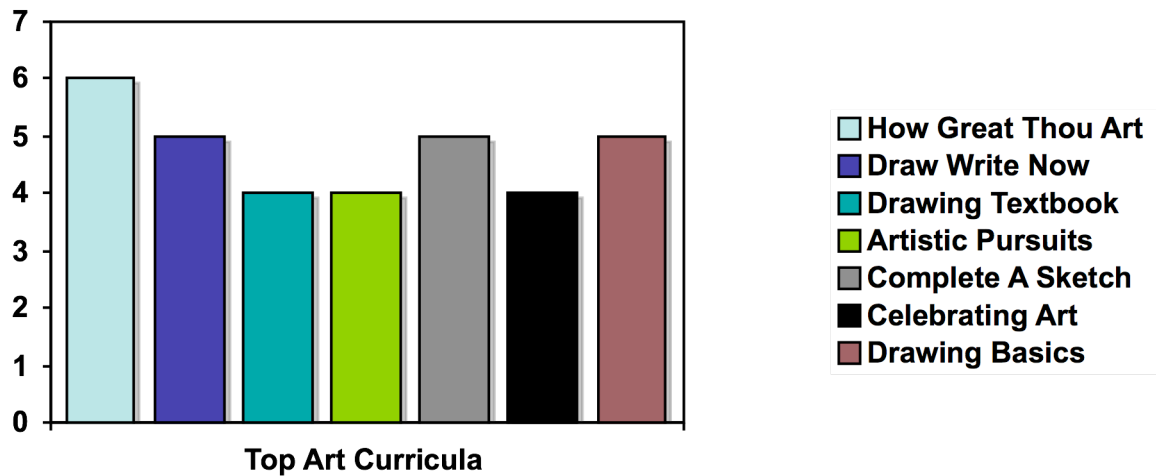
In order to compare these home-school curricula to current trends and see if they make any attempt to follow these trends, I first had to determine what the current hot topics in art education are. For this information I turned to the organization which sets standards and influences the course of art education in America, the National Art Education Association (NAEA). By looking at NAEA conference themes from the past 5 years I was able to determine what issues were on the minds of leaders in the field of art education today. I also looked to Art Education Magazine, a publication of NAEA, to see what is currently being discussed among art educators. By examining issues from 2008 to present, I was able to see what trends appeared most often in the course of this magazine, giving me a better idea of the most current issues in art education.

Findings

Which home-school art curricula are the most popular?

The following table is a list of the top 7 home-school curricula available for sale from the curriculum providers that are recommended by the Georgia Home Education Association. The numbers on the side of the chart refer to the number of times each curriculum appears for sale on the various websites of these curriculum providers. The curriculum that appeared most often was How Great Thou Art, appearing 6 times on the websites of curriculum providers recommended by the Georgia Home Education Association, there were many curricula that were mentioned only once by these providers, however I found it most relevant to only list the top curricula at this point in the study.

Table 1: Number of occurrences of particular art curricula on home-school resource websites.



The curriculum providers recommended by the Georgia Home Education Association include: Homeschool Hangout, Timberdoodle Company, Hewitt Homeschooling Resources, alWright! Publishing, Rock Solid Publishing, Rainbow Resource Center, Cornerstone Curriculum, Christian Liberty Press, A Beka Books, Alpha Omega Publications, BJU Press, Farm Country General Store, Shekinah Curriculum Cellar, Usborne Books, Homeschool Books and Homeschool Central.

I contacted each of the providers listed above and asked them what their top selling art curricula for home-schooled students were. A total of 8 responded out of the 16 curriculum providers I contacted. The providers that responded to my request were Timberdoodle Company, Usborne Books, Rock Solid Publishing, Hewitt Homeschooling Resources, Farm Country General Store, A Beka Books, BJU Press and Rainbow Resource Center. Out of the 8 that responded, 3 providers told me that they do not keep a record of best selling books by state and couldn't help me. The other 5 curriculum sellers provided me with a list of their top selling art

curricula in Georgia, I have provided a table to illustrate the top sellers from each publisher below.

Table 2: Top Selling Art Curricula in Georgia

Usborne	Rock Solid	Hewitt Homeschooling Resources	Farm Country General Store	Rainbow Resource Center
Art Treasury	Artistic Pursuits	<i>Discovering Great Artists</i>	How Great Thou Art	How Great Thou Art
Complete book of Art Ideas	Visual Manna	<i>Great American Artists for Kids</i>	Visual Manna	Artistic Pursuits
<i>Big Book of Playtime Activities</i>		Drawing Textbook		
<i>Introduction to Art</i>		<i>The Story of Art</i>		
		The New Drawing on the Right Side of the Brain		

The italicized titles are not focused on art production but rather are art history or general activity books and therefore I have disregarded them for the purposes of this study. After discarding the irrelevant curricula from consideration we are left 7 titles which are popular in Georgia and will be analyzed for this study, Art Treasury, Complete Book of Art Ideas, Visual Manna, Artistic Pursuits, Drawing Textbook, The New Drawing on the Right Side of the Brain and How Great Thou Art.

How much do the curricula I examine align with State and National Standards for art education?

Usborne's Art Treasury.

Art Treasury contains images and lesson plan ideas based on 22 artists, using a mixture of Western and non-Western art as it's source material. The book is aimed at elementary aged children however particular grade levels are not specified. The lessons contained in this book

cover a variety of art materials, however they focus mostly to drawing and painting and do not delve deeply in to three dimensional art and alternative processes. The language of the lessons is written so that students as early as kindergarten can easily understand the instructions and complete the projects. This book is basic enough that it would be helpful to home-schooling parents who have little to no background in art. This book is an instructional resource rather than a true art curriculum.

Production.

When evaluating how heavily this instructional resource emphasizes production, I noticed that the projects are fairly evenly split between production and art historical emphasis. Each lesson focuses on a particular artist or work of art and teaches both historical background information and technique for working with a specific medium. That being said, production is the main goal of each lesson is production oriented. Projects are relatively simple, for example one lesson focuses on a painting of fish by artist Paul Klee. Students are instructed to draw fish and underwater plants in pencil on watercolor paper, then trace over with oil pastels and finish with a watercolor wash of blue paint. The production value of the other lessons in the book are similar to the Paul Klee project, requiring only the most basic initial art skills. Lessons are more product oriented as opposed to process oriented, and focus on turning out finished, polished works of art.

Themes.

The major theme involved in this collection of lesson plans is art historical. Spanning from early African masks to the 20th century, each lesson focuses on a historical work of art and features visuals and a brief biography and background information on the artist or culture that created it. Large visuals of the original artwork as well as samples of the project that goes with it

are provided. A secondary theme is art from many different cultures, although this is accomplished less successfully than the primary theme of art history. While Dickins (2006) makes an attempt to include projects based on non-Western cultures, such as African masks and Iranian tiles the primary focus is still on well known, Western artists such as Degas, Van Gogh and Picasso.

Standards.

Because Art Treasury is a commercially available set of art lessons compiled in to a book, and not necessarily aimed at home-schoolers specifically (although it is a very popular home-school resource), assessment is not something that is addressed in this book. Because home-schooling necessitates so much one on one attention, formal assessment and grades are not commonly used in the home-school community. Rather, a more informal type of assessment generally takes place which involves a discussion of the topics covered in any particular lesson to determine whether or not mastery has been achieved. Therefore the lack of discussion of assessment in Art Treasury is not uncommon in home-school curricula.

The lessons covered in Art Treasury meet certain aspects of State and National Standards, particularly the production related standards. Most of the lessons included in this book would fall under the National Standards of fluent communication in at least one art discipline, and being informed of exemplary works of art from a variety of cultures. Art Treasury lessons match up with Georgia State Standards on Production and Response and Connections. Where Art Treasury falls short when it comes to State and National Standards is when it comes to critical thinking as well as assessment and reflection related standards, making it an incomplete art curriculum on the whole.

Sequencing.

The art lessons in Art Treasury do build sequentially and are laid out in no particular order. Perhaps it would make more sense if the lessons were laid out in a timeline so that earlier art pieces came first in the book but this is not the case. Most lessons in Art Treasury can be done in one period and the book is not designed for long-term study of art since it would not take more than 22 art periods to complete the entire book.

Complete Book of Art Ideas.

Another book published by Usborne, this volume contains over 400 art lessons all focusing on technique as opposed to art history as with Art Treasury. This book is actually a compilation of 3 books, The Usborne Book of Art Ideas, The Usborne Book of Art Skills, and the Usborne Book of Art Projects. The projects are once again aimed at elementary age students and grade levels for each project are not specified, although the reading level suggests that the book is aimed at older elementary students unless they are completing projects with close adult supervision and assistance. Much like Art Treasury, this is not a complete curriculum and should be used as a supplementary resource.

Production.

This collection of lessons values production quite highly and really doesn't focus on much else. The goal of each lesson is to teach a new technique or medium and little criticism, history or art appreciation is imparted through these lessons. Techniques covered include two-dimensional media such as pen and ink, watercolor, printmaking and collage but again not much attention is paid to three-dimensional art techniques. While this book focuses on teaching specific mediums and techniques it does not impart technical drawing and rendering skills

necessary for realism in two-dimensional artwork.

Themes.

The theme that is present in all of the lessons in the Complete Book of Art Ideas is experimenting with new techniques and mediums, although most will not be a revelation for home-school parents who have taught or studied art before. Techniques such as salt on watercolor paintings, cracked wax and wet chalk painting are highlighted as well pen and ink and crayon rubbing. There are no discernable themes in this collection of lessons outside of the obvious theme of experimentation with medium.

Standards.

Much like the Usborne Art Treasury, The Complete Book of Art Ideas does not address assessment anywhere in it's pages. As far as meeting State and National Standards, it is also similar to the standards met by Art Treasury with the exception of art history related standards since The Complete Book of Art Ideas is production based only. This volume meets Georgia State Standards on Production and Response, and National Standards on fluent communication in at least one art discipline.

Sequencing.

The skills and techniques taught in The Complete Book of Art Ideas do not necessarily need to be executed in any particular order, nor are they presented in any particular order. Because this book does not teach basic drawing skills such as value, perspective, proportion or line quality there is no need to follow a sequence when using it for teaching purposes. The projects are not divided by type or medium and they are designed so that the user can pick and choose from anywhere in the book which lesson they will complete next. Lessons are generally simple and can be completed in one art period of an hour or so. Because there are over 400 lessons in the

volume, there is enough there to keep working with this book for several years, however it would be an incomplete art curriculum when used on it's own, without supplement, because of it's lack of historical and cultural connections to projects.

Visual Manna.

Unlike the Usborne books that are frequently used for home-school art curricula, Visual Manna Complete Art Curriculum is a comprehensive set of lessons covering a more full set of art skills and art history. Lessons in the curriculum range from teaching basic art skills to teaching history, math and English through art. This is primarily a Christian based curriculum and often references the Christian religion throughout all of the books in the series. The intended age range is from 2nd to 8th grade and there is enough material to keep students engaged and busy for multiple school years. Visual Manna attempts to combine basic art skills, art history, art appreciation and teaching other subjects through the arts. Unlike some of the previously reviewed texts, this is a true art curriculum, paying attention to scope and sequence.

Production.

Although the production aspect of this curriculum is substantial, it does not place as heavy an emphasis on production as some of the other curricula I evaluated. Projects in Visual Manna are aimed at teaching three categories, 1) master works of art, which includes art appreciation and art history, 2) art techniques, which teaches the basics of drawing, painting and sculpting, and 3) the vocabulary of the arts which teaches students how to talk about art like an artist. A second volume that is included in the curriculum covers other subjects through the arts, such as teaching math and science through creative artistic projects. The art techniques section of the curriculum is the area that covers the production aspect of art education and it does a good job of

covering drawing basics like perspective, value and proportion, however I found that the production element of this curriculum was pretty well balanced with the other areas of study.

Themes.

Themes in this curriculum vary but tend to focus more on the production and art historical side of things. Many lessons involve studying a work by a master of art, learning some background on the artist, and completing a project that relates to the work of that artist. Elements and principles of design are also a major theme and lessons cover shape, line, pattern, texture etc. Religion is mentioned frequently and all lessons are related to the Christian faith. Multicultural art is a theme that is noticeably absent in this curriculum although connections and relating art to other subjects is a theme that appears often and is a strong area in the Visual Manna curriculum.

Standards.

As is typical with home-school curricula, assessment and grading are not discussed in Visual Manna. This curriculum meets almost all areas of National Standards, with the exception of informing students of artwork from a variety of cultures. Similarly, Visual Manna meets all domains of Georgia Standards, with a particular emphasis on connections through the many lessons that focus on teaching other subjects through the arts, thus combining and connecting subject areas.

Sequencing.

Visual Manna is a curriculum that is organized sequentially and teaches skills that build on themselves. Lessons are laid out in a particular order and are meant to be completed from start to finish in that order. There are enough lessons and activities to get home-school students through several years of art.

Artistic Pursuits.

Artistic Pursuits is another curriculum that is designed specifically for home-schoolers, much like Visual Manna. It is a complete curriculum with books for grades kindergarten through 12. The books are designed so that anyone can use them regardless of artistic skills or background. Lessons are presented in a step by step format that is very deliberate and specific. Art appreciation, elements and principles of design, art history and art production are all emphasized in this curriculum. The books designed for the earlier grades, kindergarten through third, aim to introduce basic drawing skills and art history. By the middle and secondary school years Artistic Pursuits delves deeper in to elements and principles of design and more detailed art history lessons.

Production.

Each lesson in Artistic Pursuits is divided in to 4 parts. Part one presents the concept being taught in the lesson, then has students complete a short warm up exercise. Part two concentrates on art appreciation, using color visuals and information on the artwork or artist. Part three is entitled the how to section and provides helpful hints and other resources needed for the project at hand. Part four gives specific instructions for that day's project. Boxes on the sides clearly specify the materials needed and the subject to use. As with Visual Manna, Artistic Pursuits balances production and art appreciation aspects of art education evenly. Students are given a choice of subject matter in most lessons and technique is the focus of what is being taught. Artistic Pursuits is primarily a drawing curriculum although there is some discussion of other types of art as well as a few three dimensional art projects. The lesson plans are very detailed and designed so that students, especially in the older grades, can instruct themselves in art without the help of a teacher.

Themes.

A definite theme in Artistic Pursuits is elements and principles of art, how paintings are put together and composition are emphasized in almost every lesson. Art history is another theme and although the main focus is on drawing and art production. Artistic Pursuits also makes an attempt to address multicultural art and features many non-Western artists in their lesson plans. As far as areas that are not covered in these books, there is no mention of new media art or community art and no contemporary artists are discussed.

Standards.

Unlike the majority of the home-school art curricula I have examined, this curriculum does feature some tools for assessment. The back of the book provides an evaluation sheet for grading the projects with easy to follow instructions for those who do not have an art background. Artistic Pursuits at least partially addresses National Standards such as basic communication in 4 art disciplines and mastery of at least one of these disciplines, development and presentation of basic analysis of artwork, being informed of exemplary works of art from a variety of cultures, and relating various types of art and art skills to each other, including across disciplines and cultures.

As far as how this curriculum meets Georgia Standards, Artistic Pursuits makes more of an effort to emphasize connections and critical thinking than many of the other curricula I examined. Artistic Pursuits covers its bases and touches on all the categories in the Georgia Performance Standards for art.

Sequencing.

Artistic Pursuits has its books broken up into 4 age groupings, kindergarten through 3rd grade, 4th through 6th grade, 7th and 8th grade, and finally 9th through 12th grade. Each of these

groupings has two or more books that are to be used at the students own pace within the respective grade years. Skills in Artistic Pursuits build sequentially with earlier lessons covering things like line and latter lessons teaching rendering fabric and drapery.

Drawing Textbook.

Drawing Textbook is exactly what it sounds like, it offers a step by step guide to drawing basic animals, people and objects. The author of this book was once a Disney artist and the drawing style taught here takes on a slightly cartoon-like tone. The book builds up gradually, with increased difficulty and complexity with each lesson. The drawing foundation it teaches is very thorough however it is exclusively a drawing curriculum and does not cover other types of art making. This textbook is not aimed at any particular age group but instructions are simple enough for elementary students to follow. Since this is only a step by step drawing book, it would not be considered a true art curriculum.

Production.

Production is the sole purpose of this drawing resource. Drawing Textbook emphasizes basic drawing skills and is designed for beginners. Topics that are covered include proportion, line quality and value however a variety of mediums are not explored and the author focuses primarily on basic drawing mediums such as graphite pencil. Three-dimensional and multimedia techniques are not explored. The book includes 222 drawing exercises and emphasizes elements and principles of art.

Themes.

Drawing Textbook focuses almost exclusively on the production aspect of art education. This curriculum is really designed to teach drawing skills and nothing else. The elements and principles of art are also touched on and this is a secondary theme in the book.

Standards.

There are no guidelines for assessment listed in this drawing curriculum and teachers are left to draw their own conclusions about how best to evaluate the exercises completed from this book. Since Drawing Textbook is exclusively production based, it only meets a few of the State and National Standards for art education. This volume meets Georgia State Standards on Production and Response, and National Standards on fluent communication in at least one art discipline.

Sequencing.

Drawing Textbook features 222 exercises that progressively get harder and reference previous lessons. This book is laid out in a very specific order and it is intended that students follow the sequence as it is presented. Drawing Textbook is not intended for multiple grade years of study and can easily be completed in one year.

The New Drawing on the Right Side of the Brain.

Much like Drawing Textbook, *The New Drawing on the Right Side of the Brain's* focus is entirely on drawing and traditional drawing materials. The author's theories revolve around shutting down left brain thinking, which controls mathematical and analytical skills, and focusing on using the more creative right half of the brain. In drawing exercises, this entails looking for the actual shape of objects rather than what your mind thinks they look like and staying away mathematically related drawing methods such as perspective. This book includes

13 chapters each with a different drawing exercise. This is not a complete curriculum and is very specifically aimed to improve drawing skills, it should be considered an instructional resource rather than a curriculum.

Production.

Production is heavily emphasized in this drawing resource. The emphasis is placed on drawing shapes accurately, working on proportion and value by examining the shapes that object are made up of and how they relate to one another. Drawing is the only aspect of art explored in this book and other art mediums and techniques are not covered in the exercises presented.

Themes.

The major emphasis in this book is observational drawing making the only real theme a production based one. There is some exposure to art of various cultures in the examples given however there is very little history or cultural information provided to go along with the visuals. As with Drawing Textbook, The New Drawing on the Right Side of the Brain is a drawing curriculum and not concerned with much else.

Standards.

Assessment is not addressed in The New Drawing on the Right Side of the Brain and it is a book that is designed for students to use on their own without the aid of a teacher. The majority of the State and National Standards for art education are not met and those that are met are the production related standards such as State Standards on Production and Response, and National Standards on fluent communication in at least one art discipline.

Sequencing.

The drawing exercises in this book are laid out in a sequential order and are meant to be completed in that order. Skills are taught that build on the previous skill or concept and exercises

get increasingly difficult. Because there are only 13 chapters in this book, it would take less than a year of study to complete and is not intended for extended use over the course of a student's education in art.

How Great Thou Art.

How Great Thou Art is an extremely popular home-school art curriculum. It is a Christian based curriculum that heavily emphasizes religion and art history and their connections throughout the course of their textbooks. Because the How Great Thou Art curriculum is so extensive, I am evaluating only a few of their most popular textbooks, *God & the History of Art*, *I Can Do All Things* and *Feed My Sheep*. These textbooks are designed for students from elementary to middle school ages and there is enough content to last for several years of study. This is a true art curriculum, covering many years of study and paying attention to scope and sequence.

Production.

Although art history is a major emphasis in this curriculum, production is also highly valued. Topics covered include beginning drawing, painting, markers, perspective and color theory. *I Can Do All Things* is designed for ages 6 to 10 and meant to be followed by *Feed My Sheep*, which is for children 10 and up and both of these books are primarily production focused, teaching basic drawing, painting and multimedia skills. These books are intended to be supplemented with *God and the History of Art* which provides an art historical perspective while also including production based activities.

Themes.

How Great Thou Art is a Christian based curriculum and interprets all their art lessons through a Christian worldview. This means that religion is the primary theme that runs through the curriculum and all of it's supporting materials. Secondary themes include production and art history, which are both emphasized heavily, however there is a noticeable lack of multicultural art and non Christian artists in these texts. Production themes are aimed at traditional art making materials and new media art is not explored.

Standards.

How Great Thou Art books all come with their own assessment and grading guides so as far as holding themselves and their students to certain standards this curriculum has that aspect covered. How Great Thou Art falls under the category of fluent communication in at least one art discipline from the National Standards and is covered by the State Standards on Contextual Understanding, Production and Response and Assessment and Reflection.

Sequencing.

God and the History of Art, the art history text from How Great Thou Art, is laid out in chronological order as would be expected with an art history curriculum. The other text books from How Great Thou Art are also meant to be followed in a specific order and teach skills that build upon themselves, teaching basic drawing skills before introducing painting for example.

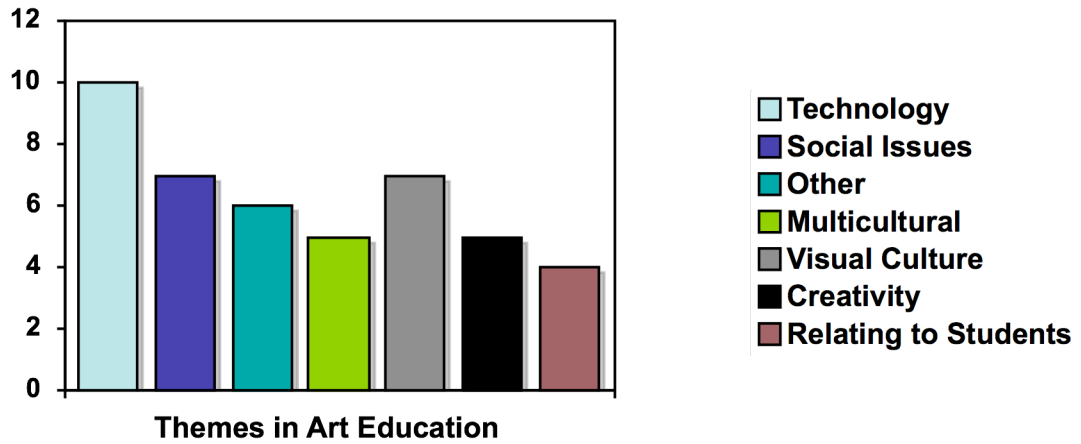
Do home-school art curricula reflect current and emerging trends and best practices in the field of art education?

When reviewing current trends in art education, I began by reviewing National Art Education Association (NAEA) conference themes. In national conferences the themes from the

past 5 years include, *Ways Imagination and Meaning Offers Purpose for the learner* in 2005, *Defining Who We Are: The Many Faces of Art Education* in 2006, *Blurring the Lines: Art Education and Culture in the Conceptual Age* in 2007, *Visual Arts Education: Innovations in Teaching, Learning, and Leading* in 2008, *Visual Arts Education: A Landscape for 20th Century Learning* in 2009 and most recently, *Art Education and Social Justice* in 2010.

Although these themes are broad and open to interpretation, themes for NAEA National Conferences in the last 5 years tend to focus on social and cultural issues. Their primary aim is to make art education relevant to local communities and to the world, however there are also some nods to multiculturalism and technology in art education present in these conference themes. When researching issues of *Art Education* magazine from the past two years I found a great variety of themes than in the conference themes however these themes tended to be less broad. I grouped the articles found in *Art Education* in to 7 categories, putting everything that appeared only once in to the “other” category. The themes that emerged from Art education were technology, social issues, multicultural, visual culture, creativity, relating to students, and other. The top categories, meaning the categories that appeared in articles most frequently, were technology, visual culture and social issues. These were followed closely by creativity, multicultural and other. The theme mentioned the least was relating to students although this topic still appeared 4 times in the past 2 years. The following chart shows the number of times each category appeared in *Art Education* in the past 2 years.

Table 3: Number of occurrences of particular themes in Art Education Magazine from 2008 to 2010.



CHAPTER 5: ANALYSIS OF THE DATA AND DISCUSSION OF RESULTS

I will now present my findings on which art curricula are most popular for home-schooled students, how those curricula match up to State and National Standards for art education, and whether or not the curricula examined follow current topics in the field of art education. In order to present and analyze my findings in a clear and concise manner, I found it helpful to lay things out visually through the use of tables, which I will explain further in the chapter.

The first table deals with how well the top art curricula for Georgia home-schoolers meet State Standards for art education. By listing the standards that were met by each respective curricula I could then compare these standards set fourth by State and National art education organizations. I put an X in each standard that is met by the curricula in question, by doing so I can now see where home-school art curricula and State and National Standards meet and where they diverge. I next made a similar chart for National Standards as they compare to top home-school art curricula so that I could see where these standards are being met and where the home-school curricula are falling short of the standards.

There are a few outstanding differences when these themes are laid out side by side. For example, all of the top curricula or teaching resources for home-schoolers meet standards related to production. However, standards related to understanding art from a variety of cultures or critical thinking about art are only met by a few of the curricula I examined. There was one curriculum that met all State and National Standards, Artistic Pursuits, however the majority of art curricula I examined did not seem to make an attempt to meet these standards. Overall, production is valued over anything else in home-school art curricula while other factors have equal importance according to the standards for art education.

Table 4: State Standards for Art Education and their occurrence in Home-School Curricula

State Standard	Art Treasury	Visual Manna	Artistic Pursuits	Complete book of Art Ideas	How Great Thou Art	Drawing Textbook	Drawing on the Right Side of the Brain
Meaning and Creative Thinking		X	X				
Contextual Understanding		X	X		X		
Production and Response	X	X	X	X	X	X	X
Assessment and Reflection		X	X		X		
Connections		X	X				

Table 5: National Standards for Art Education and their occurrence Home-School Curricula

National Standard	Art Treasury	Visual Manna	Artistic Pursuits	Complete book of Art Ideas	How Great Thou Art	Drawing Textbook	Drawing on the Right Side of the Brain
Basic communication in the 4 art disciplines		X	X				
Fluent communication in at least one discipline	X	X	X	X	X	X	X
Development and presentation of basic analysis of artwork		X	X				
Being informed of exemplary works of art from a variety of cultures	X		X				
Relating various types of art and art skills to each other, including across disciplines and cultures		X	X				

In the next table, on the following page, I have laid out the current trends in the field of art education as gathered from NAEA conference themes as well as Art Education magazine articles. Once again, there are noticeable differences in the areas of emphasis seen here. For one thing art production (under the category of “other” on the chart), which is valued so highly in home-school art curricula, is not present in the current topics of discussion in the field of art education. Art history is another area that is heavily emphasized by home-school curricula but left out of both NAEA conferences as well as articles in the NAEA magazine, Art Education.

Another noticeable difference, which is not visible in this chart but deserves to be mentioned, is that religion is dealt with by many of the home-school curricula but is completely absent in current trends and issues in art education on the whole. I have noted which home-school curricula deal heavily with religion in my analysis of them, however I have not listed this in table 6 simply because religion is not necessarily an issue that should be related to art education. I did feel it was worth mentioning because while it may not be an issue that is important to main stream art education, it is often a very important issue in all aspects of a home-schooler’s education.

Table 6: Current Topics in Art Education and Home-School Curricula

Theme/Trend taken from Art Education Magazines and NAEA Conferences	Art Treasury	Visual Manna	Artistic Pursuits	Complete book of Art Ideas	How Great Thou Art	Drawing Textbook	Drawing on the Right Side of the Brain
Visual Culture							
Technology							
Multicultural	X						
Religion		X			X		
Social Issues							
Relating to Students							
Other (art history, production, religion, etc.)	X	X	X	X	X	X	X

From the data collected on home-school art curricula, we can see production is the primary focus, and in particular drawing is highly emphasized. Little attention to 3D art is given and technology and new media art is practically nonexistent in the world of home-school art. Art history is given a lot of importance by home-school art curricula, but unfortunately this feels a little stale as there is little mention of contemporary art or visual culture and the major focus seems to be on religious themed Renaissance art. On the whole, the home-school art curricula I examined were much more varied and complex than I anticipated, however they seem to be lacking the freshness and relevance that incorporating new ideas in art education would give them.

My first research question on which art curricula are most popular for home-schoolers in Georgia was answered early on in this study, however I did discover that not all of these so called curricula match a typical definition of the word and many are more instructional resources than true curricula. In answer to my second research question, the curricula I examined made no specific effort to align with State and National Standards for art education. Although they do match up on certain issues, there is no evidence to suggest that there is any conscious effort to take these standards in to consideration. My last research question dealt with whether or not home-school art curricula reflected current and emerging trends in art education and the answer to this is no. The curricula I examined in this study focused primarily on production and art history in their lessons and did not address more current issues that have been recent topics of discussion for art educators.

CHAPTER 6: CONCLUSIONS AND RECOMMENDATIONS

In closing this study, I would like to share a few insights and recommendations. Some of my findings came as a surprise to me while others did not, but overall this study helped me see more clearly where art curricula for home-schoolers needs to go from here.

Of the current best selling art curricula for home-schoolers in the state of Georgia, no single curriculum is entirely complete or comprehensive and none cover all State and National Standards. The reality is that most home-schoolers are likely to combine many different curricula to meet their needs rather than use a single one, or at least this was my experience with the home-schooling families that I grew up around.

It is definitely apparent that while home-school curricula for art match up to State and National Standards in some ways, they are well behind the times in others. While examining the 7 top curricula in Georgia I found that hardly any of the themes that are present in these curricula matched up to the current trends in art education and most only met one or two standard areas for State and National Standards. I would venture to suggest that future writers of home-school art curricula could benefit from keeping up with current scholarship in the world of art education to keep their courses of study relevant to today's students.

My recommendations for further study would include conducting this study on a National scale to see if there are differences in the home-school art curricula used in different states. Perhaps elsewhere the art curricula used by home-schoolers reflects the State and National Standards for art education to a greater extent. It would also be valuable to interview home-school families on an individual basis about which art programs of study they may use at home. Do they, as I suspect, combine different curricula or do they tend to stick with one?

My intention in conducting this study was to better understand what it is that home-schoolers are using for art instruction and see where there is room for improvement. I have analyzed these curricula and found what is lacking and I have seen that there are quite a few gaps in the areas covered by these instructional resources. Unless a greater effort is made to attend to State and National Standards for art education as well as current topics of discussion among art education scholars, I fear that home-school art curricula will shortchange students in home-school settings. My hope is that this study will serve as a resource for home-school curriculum writers and as a guideline for topics that need to be covered in order to provide a more complete education in the arts.

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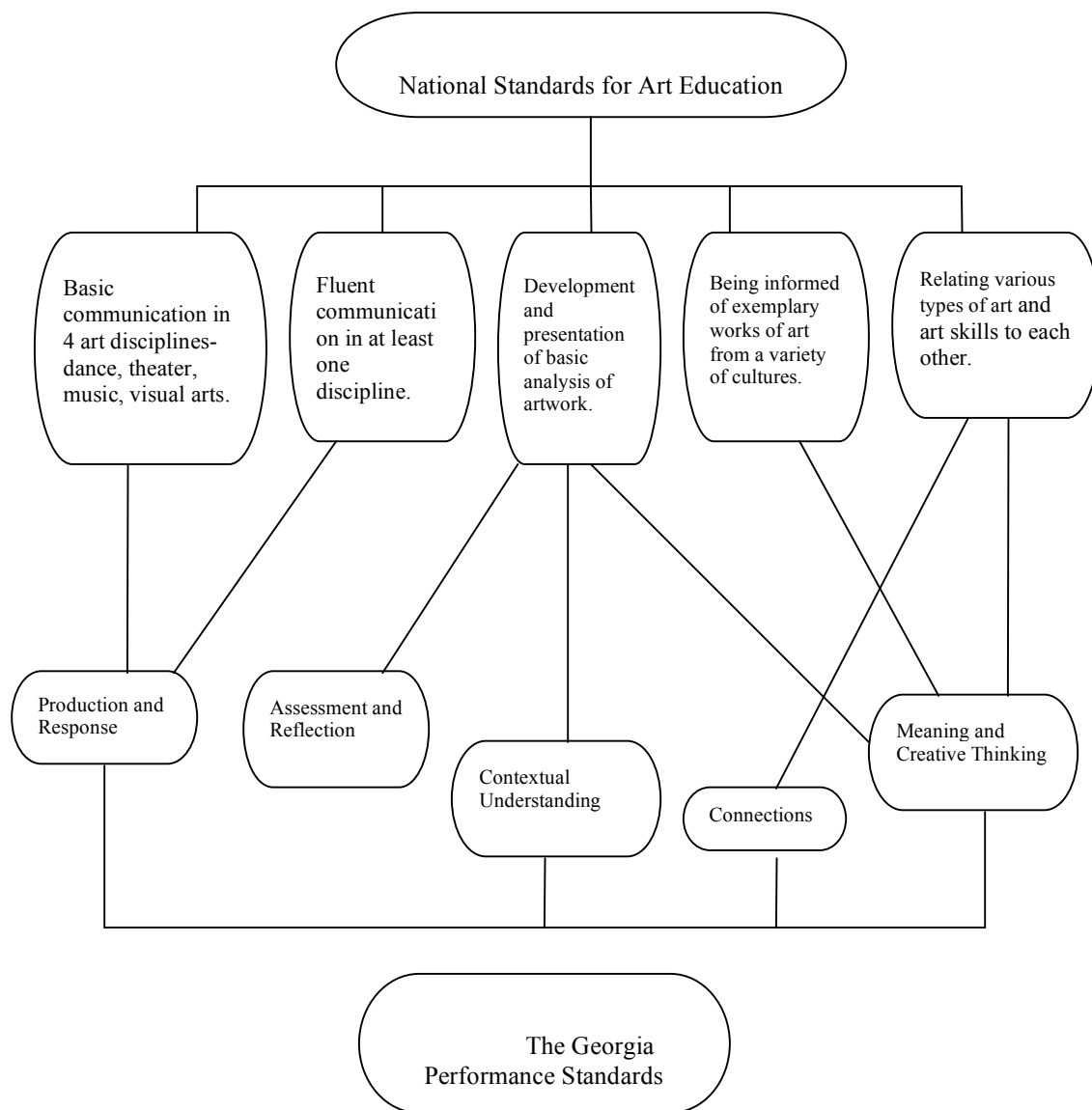
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APPENDIX A

The following chart shows the connections between Georgia Standards for art education and the National Standards for art education. The top row shows National Standards and the bottom row shows Georgia Standards. The lines connecting the two sets of standards are connected to one another. Georgia Standards are based on National Standards and most Georgia Standards fall under one or more of the standard categories set forth by the National Art Education Association.



APPENDIX B

The following tables show all curricula listed for sale on the websites of curriculum providers recommended by the Georgia Home Education Association. The charts are divided by the number of websites on which these curricula appeared for sale. Many curricula appeared only once and this helped me to narrow my search for the most popular art curricula for home-schooled students.

Appeared for sale one time.

Art for God's Sake	Creative Works Drawing Basics	Lee Hammond's Big Book of Drawing	Creativity Express	History of Art Syllabus
Art School: Complete Painters Course	Artpac	Art Projects	ArtWorks for Kids	Drawing, with art in mind
Busy Teacher's Guide: Art Lessons	Classroom Art	Discovering Art Program	Drawing is Basic	Fine Art Studio
Follow-the-Directions Art Activities	How to Be an Artist	How to Teach Art	Meet the Masters @ Home Art Program	Teaching Art with Books Kids Love
World Art	Making Amazing Art!	Touch the Art Series	Artists activity pak	Art in History
Art with Design and Plan	Line Upon Line: An Incremental Approach to Drawing	Practical Drafting Workbook	ACE- fine art	123 Draw
The Story of Art	300 Lessons In Art	Adventures In Art	Art & the Bible for Children	Art Basics for children

Appeared for sale two times.

Complete Book of Art Ideas	Visual Manna	Art Skills	Art Adventures at Home	Drawing on the Right Side of the Brain
Discovering Great Artists	God And The History Of Art	Learn and do		

Appeared for sale three times.

Art LIFE PAC	Lambs Book of Art	Art with a purpose	I Can Do All Things	How To Teach Art To Children
Drawing with Children				

Appeared for sale four times.

Drawing Textbook	Artistic Pursuits	Celebrating Art		
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Appeared for sale five times.

Draw Write Now	Complete A Sketch	Drawing Basics		
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Appeared for sale five times.

How Great Thou Art				
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